De Anza College

Change Report

06/09/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mi Chang	• Susan Tavernetti • Wright, Christina
	Course ID (CB01A and CB01B)	F/TVD002C	F/TVD002C
	Course Control Number	CCC000524212	CCC000524212

Changed	Field	Current Version	Proposed Version
	Course Title (CB02)	Contemporary World Cinema	Contemporary World Cinema
	Short Course Title	CONTEMPORARY WORLD CINEMA	CONTEMPORARY WORLD CINEMA
	TOP Code (CB03)	0612.00	0612.00 Film Studies
	CIP Code	Film/Cinema/Video Studies	50.0601 Film/Cinema/Video Studies
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
❗	**Course Description**	This course is a critical survey of contemporary world cinema as art, business, technology, and cultural artifact. It provides the critical methodology and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. The course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis.	In this course, students assess contemporary world cinema as art, business, technology, and cultural artifact. Upon successful completion of the course, students will be able to apply critical methodologies and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	No value	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Film Studies
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of Cinema for at least one CSU or UC. The course meets a general education requirement for De Anza and Cal-GETC. It belongs on the Film/TV: Production program. It is the third course in our film history series and offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments.	This transferable course ~~is a~~ meets an undergraduate major preparation requirement in the discipline of Cinema for at least one CSU or ~~UC. The course~~ UC and meets a general education requirement for De Anza and Cal-GETC. ~~It~~ The course belongs on the ~~Film/TV: Production program. It is the~~ A.S.-T. in Film, Television, and Electronic Media for Transfer. The third course in our film history series ~~and~~ offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	

Changed	Field	Current Version	Proposed Version
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. In Basic Course Information, language was added to present the Course Description from the student's perspective, as well as what students would be able to accomplish upon successful completion of the course, such as applying critical methodologies to analyze and interpret the work of notable film artists. Methods of Instruction, such as lecture with visual aids, media screenings and facilitated discussions, addresses multiple ways to engage students and their diverse learning styles. In Assignments and Methods of Evaluation, assignments provide students with choices, and language was added to provide students the opportunity to revise their work based on instructor feedback, peer feedback and/or self-reflection. Examples of strong and/or successful assignments are available as resources. From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. The Course Outline reflects diverse artists, perspectives and current debates in the discipline relevant to students. Moreover, the content provides space to reflect on inequities, racism, or other barriers to inclusion in respect to the international films and filmmakers studied.

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Evaluation • Outline - Course Outline • Specifications - Methods of Instruction

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production	**Associated Program** Film/TV: Production

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts (A.A.) Degree	**Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Changed	Field	Current Version	Proposed Version

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.

Changed	Field	Current Version	Proposed Version
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions

Changed	Field	Current Version	Proposed Version

!	**Assignments**	1. Assigned reading
		  1. Required textbook
		  2. Periodicals, journals, and scholarly articles on Internet sites
		  3. Class pdfs
		2. Writing
		  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard research format of documentary-note or parenthetical citation style and bibliography
		  2. Written evaluation of outside film screenings: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
		  3. If more time, analytical paper on a topic dealing with issues of historiography
		3. Viewing films and other forms of the moving image
			1. Assigned reading
			  1. Required textbook
			  2. Periodicals, journals, and scholarly articles on Internet sites
			  3. Class pdfs
			2. Writing
			  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography
			  2. Written evaluation of outside film screenings of the student's choice: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
			  3. In-class essays on exams
			3. Viewing films and other forms of the moving image

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; additional research or critical paper at the	**Methods of Evaluation** 1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. 3. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including

Changed	Field	Current Version	Proposed Version
		instructor's discretion. 3. Participation in classroom discussions and in-class collaborative work, including analyses of in-class screenings, to demonstrate the student's ability to place media in the context of aesthetic, social, cultural, and normative frameworks and foreground issues of mass/minority audiences, culture, class, race/ethnicity, gender, and ability.	critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck	**Essential Student Materials:** • None **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** *Cook, David A. "A History of Narrative Film." 5th ed. New York: W. W. Norton, 2016. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Kawin, Bruce F. and Gerald Mast. "A Short History of the Movies." 11th ed. New York: Pearson, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A History of Narrative Film **Author** Cook, David A. **Publisher** W. W. Norton **Date/Edition** 2016/5th **ISBN** 978-0-393-28871-1 **Title** A Short History of the Movies **Author** Kawin, Bruce F. and Gerald Mast **Publisher** Pearson **Date/Edition** 2010/11th **ISBN** 978-0205755578 **Title** American Cinema, American Culture **Author** Belton, John **Publisher** McGraw-Hill Higher Education **Date/Edition** 2021/Kindle **ISBN** 978-1264177325 **Title** Puzzle Films: Complex Storytelling in Contemporary Cinema **Author** Buckland, Warren **Publisher** Wiley-Blackwell **Date/Edition** 2009/1st **ISBN** 978-1405168625

Changed	Field	Current Version	Proposed Version
			Title Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)
			Author Khorana, Sukhmani, ed.
			Publisher Routledge
			Date/Edition 2013/1st
			ISBN 978-0415630924

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Belton, John. "American Cinema/American Culture." 4th ed. New York: McGraw-Hill, 2012. **May include, but are not limited to**: No value **Reading List**: Benshoff, Henry M. and Sean Griffin. "Queer Images: A History of Gay and Lesbian Film in America." Rowman & Littlefield Publishers, Inc., 2005. **May include, but are not limited to**: No value **Reading List**: Benyahia, Sarah Casey. "Teaching Contemporary British Cinema." British Film Institute, 2008. **May include, but are not limited to**: No value **Reading List**: Bingham, Adam. "Contemporary Japanese Cinema Since Hana-Bi." Edinburgh University Press, 2015.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Blaim, Artur and Ludmila Gruszewska-Blaim. "Imperfect Worlds and Dystopian Narratives in Contemporary Cinema." Peter Lang International Academic Publishers, 2011.	
		May include, but are not limited to No value	
		Reading List Bordwell, David. "The Way Hollywood Tells It: Story and Style in Modern Movies." University of California Press, 2006.	
		May include, but are not limited to No value	
		Reading List Buckland, Warren. "Puzzle Films: Complex Storytelling in Contemporary Cinema." Wiley-Blackwell, 2009.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Chaudhuri, Shohini. "Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia." Edinburgh University Press, 2006.	
		May include, but are not limited to No value	
		Reading List Chow, Rey. "Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility." Columbia University Press, 2007.	
		May include, but are not limited to No value	
		Reading List Dwyer Rachel and Jerry Pinto, eds. "Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema." Oxford University Press, 2011.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Falicov, Tamara L. "The Cinematic Tango: Contemporary Argentine Film." Wallflower Press, 2006.	
		May include, but are not limited to No value	
		Reading List Halle, Randall. "German Film after Germany: Toward a Transnational Aesthetic." University of Illinois Press, 2008.	
		May include, but are not limited to No value	
		Reading List Holohan, Conn. "Cinema on the Periphery: Contemporary Irish and Spanish Film." Irish Academic Press, 2009.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Khorana, Sukhmani. "Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)." Routledge, 2013.	
		May include, but are not limited to No value	
		Reading List Khosronejad, Pedram. "Iranian Sacred Defence Cinema: Religion, Martyrdom and National Identity." Sean Kingston Publishing, 2012.	
		May include, but are not limited to No value	
		Reading List Kim, Kyung Hyun. "Virtual Hallyu: Korean Cinema of the Global Era." Duke University Press Books, 2011.	
		May include, but are not limited to No value	
		Reading List McLoone, Martin. "Irish Film: The Emergence of a Contemporary Cinema." British Film Institute, 2008.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Nestingen, Andrew and Trevor G. Elkington, eds. "Transnational Cinema In A Global North: Nordic Cinema In Transition." Wayne State University Press, 2005.	
		May include, but are not limited to No value	
		Reading List Prabhu, Anjali. "Contemporary Cinema of Africa and the Diaspora." Wiley-Blackwell, 2014.	
		May include, but are not limited to No value	
		Reading List Shafik, Viola. "Arab Cinema: History and Cultural Identity." Revised, Updated edition. American University in Cairo Press, 2017.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Shaw, Deborah and Sarah Barrow, Nuala Finnegan and David William Foster. "Contemporary Latin American Cinema: Breaking into the Global Market." Rowman & Littlefield Publishers, 2007.	
		May include, but are not limited to No value	
		Reading List Waldron, Darren. "Queering Contemporary French Popular Cinema: Images and Their Reception." Peter Lang Publishing, 2009.	
		May include, but are not limited to No value	
		Reading List Xu, Gary G. "Sinascape: Contemporary Chinese Cinema." Rowman & Littlefield Publishers, 2006.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0
		CSLOs Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0
		CSLOs Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0	**CSLOs** Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, race/ethnicity, gender, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics,	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts

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		and the constituent creative techniques in contemporary works of the cinematic arts 1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology for CGI, sound recording and editing, IMAX and 3D technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, CGI 3. Distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure	1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology including LED walls, sound recording and editing, IMAX, 3D and D-Box technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI) 3. Distribution methods such as the Internet, 4G/LTE and 5G network service technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure 3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference"

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		3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference" 4. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films	4. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted

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		receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted Disease"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund	Disease"), Pawel Pawlikowski ("Ida"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of

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		individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and	bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia and Herzegovina (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land," Jasmila Žbanić's "Blum: Masters of Their Own Destiny"); Croatia (Vinko Bresan's "Marshal Tito's Spirit," Igor Bezinović's "Fiume o Morte!"), among others 5. Romania

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		cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land"); Croatia (Vinko Bresan's "Marshal Tito's Spirit"), among others 5. Romania 1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian	1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), Teodora Ana Mihai ("Traffic"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions

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		Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions 3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov	3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov ("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"), Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima,

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		("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"), Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima, Yoshimitsu Morita ("Colorful"), Ishii Sogo ("Electric Dragon 80,000 V"), Takeshi Kitano ("Sonatine," "Fireworks"), Kiyoshi Kurosawa ("Pulse"), Takashi Ishii ("Black Angel" series), Hideo Nakata ("Ring" series), Takashi Miike ("Audition"), Shinji Aoyama ("Eureka"), Hirozaku Kore-Eda ("Wonderful Life"), Shunji Iwai ("All About Lily Chou-Chou"), Higuchinsky ("Spiral"), among others 3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Largest film-producing nation in the world,	Yoshimitsu Morita ("Colorful"), Ishii Sogo ("Electric Dragon 80,000 V"), Takeshi Kitano ("Sonatine," "Fireworks"), Kiyoshi Kurosawa ("Pulse"), Takashi Ishii ("Black Angel" series), Hideo Nakata ("Ring" series), Takashi Miike ("Audition"), Shinji Aoyama ("Eureka"), Hirozaku Kore-Eda ("Wonderful Life"), Shunji Iwai ("All About Lily Chou-Chou"), Higuchinsky ("Spiral"), Lee Sang-il ("Kokuho"), among others 3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year 2. 90% of films produced in Bollywood are rigidly conventionalized musicals ("a star, six songs and three dances") and mythological romances; most fail at the box office as demand for Hollywood product grows 3. Non-star parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns 4. Representative artists and their films selected from the following list: Ashutosh Gowariker ("Lagaan"), Santosh Sivan ("The Terrorist"), Mira Nair ("Monsoon Wedding," "The Namesake"), Shyam Benegal ("The Making of the Mahaatma," "Conflict"), Shekhar Kapur ("Bandit Queen"), Deepa Mehta ("Fire," "Earth," "Water"), Neeraj Ghaywan

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		6. Cinemas of North, Sub-Saharan, and West Africa: significant events, themes, movements, genres, artists and films selected from the following 1. North Africa: Algeria, Tunisia, Morocco, Egypt 1. Relatively small film market with Morocco the leading producer due to state funding and cine-club tradition, and Egypt as most commercial and star oriented 2. Representative artists and their films selected from the following list: Ferid Boughedir ("Halfaouine: Boy of the Terraces"), Kalthoum Bornaz ("The Lost Thread"), Moufida Tlatli ("The Season of Men"), Souheil Ben-Barka ("Shadow of the Pharoah"), Farida Ben Lyazid ("Women's Wiles"), Youssef Chahine ("Alexandria, Again and Forever," "Quiet, We're Rolling"), Ahmed Atef ("Omar 2000"), Khaled Youssef ("Desert Storm"), among others 2. Sub-Saharan Africa: Senegal, Mali, Burkino Faso 1. Many films produced outside the system of French assistance available to most former colonies and characterized by oral storytelling	available to most former colonies and characterized by oral storytelling traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent national

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		traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent	cinemas, consisting of populist and art cinema of deceptively simple, allegorical stories produced within a fundamentalist Islamic state 2. Representative artists and their films selected from the following list: Abbas Kiarastomi ("Taste of Cherry," "Ten," "Certified Copy"), Dariush Mehrjui ("The Pear Tree"), Bahram Beizai ("Travellers"), Majid Majidi ("The Color of Paradise"), Jafar Panahi ("The Circle," "Offside," "This Is Not a Film"), Mohsen Makhmalbaf ("Kandahar"), Samira Makhmalbaf ("Blackboards"), Tahmineh Milani ("The Hidden Half," "Cease Fire"), Asghar Farhadi ("A Separation," "The Salesman"), among others 2. Israel 1. Financial aid from the Fund for the Promotion of Quality Israeli Films has also supported the work of Israeli-Palestinian filmmakers, and a Cinema Law allocates taxes on commercial broadcasters to underwrite cinema 2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon,

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		national cinemas, consisting of populist and art cinema of deceptively simple, allegorical stories produced within a fundamentalist Islamic state 2. Representative artists and their films selected from the following list: Abbas Kiarastomi ("Taste of Cherry," "Ten," "Certified Copy"), Dariush Mehrjui ("The Pear Tree"), Bahram Beizai ("Travellers"), Majid Majidi ("The Color of Paradise"), Jafar Panahi ("The Circle," "Offside," "This Is Not a Film"), Mohsen Makhmalbaf ("Kandahar"), Samira Makhmalbaf ("Blackboards"), Tahmineh Milani ("The Hidden Half," "Cease Fire"), Asghar Farhadi ("A Separation," "The Salesman"), among others 2. Israel 1. Financial aid from the Fund for the Promotion of Quality Israeli Films has also supported the work of Israeli-Palestinian filmmakers, and a Cinema Law allocates taxes on commercial broadcasters to underwrite cinema	the occupation of the West Bank and Gaza 3. Representative artists and their films selected from the following list: Amos Gitai ("Kippur"), Michel Khleifi ("Wedding in Galilee," "Canticle of the Stones"), Elia Suleiman ("Chronicle of a Disappearance"), Ari Folman ("Waltz with Bashir"), Shai Carmeli-Pollak ("The Sea"), Annemarie Jacir ("Palestine 36"), among others 8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following 1. Thailand: star-studded and genre-based gangster (Nonzee Nimibutr's "Dang Bireley and the Young Gangsters"), ghost-story (Nonzee Nimibutr's "Mrs. Nak"), and spectacle films (Prince Chatrichalerm Yukol's "Suriyothai," Tanit Jitnukul's "Bangrajan," Bhandit Bittakol's "The Moonhunter," Ratchapoom Boonbucnhachoke's "A Useful Ghost"), among others 2. Indonesia: films address formerly taboo political and social issues (Garin Nugrobo's "Unconcealed Poetry," Slamet Rahardjo's "Marsinah"), mother-daughter relationships (Nan T. Achnas's "Whispering Sands") and interracial marriage (Nia Di Nata's "Woman"), among others 3. Malaysia 1. By 2000, over 100 international companies had joined

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		2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon, the occupation of the West Bank and Gaza 3. Representative artists and their films selected from the following list: Amos Gitai ("Kippur"), Michel Khleifi ("Wedding in Galilee," "Canticle of the Stones"), Elia Suleiman ("Chronicle of a Disappearance"), Ari Folman ("Waltz with Bashir"), among others 8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following 1. Thailand: star-studded and genre-based gangster (Nonzee Nimibutr's "Dang Bireley and the Young Gangsters"), ghost-story (Nonzee Nimibutr's "Mrs. Nak"), and spectacle films (Prince Chatrichalerm Yukol's "Suriyothai," Tanit Jitnukul's "Bangrajan," Bhandit Bittakol's "The Moonhunter"), among others 2. Indonesia: films address formerly taboo political and social issues (Garin Nugrobo's "Unconcealed Poetry," Slamet Rahardjo's "Marsinah"), mother-daughter relationships (Nan T. Achnas's "Whispering Sands") and	the Multimedia Super Corridor (MSC) to use its state-of-the-art facilities 2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"), S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film aesthetics with social commitment in films examining Korean identity 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy," "Lady Vengeance," "Thirst," "The Handmaiden," "No Other Choice"), Ki-duk Kim ("Spring, Summer, Fall, Winter...and Spring"), Im Kwon-taek ("Chunhyang"), Chang-dong Lee ("Poetry"), Bong Joon-

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		interracial marriage (Nia Di Nata's "Woman"), among others 3. Malaysia 1. By 2000, over 100 international companies had joined the Multimedia Super Corridor (MSC) to use its state-of-the-art facilities 2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"), S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film aesthetics with social commitment in films examining Korean identitiy 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy,"	ho ("Parasite"), among others 9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. France 1. One of the most productive film industries in the world due to high level of government protectionism and subsidy 2. Emergence of the New New Wave in the 1990s, whose directors engage in contemporary social issues, distinctive social and geographical settings and a naturalistic acting style favoring nonprofessional performers 3. Rise of the big-budget historical costume drama, "cinema du look" youth-oriented films with high production values and flashy visual styles, "film policier" crime thrillers, "Banlieue" films focusing on ethnically diverse neighborhoods and subcultures at the outskirt of large cities 4. Representative artists and their films selected from the following list: Bertrand Tavernier ("On the Other Side of the Tracks"), Claude Chabrol ("La ceremonie," "Flower of Evil"), Jean-Luc Godard ("In Praise of Love"), Pierre Jeunet ("Amelie"), Catherine

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		"Lady Vengeance," "Thirst," "The Handmaiden"), Ki-duk Kim ("Spring, Summer, Fall, Winter...and Spring"), Im Kwon-taek ("Chunhyang"), Chang-dong Lee ("Poetry"), among others 9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. France 1. One of the most productive film industries in the world due to high level of government protectionism and subsidy 2. Emergence of the New New Wave in the 1990s, whose directors engage in contemporary social issues, distinctive social and geographical settings and a naturalistic acting style favoring nonprofessional performers 3. Rise of the big-budget historical costume drama, "cinema du look" youth-oriented films with high production values and flashy visual styles, "film policier" crime thrillers, "Banlieue" films focusing on ethnically diverse neighborhoods and subcultures at the outskirt of large cities	Breillat ("Fat Girl"), Claire Denis ("Beau travail"), Virginie Despentes and Coralie Trinh Thi ("Baise-moi"), Mathieu Kassovitz ("La Haine"), Erick Zonca ("The Dreamlife of Angels"), Julie Lopes-Curval ("Bord de mer"), Bruno Dumont ("L'Humanite"), Olivier Assayas ("Irma Vep"), Francois Ozon ("Under the Sand," "Swimming Pool"), Roman Polanski ("The Pianist"), Jacques Audiard ("A Prophet"), Michel Hazanavicius ("The Artist"), Michael Haneke ("Amour"), Abdellatif Kechiche ("Blue Is the Warmest Color"), Rebecca Zlotowski ("A Private Life"), among others 2. Italy 1. Wide range of subjects, themes and genres in mainstream and small independent projects 2. Representative artists and their films selected from the following list: Bernardo Bertolucci ("Beseiged"), Maurizio Nichetti ("The Icicle Thief," "Honolulu Baby"), Nanni Moretti ("The Son's Room"), Carlo Verdone ("My Best Enemy"), Roberto Benigni ("Life is Beautiful"), Pupi Avanti ("The Best Man"), Dario Argento ("Trauma," "Sleepless"), Paolo Benvenuti ("Gostanza da Libbiano"),

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		4. Representative artists and their films selected from the following list: Bertrand Tavernier ("On the Other Side of the Tracks"), Claude Chabrol ("La ceremonie," "Flower of Evil"), Jean-Luc Godard ("In Praise of Love"), Pierre Jeunet ("Amelie"), Catherine Breillat ("Fat Girl"), Claire Denis ("Beau travail"), Virginie Despentes and Coralie Trinh Thi ("Baise-moi"), Mathieu Kassovitz ("La Haine"), Erick Zonca ("The Dreamlife of Angels"), Julie Lopes-Curval ("Bord de mer"), Bruno Dumont ("L'Humanite"), Olivier Assayas ("Irma Vep"), Francois Ozon ("Under the Sand," "Swimming Pool"), Roman Polanski ("The Pianist"), Jacques Audiard ("A Prophet"), Michel Hazanavicius ("The Artist"), Michael Haneke ("Amour"), Abdellatif Kechiche ("Blue Is the Warmest Color"), among others 2. Italy 1. Dominated by two major distributors, Vittorio Cecchi Gori and Silvio Berlusconi	Francesco Costabile ("Familia"), Luca Guadagnino ("Call Me by Your Name," "After the Hunt"), among others 3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"), Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration," "Another Round"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon

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		2. Wide range of subjects, themes and genres in mainstream and small independent projects 3. Representative artists and their films selected from the following list: Bernardo Bertolucci ("Beseiged"), Maurizio Nichetti ("The Icicle Thief," "Honolulu Baby"), Nanni Moretti ("The Son's Room"), Carlo Verdone ("My Best Enemy"), Roberto Benigni ("Life is Beautiful"), Pupi Avanti ("The Best Man"), Dario Argento ("Trauma," "Sleepless"), Paolo Benvenuti ("Gostanza da Libbiano"), among others 3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"),	Tattoo"), Joachim Trier ("Sentimental Value"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"), Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her," "The Room Next Door"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), Oliver Laxe ("Sirât"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light

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		Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon Tattoo"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"),	comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), Mascha Schilinski ("Sound of Falling"), among others 10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following 1. Great Britain and Ireland 1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video 2. Second only to Hollywood as a center for international productions 3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets &

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		Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run	Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave," "Blitz"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut," "The Power of the Dog"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings" trilogy), Lee

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		Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), among others	Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others
		10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following	3. Canada
		1. Great Britain and Ireland	1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision
		1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video	2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies
		2. Second only to Hollywood as a center for international productions	3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of Montreal," "The Barbarian Invasions"), Alireza Khatami ("The Things You Kill"), among others
		3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets & Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog	11. American Cinema: significant events, themes, movements,

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		Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings"	genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy and consolidation in the conglomerated entertainment industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix"

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		trilogy), Lee Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), among others 3. Canada 1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision 2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies 3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of	franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception," "Interstellar," "Oppenheimer"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird," "Barbie"), Paul Thomas Anderson ("There Will Be Blood," "One Battle After Another"), Ryan Coogler ("Fruitvale Station," "Black Panther," "Sinners"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed

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		Montreal," "The Barbarian Invasions"), among others 11. American Cinema: significant events, themes, movements, genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy in the conglomerated film industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player	production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G/LTE and 5G technologies, digital delivery/streaming services for theatrical, television, home video markets and mobile devices 3. Examine evolving forms of exhibition including theatrical (IMAX, 3D, D-Box, Stereographic projection), television (HDTV, 4K and 5K, DVR), gaming computers, Internet websites, mobile devices, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional and local productions 2. Examine the proliferation of international film festivals 3. Identify the number of directors working outside their native industries 4. Appraise the effect of COVID-19 on the entertainment industry

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		One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix" franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad	2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity 6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past

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		historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine evolving forms of exhibition including theatrical (IMAX, 3-D), television (HDTV, 4K, DVR), gaming computers, Internet websites, mobile phones, MP3 players, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional	3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. Discuss issues of historiography, such as problems and approaches to historical film research and analysis

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			and local productions 2. Examine the proliferation of international film festivals 3. Examine the number of directors working outside their native industries 2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity

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		6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past 3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. If more time, examine issues of historiography, such as problems and approaches to historical film research and analysis 3. If more time, analyze and interpret the cinematic arts using critical and theoretical approaches to analysis such as neoformalism, genre study, authorship/auteurism, reception/spectator theory, psychological criticism (Freudianism, cognitive psychology) and ideological criticism (Marxism, feminism, queer and cultural studies)	
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

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	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

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	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

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	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	(Not open to students with credit in F/TV D02CH, F/TV D02CW or F/TV D2CWH.)	(Not open to students with credit in F/TV D02CH, F/TV D02CW or F/TV D2CWH.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

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	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. Course Outline: C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Assignments: Writing Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Course Outline: 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience a. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture b. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline A. Identify, examine, and evaluate the discipline and methods of film history B. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments E. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation A. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. B. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self reflection. Examples of assignments are available as resources. C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments F. Formulate critical/historical analyses and evaluations of moving-image works and issues

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 002C	F/TV 002C
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	Related Parent	Related Parent
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/10/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references, and the following information: " From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. " I wanted to double check to see if there were representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options.	No OER options No ZTC option (textbook costs $54.95)

Changed	Questions	Current Version	Proposed Version	
				Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Y

Changed	Questions	Current Version	Proposed Version			
			4/10/2026	SpecificationsAssignments	Suggested	Thanks for this list of assignments. Do assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	METHODS OF EVALUATION states: B. students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection.
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD002C
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000524212

Articulation

Changed	Field	Current Version

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/09/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.

Section	Changed field
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Susan Tavernetti • Wright, Christina
	Course ID (CB01A and CB01B)	F/TVD02CH	F/TVD02CH

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000592170	CCC000592170
	Course Title (CB02)	Contemporary World Cinema - HONORS	Contemporary World Cinema - HONORS
	Short Course Title	CONTEMP WORLD CINEMA - HONORS	CONTEMP WORLD CINEMA - HONORS
	TOP Code (CB03)	0612.00	0612.00 Film Studies
	CIP Code	Film/Cinema/Video Studies	50.0601 Film/Cinema/Video Studies
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course is a critical survey of contemporary world cinema as art, business, technology, and cultural artifact. It provides the critical methodology and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. This course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis. Because this is an honors course, students will be expected to complete extra assignments to gain a deeper insight into world cinema today.	In this course, students assess contemporary world cinema as art, business, technology, and cultural artifact. Upon successful completion of the course, students will be able to apply critical methodologies and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. This course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis. Because this is an honors course, students will be expected to complete extra assignments to gain a deeper insight into world cinema today.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	No value	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Film Studies

Changed	Field	Current Version	Proposed Version
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of Cinema for at least one CSU or UC. The course meets a general education requirement for De Anza and Cal-GETC. It belongs on the Film/TV: Production program. It is the third course in our film history series and offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments. This course is the honors version and as a result, includes more advanced assignments and assessments.	This transferable course ~~is a~~ meets an undergraduate major preparation requirement in the discipline of Cinema for at least one CSU or ~~UC. The course~~ UC and meets a general education requirement for De Anza and Cal-GETC. ~~It~~ The course belongs on the ~~Film/TV: Production program. It is the~~ A.S.-T. in Film, Television, and Electronic Media for Transfer. The third course in our film history series ~~and~~ offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments. This course is the honors ~~version~~ version, and as a result, includes more advanced assignments and assessments.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. In Basic Course Information, language was added to present the Course Description from the student's perspective, as well as what students would be able to accomplish upon successful completion of the course, such as applying critical methodologies to analyze and interpret the work of notable film artists. Methods of Instruction, such as lecture with visual aids, media screenings and facilitated discussions, addresses multiple ways to engage students and their diverse learning styles. In Assignments and Methods of Evaluation, assignments provide students with choices, and language was added to provide students the opportunity to revise their work based on instructor feedback, peer feedback and/or self-reflection. Examples of strong and/or successful assignments are available as resources. From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. The Course Outline reflects diverse artists, perspectives and current debates in the discipline relevant to students. Moreover, the content provides space to reflect on inequities, racism, or other barriers to inclusion in respect to the international films and filmmakers studied.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production	**Associated Program** Film/TV: Production

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts (A.A.) Degree	**Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Changed	Field	Current Version	Proposed Version

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.

Changed	Field	Current Version	Proposed Version
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Assigned reading
		  1. Required textbook
		  2. Periodicals, journals, and scholarly articles on Internet sites
		  3. Class pdfs
		2. Writing
		  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard research format of documentary-note or parenthetical citation style and bibliography
		  2. Written evaluation of outside film screenings: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
		  3. If more time, analytical paper on a topic dealing with issues of historiography
		3. Viewing films and other forms of the moving image
		4. The Honors project assignment should require 10 or more hours of work on a topic/project selected by and of individual interest to the student, approved
			1. Assigned reading
			  1. Required textbook
			  2. Periodicals, journals, and scholarly articles on Internet sites
			  3. Class pdfs
			2. Writing
			  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography
			  2. Written evaluation of outside film screenings of the student's choice: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
			  3. In-class essays on exams
			3. Viewing films and other forms of the moving image
			4. The Honors project assignment should require 10 or more hours of work on a topic/project selected by and of individual interest to the student, approved by the instructor, and include one of the following:
			  1. Written research project (10-15 pages), using primary and secondary sources and proper MLA guidelines documentation
			  2. Oral presentation of research project, including use of primary and secondary

Changed	Field	Current Version	Proposed Version
		by the instructor, and include one of the following: 1. Written research project (10-15 pages), using primary and secondary sources and proper documentation 2. Oral presentation of research project, including use of primary and secondary sources and proper documentation 3. Close analysis of a film text(s) by applying an advanced critical methodology or contemporary film theory (10-15 pages) 4. Service learning/civic engagement that includes reflection and analysis	sources and proper MLA guidelines documentation 3. Close analysis of a film text(s) by applying an advanced critical methodology or contemporary film theory (10-15 pages) 4. Service learning/civic engagement that includes reflection and analysis

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesis the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; additional research or critical paper at the instructor's discretion.	**Methods of Evaluation** 1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. 3. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative

Changed	Field	Current Version	Proposed Version
		3. Participation in classroom discussions and in-class collaborative work, including analyses of in-class screenings, to demonstrate the student's ability to place media in the context of aesthetic, social, cultural, and normative frameworks and foreground issues of mass/minority audiences, culture, class, race/ethnicity, gender, and ability. 4. Honors project assignment must demonstrate the depth of research or analysis, critical-thinking skills, comprehensive discussion of the research topic or close analysis of the film text(s), a minimum of ten (10) scholarly sources for a research paper, and the highest writing standards.	work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content. 4. Honors project assignment must demonstrate the depth of research or analysis, critical-thinking skills, comprehensive discussion of the research topic or close analysis of the film text(s), a minimum of ten (10) scholarly sources for a research paper, and the highest writing standards.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck	**Essential Student Materials:** • None **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** *Cook, David A. "A History of Narrative Film." 5th ed. New York: W. W. Norton, 2016. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Kawin, Bruce F. and Gerald Mast. "A Short History of the Movies." 11th ed. New York: Pearson, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A History of Narrative Film **Author** Cook, David A. **Publisher** W. W. Norton **Date/Edition** 2016/5th **ISBN** 978-0-393-28871-1 **Title** A Short History of the Movies **Author** Kawin, Bruce F. and Gerald Mast **Publisher** Pearson **Date/Edition** 2010/11th **ISBN** 978-0205755578 **Title** American Cinema/American Culture **Author** Belton, John **Publisher** McGraw-Hill Higher Education **Date/Edition** 2021/Kindle **ISBN** 978-1264177325 **Title** Puzzle Films: Complex Storytelling in Contemporary Cinema **Author** Buckland, Warren **Publisher** Wiley-Blackwell **Date/Edition** 2009/1st **ISBN** 978-1405168625

Changed	Field	Current Version	Proposed Version
			Title Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies) **Author** Khorana, Sukhmani, ed. **Publisher** Routledge **Date/Edition** 2013/1st **ISBN** 978-0415630924

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Belton, John. "American Cinema/American Culture." 4th ed. New York: McGraw-Hill, 2012. **May include, but are not limited to**: No value **Reading List**: Benshoff, Henry M. and Sean Griffin. "Queer Images: A History of Gay and Lesbian Film in America." Rowman & Littlefield Publishers, Inc., 2005. **May include, but are not limited to**: No value **Reading List**: Benyahia, Sarah Casey. "Teaching Contemporary British Cinema." British Film Institute, 2008. **May include, but are not limited to**: No value **Reading List**: Bingham, Adam. "Contemporary Japanese Cinema Since Hana-Bi." Edinburgh University Press, 2015.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Blaim, Artur and Ludmila Gruszewska-Blaim. "Imperfect Worlds and Dystopian Narratives in Contemporary Cinema." Peter Lang International Academic Publishers, 2011.	
		May include, but are not limited to No value	
		Reading List Bordwell, David. "The Way Hollywood Tells It: Story and Style in Modern Movies." University of California Press, 2006.	
		May include, but are not limited to No value	
		Reading List Buckland, Warren. "Puzzle Films: Complex Storytelling in Contemporary Cinema." Wiley-Blackwell, 2009.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Chaudhuri, Shohini. "Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia." Edinburgh University Press, 2006.	
		May include, but are not limited to No value	
		Reading List Chow, Rey. "Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility." Columbia University Press, 2007.	
		May include, but are not limited to No value	
		Reading List Dwyer Rachel and Jerry Pinto, eds. "Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema." Oxford University Press, 2011.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Falicov, Tamara L. "The Cinematic Tango: Contemporary Argentine Film." Wallflower Press, 2006.	
		May include, but are not limited to No value	
		Reading List Halle, Randall. "German Film after Germany: Toward a Transnational Aesthetic." University of Illinois Press, 2008.	
		May include, but are not limited to No value	
		Reading List Holohan, Conn. "Cinema on the Periphery: Contemporary Irish and Spanish Film." Irish Academic Press, 2009.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Khorana, Sukhmani. "Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)." Routledge, 2013.	
		May include, but are not limited to No value	
		Reading List Khosronejad, Pedram. "Iranian Sacred Defence Cinema: Religion, Martyrdom and National Identity." Sean Kingston Publishing, 2012.	
		May include, but are not limited to No value	
		Reading List Kim, Kyung Hyun. "Virtual Hallyu: Korean Cinema of the Global Era." Duke University Press Books, 2011.	
		May include, but are not limited to No value	
		Reading List McLoone, Martin. "Irish Film: The Emergence of a Contemporary Cinema." British Film Institute, 2008.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Nestingen, Andrew and Trevor G. Elkington, eds. "Transnational Cinema In A Global North: Nordic Cinema In Transition." Wayne State University Press, 2005.	
		May include, but are not limited to No value	
		Reading List Prabhu, Anjali. "Contemporary Cinema of Africa and the Diaspora." Wiley-Blackwell, 2014.	
		May include, but are not limited to No value	
		Reading List Shafik, Viola. "Arab Cinema: History and Cultural Identity." Revised, Updated edition. American University in Cairo Press, 2017.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Shaw, Deborah and Sarah Barrow, Nuala Finnegan and David William Foster. "Contemporary Latin American Cinema: Breaking into the Global Market." Rowman & Littlefield Publishers, 2007.	
		May include, but are not limited to No value	
		Reading List Waldron, Darren. "Queering Contemporary French Popular Cinema: Images and Their Reception." Peter Lang Publishing, 2009.	
		May include, but are not limited to No value	
		Reading List Xu, Gary G. "Sinascape: Contemporary Chinese Cinema." Rowman & Littlefield Publishers, 2006.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-picture narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues • Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues • Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0
		CSLOs Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0
		CSLOs Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0	**CSLOs** Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, race/ethnicity, gender, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics,	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts

Changed	Field	Current Version	Proposed Version
		and the constituent creative techniques in contemporary works of the cinematic arts 1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology for CGI, sound recording and editing, IMAX and 3D technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, CGI 3. Distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure	1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology including LED walls, sound recording and editing, IMAX, 3D and D-Box technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI) 3. Distribution methods such as the Internet, 4G/LTE and 5G network service technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure 3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference"

Changed	Field	Current Version	Proposed Version
		3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference" 4. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films	4. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted

Changed	Field	Current Version	Proposed Version
		receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted Disease"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund	Disease"), Pawel Pawlikowski ("Ida"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of

Changed	Field	Current Version	Proposed Version
		individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and	bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia and Herzegovina (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land," Jasmila Žbanić's "Blum: Masters of Their Own Destiny"); Croatia (Vinko Bresan's "Marshal Tito's Spirit," Igor Bezinović's "Fiume o Morte!"), among others 5. Romania

Changed	Field	Current Version	Proposed Version
		cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land"); Croatia (Vinko Bresan's "Marshal Tito's Spirit"), among others 5. Romania 1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian	1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), Teodora Ana Mihai ("Traffic"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions

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		Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions 3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov	3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov ("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"), Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima,

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		traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent	cinemas, consisting of populist and art cinema of deceptively simple, allegorical stories produced within a fundamentalist Islamic state 2. Representative artists and their films selected from the following list: Abbas Kiarastomi ("Taste of Cherry," "Ten," "Certified Copy"), Dariush Mehrjui ("The Pear Tree"), Bahram Beizai ("Travellers"), Majid Majidi ("The Color of Paradise"), Jafar Panahi ("The Circle," "Offside," "This Is Not a Film"), Mohsen Makhmalbaf ("Kandahar"), Samira Makhmalbaf ("Blackboards"), Tahmineh Milani ("The Hidden Half," "Cease Fire"), Asghar Farhadi ("A Separation," "The Salesman"), among others 2. Israel 1. Financial aid from the Fund for the Promotion of Quality Israeli Films has also supported the work of Israeli-Palestinian filmmakers, and a Cinema Law allocates taxes on commercial broadcasters to underwrite cinema 2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon,

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		2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon, the occupation of the West Bank and Gaza 3. Representative artists and their films selected from the following list: Amos Gitai ("Kippur"), Michel Khleifi ("Wedding in Galilee," "Canticle of the Stones"), Elia Suleiman ("Chronicle of a Disappearance"), Ari Folman ("Waltz with Bashir"), among others 8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following 1. Thailand: star-studded and genre-based gangster (Nonzee Nimibutr's "Dang Bireley and the Young Gangsters"), ghost-story (Nonzee Nimibutr's "Mrs. Nak"), and spectacle films (Prince Chatrichalerm Yukol's "Suriyothai," Tanit Jitnukul's "Bangrajan," Bhandit Bittakol's "The Moonhunter"), among others 2. Indonesia: films address formerly taboo political and social issues (Garin Nugrobo's "Unconcealed Poetry," Slamet Rahardjo's "Marsinah"), mother-daughter relationships (Nan T. Achnas's "Whispering Sands") and	the Multimedia Super Corridor (MSC) to use its state-of-the-art facilities 2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"), S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film aesthetics with social commitment in films examining Korean identity 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy," "Lady Vengeance," "Thirst," "The Handmaiden," "No Other Choice"), Ki-duk Kim ("Spring, Summer, Fall, Winter...and Spring"), Im Kwon-taek ("Chunhyang"), Chang-dong Lee ("Poetry"), Bong Joon-

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		2. Wide range of subjects, themes and genres in mainstream and small independent projects 3. Representative artists and their films selected from the following list: Bernardo Bertolucci ("Beseiged"), Maurizio Nichetti ("The Icicle Thief," "Honolulu Baby"), Nanni Moretti ("The Son's Room"), Carlo Verdone ("My Best Enemy"), Roberto Benigni ("Life is Beautiful"), Pupi Avanti ("The Best Man"), Dario Argento ("Trauma," "Sleepless"), Paolo Benvenuti ("Gostanza da Libbiano"), among others 3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"),	Tattoo"), Joachim Trier ("Sentimental Value"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"), Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her," "The Room Next Door"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), Oliver Laxe ("Sirât"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light

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		Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon Tattoo"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"),	comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), Mascha Schilinski ("Sound of Falling"), among others 10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following 1. Great Britain and Ireland 1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video 2. Second only to Hollywood as a center for international productions 3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets &

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		Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run	Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave," "Blitz"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut," "The Power of the Dog"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings" trilogy), Lee

Changed	Field	Current Version	Proposed Version
		Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), among others	Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others
		10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following	3. Canada
		1. Great Britain and Ireland	1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision
		1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video	2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies
		2. Second only to Hollywood as a center for international productions	3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of Montreal," "The Barbarian Invasions"), Alireza Khatami ("The Things You Kill"), among others
		3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets & Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog	11. American Cinema: significant events, themes, movements,

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		Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings"	genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy and consolidation in the conglomerated entertainment industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix"

Changed	Field	Current Version	Proposed Version
		trilogy), Lee Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), among others 3. Canada 1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision 2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies 3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of	franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception," "Interstellar," "Oppenheimer"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird," "Barbie"), Paul Thomas Anderson ("There Will Be Blood," "One Battle After Another"), Ryan Coogler ("Fruitvale Station," "Black Panther," "Sinners"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed

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		Montreal," "The Barbarian Invasions"), among others 11. American Cinema: significant events, themes, movements, genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy in the conglomerated film industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player	production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G/LTE and 5G technologies, digital delivery/streaming services for theatrical, television, home video markets and mobile devices 3. Examine evolving forms of exhibition including theatrical (IMAX, 3D, D-Box, Stereographic projection), television (HDTV, 4K and 5K, DVR), gaming computers, Internet websites, mobile devices, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional and local productions 2. Examine the proliferation of international film festivals 3. Identify the number of directors working outside their native industries 4. Appraise the effect of COVID-19 on the entertainment industry

Changed	Field	Current Version	Proposed Version
		One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix" franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad	2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity 6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past

Changed	Field	Current Version	Proposed Version
		historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine evolving forms of exhibition including theatrical (IMAX, 3-D), television (HDTV, 4K, DVR), gaming computers, Internet websites, mobile phones, MP3 players, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional	3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. Discuss issues of historiography, such as problems and approaches to historical film research and analysis 7. Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application 1. Demonstrate advanced-level understanding of contemporary film theory by evaluating the writings of film theorists such as Saussure, Lacan, Althusser, Barthes, Bordwell, Doane, Mulvey, Žižek, Gunning, Hansen, among others 2. Apply the writings of a contemporary film theorist to analyze a specific film(s) 3. Evaluate how the digital revolution has affected film theory in many ways, including refocusing on the ability of celluloid film to capture an "indexical" image of a moment in time; new aspects of "the gaze"; the revisiting of early cinema screenings, practices and spectatorship modes; and the specificity of philosophical concepts for cinema as a medium distinct from such experiences as watching a film at home, in an art gallery or on a mobile device

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			and local productions 2. Examine the proliferation of international film festivals 3. Examine the number of directors working outside their native industries 2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity

Changed	Field	Current Version	Proposed Version
		6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past 3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. If more time, examine issues of historiography, such as problems and approaches to historical film research and analysis 3. If more time, analyze and interpret the cinematic arts using critical and theoretical approaches to analysis such as neoformalism, genre study, authorship/auteurism, reception/spectator theory, psychological criticism (Freudianism, cognitive psychology) and ideological criticism (Marxism, feminism, queer and cultural studies) 7. Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application 1. Demonstrate advanced-level understanding of contemporary film theory by evaluating the writings of film theorists such as Saussure, Lacan, Althusser, Barthes, Bordwell, Doane,	

Changed	Field	Current Version	Proposed Version
		Mulvey, Žižek, Gunning, Hansen, among others 2. Apply the writings of a contemporary film theorist to analyze a specific film(s) 3. Evaluate how the digital revolution has affected film theory in many ways, including refocusing on the ability of celluloid film to capture an "indexical" image of a moment in time; new aspects of "the gaze"; the revisiting of early cinema screenings, practices and spectatorship modes; and the specificity of philosophical concepts for cinema as a medium distinct from such experiences as watching a film at home, in an art gallery or on a mobile device	
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	(Not open to students with credit in F/TV D002C, F/TV D02CW or F/TV D2CWH.)	(Not open to students with credit in F/TV D002C, F/TV D02CW or F/TV D2CWH.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. Course Outline: C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Assignments: Writing Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Assignments: Writing Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography D. The Honors project assignment should require 10 or more hours of work on a topic/project selected by and of individual interest to the student, approved by the instructor, and include one of the following: 1. Written research project (10-15 pages), using primary and secondary sources and proper MLA guidelines documentation
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Course Outline: 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience a. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture b. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
!	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	Meet Honors eligibility requirements for EWRT 1A and GPA

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline A. Identify, examine, and evaluate the discipline and methods of film history B. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments E. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation A. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. B. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self reflection. Examples of assignments are available as resources. C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments F. Formulate critical/historical analyses and evaluations of moving-image works and issues

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 002CH	F/TV 002CH
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors
	Cross-Listed/Related Course Information	Related Parent	Related Parent
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/10/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references, and the following information: "From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. " I wanted to double check to see if there were representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options.	No OER options No ZTC option (textbook costs $54.95)

Changed	Questions	Current Version	Proposed Version	
				Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or reflect diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Y

Changed	Questions	Current Version	Proposed Version			
			4/10/2026	SpecificationsAssignments	Suggested	Thanks for this list of assignments. Do assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	METHODS OF EVALUATION states: B. students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection.
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD02CH
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000592170

Articulation

Changed	Field	Current Version

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/09/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mi Chang	• Susan Tavernetti • Wright, Christina
	Course ID (CB01A and CB01B)	F/TVD02CW	F/TVD02CW
	Course Control Number	CCC000563428	CCC000563428

Changed	Field	Current Version	Proposed Version
	Course Title (CB02)	Contemporary World Cinema	Contemporary World Cinema
	Short Course Title	CONTEMPORARY WORLD CINEMA	CONTEMPORARY WORLD CINEMA
	TOP Code (CB03)	0612.00	0612.00 Film Studies
	CIP Code	Film/Cinema/Video Studies	50.0601 Film/Cinema/Video Studies
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
❗	**Course Description**	This course is a critical survey of contemporary world cinema as art, business, technology, and cultural artifact. It provides the critical methodology and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. This course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis.	In this course, students assess contemporary world cinema as art, business, technology, and cultural artifact. Upon successful completion of the course, students will be able to apply critical methodologies and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. This course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	No value	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Film Studies
	Discipline 2	No value	No value
	Discipline 3	No value	No value

Changed	Field	Current Version	Proposed Version
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of Cinema for at least one CSU or UC. The course meets a general education requirement for De Anza and Cal-GETC. It belongs on the Film/TV: Production program. It is the third course in our film history series and offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments.	This transferable course ~~is a~~ meets an undergraduate major preparation requirement in the discipline of Cinema for at least one CSU or ~~UC. The course~~ UC and meets a general education requirement for De Anza and Cal-GETC. ~~It~~ The course belongs on the ~~Film/TV: Production program. It is the~~ A.S.-T. in Film, Television, and Electronic Media for Transfer. The third course in our film history series ~~and~~ offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. In Basic Course Information, language was added to present the Course Description from the student's perspective, as well as what students would be able to accomplish upon successful completion of the course, such as applying critical methodologies to analyze and interpret the work of notable film artists. Methods of Instruction, such as lecture with visual aids, media screenings and facilitated discussions, addresses multiple ways to engage students and their diverse learning styles. In Assignments and Methods of Evaluation, assignments provide students with choices, and language was added to provide students the opportunity to revise their work based on instructor feedback, peer feedback and/or self-reflection. Examples of strong and/or successful assignments are available as resources. From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. The Course Outline reflects diverse artists, perspectives and current debates in the discipline relevant to students. Moreover, the content provides space to reflect on inequities, racism, or other barriers to inclusion in respect to the international films and filmmakers studied.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.

Changed	Field	Current Version	Proposed Version
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production	**Associated Program** Film/TV: Production

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement-Advanced (COA-A)	**Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU

Changed	Field	Current Version	Proposed Version
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4.5	4.5
	Lecture Hours - Out of Class	9	9
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	162	162
	Lecture Hours - Course In-Class (Contact) per Term	54	54
	Lecture Hours - Course Out-of-Class per Term	108	108
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	54	54
	Total - Course Out-of-Class Hours	108	108

Changed	Field	Current Version	Proposed Version
	Total Credit Units - Minimum Credit Units	4.5	4.5
	Total Credit Units - Maximum Credit Units	4.5	4.5

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	162	162
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4.5	4.5
	Minimum Credit Units	4.5	4.5
	Maximum Credit Units	4.5	4.5

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Assigned reading
		  1. Required textbook
		  2. Periodicals, journals, and scholarly articles on Internet sites
		  3. Class pdfs
		2. Writing
		  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard research format of documentary-note or parenthetical citation style and bibliography
		  2. Written evaluation of outside film screenings: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
		  3. If more time, analytical paper on a topic dealing with issues of historiography
		3. Viewing films and other forms of the moving image
			1. Assigned reading
			  1. Required textbook
			  2. Periodicals, journals, and scholarly articles on Internet sites
			  3. Class pdfs
			2. Writing
			  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography
			  2. Written evaluation of outside film screenings: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
			  3. In-class essays on exams
			  4. Analytical paper on a topic dealing with issues of historiography
			3. Viewing films and other forms of the moving image

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; additional research or critical paper at the	**Methods of Evaluation** 1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; additional research or critical paper at the instructor's discretion. Students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. 3. Instructor evaluation of the quality of student participation

Changed	Field	Current Version	Proposed Version
		instructor's discretion. 3. Participation in classroom discussions and in-class collaborative work, including analyses of in-class screenings, to demonstrate the student's ability to place media in the context of aesthetic, social, cultural, and normative frameworks and foreground issues of mass/minority audiences, culture, class, race/ethnicity, gender, and ability.	in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck	**Essential Student Materials:** • None **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck

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!	**Examples of Primary Texts and References**	**Title** No value **Author** *Cook, David A. "A History of Narrative Film." 5th ed. New York: W. W. Norton, 2016. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Kawin, Bruce F. and Gerald Mast. "A Short History of the Movies." 11th ed. New York: Pearson, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A History of Narrative Film **Author** Cook, David A. **Publisher** W. W. Norton **Date/Edition** 2016/5th **ISBN** 978-0-393-28871-1 **Title** A Short History of the Movies **Author** Kawin, Bruce F. and Gerald Mast **Publisher** Pearson **Date/Edition** 2010/11th **ISBN** 978-0205755578 **Title** American Cinema/American Culture **Author** Belton, John **Publisher** McGraw-Hill Higher Education **Date/Edition** 2021/Kindle **ISBN** 978-1264177325 **Title** Puzzle Films: Complex Storytelling in Contemporary Cinema **Author** Buckland, Warren **Publisher** Wiley-Blackwell **Date/Edition** 2009/1st **ISBN** 978-1405168625

Changed	Field	Current Version	Proposed Version
			Title Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)
			Author Khorana, Sukhmani, ed.
			Publisher Routledge
			Date/Edition 2013/1st
			ISBN 978-0415630924

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!	**Suggested Reading List**	**Reading List**: Belton, John. "American Cinema/American Culture." 4th ed. New York: McGraw-Hill, 2012. **May include, but are not limited to**: No value **Reading List**: Benshoff, Henry M. and Sean Griffin. "Queer Images: A History of Gay and Lesbian Film in America." Rowman & Littlefield Publishers, Inc., 2005. **May include, but are not limited to**: No value **Reading List**: Benyahia, Sarah Casey. "Teaching Contemporary British Cinema." British Film Institute, 2008. **May include, but are not limited to**: No value **Reading List**: Bingham, Adam. "Contemporary Japanese Cinema Since Hana-Bi." Edinburgh University Press, 2015.	No value

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		May include, but are not limited to No value	
		Reading List Blaim, Artur and Ludmila Gruszewska-Blaim. "Imperfect Worlds and Dystopian Narratives in Contemporary Cinema." Peter Lang International Academic Publishers, 2011.	
		May include, but are not limited to No value	
		Reading List Bordwell, David. "The Way Hollywood Tells It: Story and Style in Modern Movies." University of California Press, 2006.	
		May include, but are not limited to No value	
		Reading List Buckland, Warren. "Puzzle Films: Complex Storytelling in Contemporary Cinema." Wiley-Blackwell, 2009.	

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		May include, but are not limited to No value	
		Reading List Chaudhuri, Shohini. "Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia." Edinburgh University Press, 2006.	
		May include, but are not limited to No value	
		Reading List Chow, Rey. "Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility." Columbia University Press, 2007.	
		May include, but are not limited to No value	
		Reading List Dwyer Rachel and Jerry Pinto, eds. "Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema." Oxford University Press, 2011.	

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		May include, but are not limited to No value	
		Reading List Falicov, Tamara L. "The Cinematic Tango: Contemporary Argentine Film." Wallflower Press, 2006.	
		May include, but are not limited to No value	
		Reading List Halle, Randall. "German Film after Germany: Toward a Transnational Aesthetic." University of Illinois Press, 2008.	
		May include, but are not limited to No value	
		Reading List Holohan, Conn. "Cinema on the Periphery: Contemporary Irish and Spanish Film." Irish Academic Press, 2009.	
		May include, but are not limited to No value	

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		Reading List Khorana, Sukhmani. "Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)." Routledge, 2013.	
		May include, but are not limited to No value	
		Reading List Khosronejad, Pedram. "Iranian Sacred Defence Cinema: Religion, Martyrdom and National Identity." Sean Kingston Publishing, 2012.	
		May include, but are not limited to No value	
		Reading List Kim, Kyung Hyun. "Virtual Hallyu: Korean Cinema of the Global Era." Duke University Press Books, 2011.	
		May include, but are not limited to No value	
		Reading List McLoone, Martin. "Irish Film: The Emergence of a Contemporary Cinema." British Film Institute, 2008.	

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		May include, but are not limited to No value	
		Reading List Nestingen, Andrew and Trevor G. Elkington, eds. "Transnational Cinema In A Global North: Nordic Cinema In Transition." Wayne State University Press, 2005.	
		May include, but are not limited to No value	
		Reading List Prabhu, Anjali. "Contemporary Cinema of Africa and the Diaspora." Wiley-Blackwell, 2014.	
		May include, but are not limited to No value	
		Reading List Shafik, Viola. "Arab Cinema: History and Cultural Identity." Revised, Updated edition. American University in Cairo Press, 2017.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Shaw, Deborah and Sarah Barrow, Nuala Finnegan and David William Foster. "Contemporary Latin American Cinema: Breaking into the Global Market." Rowman & Littlefield Publishers, 2007.	
		May include, but are not limited to No value	
		Reading List Waldron, Darren. "Queering Contemporary French Popular Cinema: Images and Their Reception." Peter Lang Publishing, 2009.	
		May include, but are not limited to No value	
		Reading List Xu, Gary G. "Sinascape: Contemporary Chinese Cinema." Rowman & Littlefield Publishers, 2006.	

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		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues

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	CSLOs	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0
		CSLOs Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0
		CSLOs Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0	**CSLOs** Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0

Course Outline

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❗	**Course Content**	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, race/ethnicity, gender, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics,	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, race/ethnicity, gender, sexuality, ability, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts 1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis,

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		and the constituent creative techniques in contemporary works of the cinematic arts 1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology for CGI, sound recording and editing, IMAX and 3D technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, CGI 3. Distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure	exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology including LED walls, sound recording and editing, IMAX, 3D and D-Box technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI) 3. Distribution methods such as the Internet, 4G/LTE and 5G network service technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure 3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference" 4. Analyze the unique elements of individual films in relation

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		3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference" 4. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films	to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted Disease"), Pawel

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		receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted Disease"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund	Pawlikowski ("Ida"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of

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		individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and	bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land"); Croatia (Vinko Bresan's "Marshal Tito's Spirit," Igor Bezinović's "Fiume o Morte!"), among others 5. Romania 1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from

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		cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land"); Croatia (Vinko Bresan's "Marshal Tito's Spirit"), among others 5. Romania 1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian	state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), Teodora Ana Mihai ("Traffic"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions 3. Major U.S. companies set up distribution offices and built multiplex theaters

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		Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions 3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov	4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov ("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"), Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima, Yoshimitsu Morita ("Colorful"), Ishii Sogo ("Electric Dragon 80,000 V"), Takeshi Kitano ("Sonatine,"

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		("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"), Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima, Yoshimitsu Morita ("Colorful"), Ishii Sogo ("Electric Dragon 80,000 V"), Takeshi Kitano ("Sonatine," "Fireworks"), Kiyoshi Kurosawa ("Pulse"), Takashi Ishii ("Black Angel" series), Hideo Nakata ("Ring" series), Takashi Miike ("Audition"), Shinji Aoyama ("Eureka"), Hirozaku Kore-Eda ("Wonderful Life"), Shunji Iwai ("All About Lily Chou-Chou"), Higuchinsky ("Spiral"), among others 3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Largest film-producing nation in the world,	"Fireworks"), Kiyoshi Kurosawa ("Pulse"), Takashi Ishii ("Black Angel" series), Hideo Nakata ("Ring" series), Takashi Miike ("Audition"), Shinji Aoyama ("Eureka"), Hirozaku Kore-Eda ("Wonderful Life"), Shunji Iwai ("All About Lily Chou-Chou"), Higuchinsky ("Spiral"), Lee Sang-il ("Kokuho"), among others 3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year 2. 90% of films produced in Bollywood are rigidly conventionalized musicals ("a star, six songs and three dances") and mythological romances; most fail at the box office as demand for Hollywood product grows 3. Nonstar parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns 4. Representative artists and their films selected from the following list: Ashutosh Gowariker ("Lagaan"), Santosh Sivan ("The Terrorist"), Mira Nair ("Monsoon Wedding," "The Namesake"), Shyam Benegal ("The Making of the Mahaatma," "Conflict"), Shekhar Kapur ("Bandit Queen"), Deepa Mehta ("Fire," "Earth," "Water"), Neeraj Ghaywan ("Homebound"), among others 4. Chinese Cinema after the 1997 transformation: significant events,

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		accounting for one-fourth of the total global output each year 2. 90% of films produced in "Bollywood" are rigidly conventionalized musicals ("a star, six songs and three dances") and mythological romances; most fail at the box office as demand for Hollywood product grows 3. Nonstar parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns 4. Representative artists and their films selected from the following list: Ashutosh Gowariker ("Lagaan"), Santosh Sivan ("The Terrorist"), Mira Nair ("Monsoon Wedding," "The Namesake"), Shyam Benegal ("The Making of the Mahaatma," "Conflict"), Shekhar Kapur ("Bandit Queen"), Deepa Mehta ("Fire," "Earth," "Water"), among others 4. Chinese Cinema after the 1997 transformation: significant events, themes, movements, genres, artists and films selected from the following 1. People's Republic of China 1. Protected by the Chinese government through subsidies and control over distribution and marketing 2. Sumptuous Technicolor and widescreen films usually adapted from published literary work	themes, movements, genres, artists and films selected from the following 1. People's Republic of China 1. Protected by the Chinese government through subsidies and control over distribution and marketing 2. Sumptuous Technicolor and widescreen films usually adapted from published literary work 3. Representative artists and their films selected from the following list: Chen Kaige ("Farewell My Concubine"), Zhang Yimou ("Hero," "House of Flying Daggers"), Tian Zhuangzhuang ("Springtime in a Small Town"), Zhang Yang ("Shower"), Wang Xiaoshuai ("Beijing Bicycle"), Lou Ye ("Suzhou River"), Shen Ao ("Dead to Rights"), among others 2. Hong Kong 1. Important production center and "Hollywood East" site for digital postproduction 2. Martial-arts, action, fantasy adventure and gangster films 3. Representative artists and their films selected from the following list: Producer Tsui Hark, John Woo ("The Killer"), Ringo Lam ("Victim"), Sammo Hung ("Once Upon a Time in China IV"), Ann Hui ("Summer Snow," "A Simple Life"), Stanley Kwan

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		3. Representative artists and their films selected from the following list: Chen Kaige ("Farewell My Concubine"), Zhang Yimou ("Hero," "House of Flying Daggers"), Tian Zhuangzhuang ("Springtime in a Small Town"), Zhang Yang ("Shower"), Wang Xiaoshuai ("Beijing Bicycle"), Lou Ye ("Suzhou River"), among others 2. Hong Kong 1. Important production center and "Hollywood East" site for digital postproduction 2. Martial-arts, action, fantasy adventure and gangster films 3. Representative artists and their films selected from the following list: Producer Tsui Hark, John Woo ("The Killer"), Ringo Lam ("Victim"), Sammo Hung ("Once Upon a Time in China IV"), Ann Hui ("Summer Snow," "A Simple Life"), Stanley Kwan ("Rouge"), Wong Kar-wai ("In the Mood for Love," "2046"), Andrew Lau ("Infernal Affairs" series), among others 3. Taiwan 1. Low-to-medium budget films dealing	("Rouge"), Wong Kar-wai ("In the Mood for Love," "2046"), Andrew Lau ("Infernal Affairs" series), Anselm Chan ("The Last Dance"), among others 3. Taiwan 1. Low-to-medium budget films dealing with daily reality but stylistically experimental 2. Representative artists and their films selected from the following list: Edward Yang ("Yi yi"), Hou Hsiao-hsien ("Millenium Mambo"), Ang Lee ("Eat Drink Man Woman"), Tsai Ming-liang ("What Time Is It There?"), Shih-Ching Tsou ("Left-Handed Girl"), among others 5. Latin American Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Mexico 1. Wide range of themes and genres increasingly shot on digital video and transferred to 35mm 2. Representative artists and their films selected from the following list: Guillermo del Toro ("Pan's Labyrinth," "The Shape of Water"), Alfonso Cuaron ("Y tu mama tambien," "Children of Men," "Roma"), Alejandro Gonzalez Inarritu ("Amores Perros," "Birdman"), Arturo Ripstein ("That's Life"), Alfonso Arau ("Like Water for Chocolate"), Pierre

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		with daily reality but stylistically experimental 2. Representative artists and their films selected from the following list: Edward Yang ("Yi yi"), Hou Hsiao-hsien ("Millenium Mambo"), Ang Lee ("Eat Drink Man Woman"), Tsai Ming-liang ("What Time Is It There?"), among others 5. Latin American Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Mexico 1. Wide range of themes and genres increasingly shot on digital video and transferred to 35mm 2. Representative artists and their films selected from the following list: Guillermo del Toro ("Pan's Labyrinth," "The Shape of Water"), Alfonso Cuaron ("Y tu mama tambien," "Children of Men"), Alejandro Gonzalez Inarritu ("Amores Perros," "Birdman"), Arturo Ripstein ("That's Life"), Alfonso Arau ("Like Water for Chocolate"), among others 2. Brazil 1. Government stimulates domestic production with tax breaks for companies investing	Saint-Martin ("We Shall Not Be Moved"), among others 2. Brazil 1. Government stimulates domestic production with tax breaks for companies investing in films, including art film 2. Representative artists and their films selected from the following list: Walter Salles, Jr. ("Central Station"), Carlos Diegues ("Orfeu"), Fernando Meirelles ("City of God"), Kleber Mendonça Filho ("The Secret Agent"), among others 3. Argentina 1. Privatized in 1989 but production funding from tax levied on video rentals; growth industry 2. Representative artists and their films selected from the following list: Fernando Solanos ("The Voyage," "The Dignity of the Nobodies"), Eliseo Subiela ("The Dark Side of the Heart," "The Adventures of God"), Raul de la Torre ("Funes: A Great Love"), Maria Luisa Bemberg ("I Don't Want to Talk About It"), Juan José Campanella ("The Secret in Their Eyes"), Dolores Fonzi ("Belén"), among others 4. Chile 1. In 1990 film production officially resumed and exiled Chilean

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		in films, including art film 2. Representative artists and their films selected from the following list: Walter Salles, Jr. ("Central Station"), Carlos Diegues ("Orfeu"), Fernando Meirelles ("City of God"), among others 3. Argentina 1. Privatized in 1989 but production funding from tax levied on video rentals; growth industry 2. Representative artists and their films selected from the following list: Fernando Solanos ("The Voyage," "The Dignity of the Nobodies"), Eliseo Subiela ("The Dark Side of the Heart," "The Adventures of God"), Raul de la Torre ("Funes: A Great Love"), Maria Luisa Bemberg ("I Don't Want to Talk About It"), Juan José Campanella ("The Secret in Their Eyes"), among others 4. Chile 1. In 1990 film production officially resumed and exiled Chilean filmmakers returned, producing films of political content 2. Representative artists and their films selected from	filmmakers returned, producing films of political content 2. Representative artists and their films selected from the following list: Miguel Littin ("Dawson Isla 10"), Ricardo Larrain ("La frontera"), Pablo Perelman ("Archipiélago"), Cristian Galaz ("The Sentimental Teaser"), Diego Céspedes ("The Mysterious Gaze of the Flamingo"), among others 5. Cuba 1. Revival in 1998 due to European and Canadian investment in tourism and mining industries, new leadership of ICAIC and coproduction deals with Spain 2. Marxist-Leninist content or banned as counterrevolutionary 3. Aggressively promoting digital video, only Latin American country with its own animation industry and first to convert to 3-D digital imagery 4. Representative artists and their films selected from the following list: Tomas Gutierrez Alea ("Strawberry and Chocolate"), Pastor Vega ("The Prophecies of Amanda"), Juan Carlos Tabio ("The Waiting List"), Humberto Solas ("Miel para Oshun"), Fernando Perez ("Life

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		6. Cinemas of North, Sub-Saharan, and West Africa: significant events, themes, movements, genres, artists and films selected from the following 1. North Africa: Algeria, Tunisia, Morocco, Egypt 1. Relatively small film market with Morocco the leading producer due to state funding and cine-club tradition, and Egypt as most commercial and star oriented 2. Representative artists and their films selected from the following list: Ferid Boughedir ("Halfaouine: Boy of the Terraces"), Kalthoum Bornaz ("The Lost Thread"), Moufida Tlatli ("The Season of Men"), Souheil Ben-Barka ("Shadow of the Pharoah"), Farida Ben Lyazid ("Women's Wiles"), Youssef Chahine ("Alexandria, Again and Forever," "Quiet, We're Rolling"), Ahmed Atef ("Omar 2000"), Khaled Youssef ("Desert Storm"), among others 2. Sub-Saharan Africa: Senegal, Mali, Burkino Faso 1. Many films produced outside the system of French assistance available to most former colonies and characterized by oral storytelling	storytelling traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent national cinemas, consisting of populist and art cinema of deceptively

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		traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent	simple, allegorical stories produced within a fundamentalist Islamic state 2. Representative artists and their films selected from the following list: Abbas Kiarastomi ("Taste of Cherry," "Ten," "Certified Copy"), Dariush Mehrjui ("The Pear Tree"), Bahram Beizai ("Travellers"), Majid Majidi ("The Color of Paradise"), Jafar Panahi ("The Circle," "Offside," "This Is Not a Film"), Mohsen Makhmalbaf ("Kandahar"), Samira Makhmalbaf ("Blackboards"), Tahmineh Milani ("The Hidden Half," "Cease Fire"), Asghar Farhadi ("A Separation," "The Salesman"), among others 2. Israel 1. Financial aid from the Fund for the Promotion of Quality Israeli Films has also supported the work of Israeli-Palestinian filmmakers, and a Cinema Law allocates taxes on commercial broadcasters to underwrite cinema 2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon, the occupation of the West Bank and Gaza 3. Representative artists and their films selected

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		2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon, the occupation of the West Bank and Gaza 3. Representative artists and their films selected from the following list: Amos Gitai ("Kippur"), Michel Khleifi ("Wedding in Galilee," "Canticle of the Stones"), Elia Suleiman ("Chronicle of a Disappearance"), Ari Folman ("Waltz with Bashir"), among others 8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following 1. Thailand: star-studded and genre-based gangster (Nonzee Nimibutr's "Dang Bireley and the Young Gangsters"), ghost-story (Nonzee Nimibutr's "Mrs. Nak"), and spectacle films (Prince Chatrichalerm Yukol's "Suriyothai," Tanit Jitnukul's "Bangrajan," Bhandit Bittakol's "The Moonhunter"), among others 2. Indonesia: films address formerly taboo political and social issues (Garin Nugrobo's "Unconcealed Poetry," Slamet Rahardjo's "Marsinah"), mother-daughter relationships (Nan T. Achnas's "Whispering Sands") and	2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"), S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film aesthetics with social commitment in films examining Korean identitiy 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy," "Lady Vengeance," "Thirst," "The Handmaiden"), Ki-duk Kim ("Spring, Summer, Fall, Winter...and Spring"), Im Kwon-taek ("Chunhyang"), Chang-dong Lee ("Poetry"), Bong Joon-ho ("Parasite"), among others 9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following

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		interracial marriage (Nia Di Nata's "Woman"), among others 3. Malaysia 1. By 2000, over 100 international companies had joined the Multimedia Super Corridor (MSC) to use its state-of-the-art facilities 2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"), S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film aesthetics with social commitment in films examining Korean identitiy 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy,"	1. France 1. One of the most productive film industries in the world due to high level of government protectionism and subsidy 2. Emergence of the New New Wave in the 1990s, whose directors engage in contemporary social issues, distinctive social and geographical settings and a naturalistic acting style favoring nonprofessional performers 3. Rise of the big-budget historical costume drama, "cinema du look" youth-oriented films with high production values and flashy visual styles, "film policier" crime thrillers, "Banlieue" films focusing on ethnically diverse neighborhoods and subcultures at the outskirt of large cities 4. Representative artists and their films selected from the following list: Bertrand Tavernier ("On the Other Side of the Tracks"), Claude Chabrol ("La ceremonie," "Flower of Evil"), Jean-Luc Godard ("In Praise of Love"), Pierre Jeunet ("Amelie"), Catherine Breillat ("Fat Girl"), Claire Denis ("Beau travail"), Virginie Despentes and Coralie Trinh Thi ("Baise-moi"), Mathieu Kassovitz ("La

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			4. Representative artists and their films selected from the following list: Bertrand Tavernier ("On the Other Side of the Tracks"), Claude Chabrol ("La ceremonie," "Flower of Evil"), Jean-Luc Godard ("In Praise of Love"), Pierre Jeunet ("Amelie"), Catherine Breillat ("Fat Girl"), Claire Denis ("Beau travail"), Virginie Despentes and Coralie Trinh Thi ("Baise-moi"), Mathieu Kassovitz ("La Haine"), Erick Zonca ("The Dreamlife of Angels"), Julie Lopes-Curval ("Bord de mer"), Bruno Dumont ("L'Humanite"), Olivier Assayas ("Irma Vep"), Francois Ozon ("Under the Sand," "Swimming Pool"), Roman Polanski ("The Pianist"), Jacques Audiard ("A Prophet"), Michel Hazanavicius ("The Artist"), Michael Haneke ("Amour"), Abdellatif Kechiche ("Blue Is the Warmest Color"), among others 2. Italy 1. Dominated by two major distributors, Vittorio Cecchi Gori and Silvio Berlusconi	3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"), Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon Tattoo"), Joachim Trier ("Sentimental Value"), among others 4. Spain 1. 80% of production relies on some form of

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		2. Wide range of subjects, themes and genres in mainstream and small independent projects 3. Representative artists and their films selected from the following list: Bernardo Bertolucci ("Beseiged"), Maurizio Nichetti ("The Icicle Thief," "Honolulu Baby"), Nanni Moretti ("The Son's Room"), Carlo Verdone ("My Best Enemy"), Roberto Benigni ("Life is Beautiful"), Pupi Avanti ("The Best Man"), Dario Argento ("Trauma," "Sleepless"), Paolo Benvenuti ("Gostanza da Libbiano"), among others 3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"),	public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"), Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her," "The Room Next Door"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), Oliver Laxe ("Sirât"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena

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		Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon Tattoo"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"),	Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), Mascha Schilinski ("Sound of Falling"), among others 10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following 1. Great Britain and Ireland 1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video 2. Second only to Hollywood as a center for international productions 3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets & Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty

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		Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run	Pretty Things"), Danny Boyle ("Slumdog Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave," "Blitz"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut," "The Power of the Dog"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings" trilogy), Lee Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki

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		Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), among others 10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following 1. Great Britain and Ireland 1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video 2. Second only to Hollywood as a center for international productions 3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets & Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog	Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others 3. Canada 1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision 2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies 3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of Montreal," "The Barbarian Invasions"), Alireza Khatami ("The Things You Kill"), among others 11. American Cinema: significant events, themes, movements, genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for

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		Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings"	expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy and consolidation in the conglomerated film industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix" franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception," "Interstellar," "Oppenheimer"), David Fincher ("The Social

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		trilogy), Lee Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), among others 3. Canada 1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision 2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies 3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of	Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird," "Barbie"), Paul Thomas Anderson ("There Will Be Blood," "One Battle After Another"), Ryan Coogler ("Fruitvale Station," "Black Panther," "Sinners"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997

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		Montreal," "The Barbarian Invasions"), among others 11. American Cinema: significant events, themes, movements, genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy in the conglomerated film industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player	2. Examine evolving distribution methods such as the Internet, 4G/LTE and 5G technologies, digital delivery/streaming services for theatrical, television and home video markets and mobile devices 3. Examine evolving forms of exhibition including theatrical (IMAX, 3D, D-Box, Stereographic projection), television (HDTV, 4K and 5K, DVR), gaming computers, Internet websites, mobile phones, MP3 players, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional and local productions 2. Examine the proliferation of international film festivals 3. Identify the number of directors working outside their native industries 4. Appraise the effect of COVID-19 on the entertainment industry 2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning

Changed	Field	Current Version	Proposed Version
		One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix" franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad	as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity 6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past 3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being

Changed	Field	Current Version	Proposed Version
		historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine evolving forms of exhibition including theatrical (IMAX, 3-D), television (HDTV, 4K, DVR), gaming computers, Internet websites, mobile phones, MP3 players, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional	conditioned by economic factors 2. Discuss issues of historiography, such as problems and approaches to historical film research and analysis 3. Analyze and interpret the cinematic arts using critical and theoretical approaches to analysis such as neoformalism, genre study, authorship/auteurism, reception/spectator theory, psychological criticism (Freudianism, cognitive psychology) and ideological criticism (Marxism, feminism, queer and cultural studies)

Changed	Field	Current Version	Proposed Version
			and local productions 2. Examine the proliferation of international film festivals 3. Examine the number of directors working outside their native industries 2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity

Changed	Field	Current Version	Proposed Version
		6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past 3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. If more time, examine issues of historiography, such as problems and approaches to historical film research and analysis 3. If more time, analyze and interpret the cinematic arts using critical and theoretical approaches to analysis such as neoformalism, genre study, authorship/auteurism, reception/spectator theory, psychological criticism (Freudianism, cognitive psychology) and ideological criticism (Marxism, feminism, queer and cultural studies)	
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	(Not open to students with credit in F/TV D002C, F/TV D02CH or F/TV D2CWH.)	(Not open to students with credit in F/TV D002C, F/TV D02CH or F/TV D2CWH.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
❗	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. Course Outline: C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Assignments: Writing Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Course Outline: 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience a. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture b. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline A. Identify, examine, and evaluate the discipline and methods of film history B. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments E. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation A. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. B. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self reflection. Examples of assignments are available as resources. C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments F. Formulate critical/historical analyses and evaluations of moving-image works and issues

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 002CW	F/TV 002CW
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	Related Child	Related Child
	Cross-Listed/Related Course ID's	F/TV 2C	F/TV 2C
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/10/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references, and the following information: " From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. " I wanted to double check to see if there were representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options.	No OER options No ZTC option (textbook costs $54.95)

Changed	Questions	Current Version	Proposed Version	
				Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or reflect diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Y

Changed	Questions	Current Version	Proposed Version		
				Thanks for this list of assignments. In F/TVD002C, there was mention of "outside film screenings of the student's choice". Is there student choice in this writing assignment as well? If yes, consider adding to this COR as well.	Yes: Written evaluation of outside film screenings (implies "of the student's choice" as noted)
		4/10/2026	SpecificationsAssignmentsSuggested	Also, do assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	Also, the research paper assignment states "selected by the student using course guidelines" METHODS OF EVALUATION states: B. students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection.

Changed	Questions	Current Version	Proposed Version
	Stage 4: Articulation Officer	No Value	No Value
	Stage 5: De Anza General Education	No Value	No Value
	Stage 6: Content Review Matrix Liaison	No Value	No Value
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD02CW
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000563428

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/09/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Susan Tavernetti • Wright, Christina
	Course ID (CB01A and CB01B)	F/TVD2CWH	F/TVD2CWH
	Course Control Number	CCC000592173	CCC000592173
	Course Title (CB02)	Contemporary World Cinema - HONORS	Contemporary World Cinema - HONORS

Changed	Field	Current Version	Proposed Version
	Short Course Title	CONTEMP WORLD CINEMA - HONORS	CONTEMP WORLD CINEMA - HONORS
	TOP Code (CB03)	0612.00	0612.00 Film Studies
	CIP Code	Film/Cinema/Video Studies	50.0601 Film/Cinema/Video Studies
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course is a critical survey of contemporary world cinema as art, business, technology, and cultural artifact. It provides the critical methodology and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. This course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis. Because this is an honors course, students will be expected to complete extra assignments to gain a deeper insight into world cinema today.	In this course, students assess contemporary world cinema as art, business, technology, and cultural artifact. Upon successful completion of the course, students will be able to apply critical methodologies and practical tools for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. This course will cover expanded topics in historiography, such as problems and approaches to historical film research and analysis. Because this is an honors course, students will be expected to complete extra assignments to gain a deeper insight into world cinema today.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	No value	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Film Studies
	Discipline 2	No value	No value
	Discipline 3	No value	No value

Changed	Field	Current Version	Proposed Version
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of Cinema for at least one CSU or UC. The course meets a general education requirement for De Anza and Cal-GETC. It belongs on the Film/TV: Production program. It is the third course in our film history series and offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments. This course is the honors version and as a result, includes more advanced assignments and assessments.	This transferable course ~~is a~~ meets an undergraduate major preparation requirement in the discipline of Cinema for at least one CSU or ~~UC. The course~~ UC and meets a general education requirement for De Anza and Cal-GETC. ~~It~~ The course belongs on the ~~Film/TV: Production program. It is the~~ A.S.-T. in Film, Television, and Electronic Media for Transfer. The third course in our film history series ~~and~~ offers a critical survey that focuses on international cinema today and its dynamic transnational and global developments. This course is the honors ~~version.~~ version, and as a result, includes more advanced assignments and assessments.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. In Basic Course Information, language was added to present the Course Description from the student's perspective, as well as what students would be able to accomplish upon successful completion of the course, such as applying critical methodologies to analyze and interpret the work of notable film artists. Methods of Instruction, such as lecture with visual aids, media screenings and facilitated discussions, addresses multiple ways to engage students and their diverse learning styles. In Assignments and Methods of Evaluation, assignments provide students with choices, and language was added to provide students the opportunity to revise their work based on instructor feedback, peer feedback and/or self-reflection. Examples of strong and/or successful assignments are available as resources. From an equity perspective, copies of the required textbook are available for free access on the Internet Archive--including copies for students with disabilities--and on reserve at the De Anza Library. The Course Outline reflects diverse artists, perspectives and current debates in the discipline relevant to students. Moreover, the content provides space to reflect on inequities, racism, or other barriers to inclusion in respect to the international films and filmmakers studied.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course

Changed	Field	Current Version	Proposed Version
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)

Changed	Field	Current Version	Proposed Version
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4.5	4.5
	Lecture Hours - Out of Class	9	9
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	162	162
	Lecture Hours - Course In-Class (Contact) per Term	54	54
	Lecture Hours - Course Out-of-Class per Term	108	108
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	54	54
	Total - Course Out-of-Class Hours	108	108
	Total Credit Units - Minimum Credit Units	4.5	4.5
	Total Credit Units - Maximum Credit Units	4.5	4.5

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	162	162
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4.5	4.5

Changed	Field	Current Version	Proposed Version
	Minimum Credit Units	4.5	4.5
	Maximum Credit Units	4.5	4.5

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
	Methods of Instruction	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Lecture and visual aids Discussion of assigned reading In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Other: Media screenings and facilitated group discussions

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Assigned reading
		  1. Required textbook
		  2. Periodicals, journals, and scholarly articles on Internet sites
		  3. Class pdfs
		2. Writing
		  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard research format of documentary-note or parenthetical citation style and bibliography
		  2. Written evaluation of outside film screenings: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
		  3. If more time, analytical paper on a topic dealing with issues of historiography
		3. Viewing films and other forms of the moving image
		4. The Honors project assignment should require 10 or more hours of work on a topic/project selected by and of individual interest to the student, approved by the instructor, and include one of the following:
			1. Assigned reading
			  1. Required textbook
			  2. Periodicals, journals, and scholarly articles on Internet sites
			  3. Class pdfs
			2. Writing
			  1. Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography
			  2. Written evaluation of outside film screenings of the student's choice: recognition and application of formal, contextual, and normative standards from lecture and readings to relevant short and feature films in a 3-5 page written critical analysis
			  3. In-class essays on exams
			  4. Analytical paper on a topic dealing with issues of historiography
			3. Viewing films and other forms of the moving image
			4. The Honors project assignment should require 10 or more hours of work on a topic/project selected by and of individual interest to the student, approved by the instructor, and include one of the following:
			  1. Written research project (10-15 pages), using primary and secondary sources and proper MLA guidelines documentation
			  2. Oral presentation of research project, including use of

Changed	Field	Current Version	Proposed Version
		1. Written research project (10-15 pages), using primary and secondary sources and proper documentation 2. Oral presentation of research project, including use of primary and secondary sources and proper documentation 3. Close analysis of a film text(s) by applying an advanced critical methodology or contemporary film theory (10-15 pages) 4. Service learning/civic engagement that includes reflection and analysis	primary and secondary sources and proper MLA guidelines documentation 3. Close analysis of a film text(s) by applying an advanced critical methodology or contemporary film theory (10-15 pages) 4. Service learning/civic engagement that includes reflection and analysis

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesis the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; additional research or critical paper at the instructor's discretion. 3. Participation in classroom discussions and in-class collaborative work, including	**Methods of Evaluation** 1. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. 2. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. 3. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings

Changed	Field	Current Version	Proposed Version
		analyses of in-class screenings, to demonstrate the student's ability to place media in the context of aesthetic, social, cultural, and normative frameworks and foreground issues of mass/minority audiences, culture, class, race/ethnicity, gender, and ability. 4. Honors project assignment must demonstrate the depth of research or analysis, critical-thinking skills, comprehensive discussion of the research topic or close analysis of the film text(s), a minimum of ten (10) scholarly sources for a research paper, and the highest writing standards.	in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content. 4. Honors project assignment must demonstrate the depth of research or analysis, critical-thinking skills, comprehensive discussion of the research topic or close analysis of the film text(s), a minimum of ten (10) scholarly sources for a research paper, and the highest writing standards.
!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck	**Essential Student Materials:** • None **Essential College Facilities:** • Lecture room with 16mm film projection equipment in the control booth, Blu-ray/DVD deck and 1/2-inch VHS tape deck

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** *Cook, David A. "A History of Narrative Film." 5th ed. New York: W. W. Norton, 2016. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Kawin, Bruce F. and Gerald Mast. "A Short History of the Movies." 11th ed. New York: Pearson, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A History of Narrative Film **Author** Cook, David A. **Publisher** W. W. Norton **Date/Edition** 2016/5th **ISBN** 978-0-393-28871-1 **Title** A Short History of the Movies **Author** Kawin, Bruce F. and Gerald Mast **Publisher** Pearson **Date/Edition** 2010/11th **ISBN** 978-0205755578 **Title** American Cinema/American Culture **Author** Belton, John **Publisher** McGraw-Hill Higher Education **Date/Edition** 2021/Kindle **ISBN** 978-1264177325 **Title** Puzzle Films: Complex Storytelling in Contemporary Cinema **Author** Buckland, Warren **Publisher** Wiley-Blackwel! **Date/Edition** 2009/1st **ISBN** 978-1405168625

Changed	Field	Current Version	Proposed Version
			Title Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)
			Author Khorana, Sukhmani, ed.
			Publisher Routledge
			Date/Edition 2013/1st
			ISBN 978-0415630924

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Belton, John. "American Cinema/American Culture." 4th ed. New York: McGraw-Hill, 2012. **May include, but are not limited to**: No value **Reading List**: Benshoff, Henry M. and Sean Griffin. "Queer Images: A History of Gay and Lesbian Film in America." Rowman & Littlefield Publishers, Inc., 2005. **May include, but are not limited to**: No value **Reading List**: Benyahia, Sarah Casey. "Teaching Contemporary British Cinema." British Film Institute, 2008. **May include, but are not limited to**: No value **Reading List**: Bingham, Adam. "Contemporary Japanese Cinema Since Hana-Bi." Edinburgh University Press, 2015.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Blaim, Artur and Ludmila Gruszewska-Blaim. "Imperfect Worlds and Dystopian Narratives in Contemporary Cinema." Peter Lang International Academic Publishers, 2011.	
		May include, but are not limited to No value	
		Reading List Bordwell, David. "The Way Hollywood Tells It: Story and Style in Modern Movies." University of California Press, 2006.	
		May include, but are not limited to No value	
		Reading List Buckland, Warren. "Puzzle Films: Complex Storytelling in Contemporary Cinema." Wiley-Blackwell, 2009.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Chaudhuri, Shohini. "Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia." Edinburgh University Press, 2006.	
		May include, but are not limited to No value	
		Reading List Chow, Rey. "Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility." Columbia University Press, 2007.	
		May include, but are not limited to No value	
		Reading List Dwyer Rachel and Jerry Pinto, eds. "Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema." Oxford University Press, 2011.	
		May include, but are not limited to No value	
		Reading List Falicov, Tamara L. "The Cinematic Tango: Contemporary Argentine Film." Wallflower Press, 2006.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Halle, Randall. "German Film after Germany: Toward a Transnational Aesthetic." University of Illinois Press, 2008.	
		May include, but are not limited to No value	
		Reading List Holohan, Conn. "Cinema on the Periphery: Contemporary Irish and Spanish Film." Irish Academic Press, 2009.	
		May include, but are not limited to No value	
		Reading List Khorana, Sukhmani. "Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)." Routledge, 2013.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Khosronejad, Pedram. "Iranian Sacred Defence Cinema: Religion, Martyrdom and National Identity." Sean Kingston Publishing, 2012. **May include, but are not limited to**: No value	
		Reading List: Kim, Kyung Hyun. "Virtual Hallyu: Korean Cinema of the Global Era." Duke University Press Books, 2011. **May include, but are not limited to**: No value	
		Reading List: McLoone, Martin. "Irish Film: The Emergence of a Contemporary Cinema." British Film Institute, 2008. **May include, but are not limited to**: No value	
		Reading List: Nestingen, Andrew and Trevor G. Elkington, eds. "Transnational Cinema In A Global North: Nordic Cinema In Transition." Wayne State University Press, 2005.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Prabhu, Anjali. "Contemporary Cinema of Africa and the Diaspora." Wiley-Blackwell, 2014.	
		May include, but are not limited to No value	
		Reading List Shafik, Viola. "Arab Cinema: History and Cultural Identity." Revised, Updated edition. American University in Cairo Press, 2017.	
		May include, but are not limited to No value	
		Reading List Shaw, Deborah and Sarah Barrow, Nuala Finnegan and David William Foster. "Contemporary Latin American Cinema: Breaking into the Global Market." Rowman & Littlefield Publishers, 2007.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Waldron, Darren. "Queering Contemporary French Popular Cinema: Images and Their Reception." Peter Lang Publishing, 2009. **May include, but are not limited to**: No value	
		Reading List: Xu, Gary G. "Sinascape: Contemporary Chinese Cinema." Rowman & Littlefield Publishers, 2006. **May include, but are not limited to**: No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-picture narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues • Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application	• Identify, examine, and evaluate the discipline and methods of film history • Identify and evaluate moving-picture narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts • Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability • Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments • Examine how media, both directly and indirectly, reveal information about experience, identity, and culture • Formulate critical/historical analyses and evaluations of moving-image works and issues • Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0	**CSLOs** Identify significant contemporary films, filmmakers, genres and national cinemas and explain major trends in the international evolution of film as an art form, technology, and industry. **Expected SLO Performance** 0.0
		CSLOs Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. **Expected SLO Performance** 0.0
		CSLOs Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0	**CSLOs** Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, race/ethnicity, gender, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques	1. Identify, examine, and evaluate the discipline and methods of film history 1. Examine the nature of historical inquiry 1. Debate issues of objectivity and interpretation 2. Examine differences in philosophical orientations among film historians 3. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world 4. Examine developments in historical inquiry from grand/master narratives towards multiple histories of the cinema 2. Analyze the economic context of production, distribution and exhibition 1. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production 2. Compare distribution and exhibition models 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience 1. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture 2. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture 2. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts 1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis,

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		in contemporary works of the cinematic arts 1. Apply evolving aesthetics terms (shot, scene, sequence, diegesis, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology for CGI, sound recording and editing, IMAX and 3D technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, CGI 3. Distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure 3. Post-structuralism and decolonization: decentering Europe as	exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works 2. Appraise the impact of evolving technology on aesthetics 1. Materials such as film stock, lenses, HD cameras, digital software and technology including LED walls, sound recording and editing, IMAX, 3D and D-Box technology 2. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI) 3. Distribution methods such as the Internet, 4G/LTE and 5G network service technologies, digital delivery for theatrical, television and home video markets 3. Examine and analyze the historical poetics of classicism, post-classicism, postmodernism and post-structuralism 1. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification 2. Post-classicism and postmodernism: media-conscious cinema of multiple styles and hybridity; loosening of causal connections between narrative events; introduction of aimless protagonists; foregrounding of style; lack of narrative closure 3. Post-structuralism and decolonization: decentering Europe as "normative culture of reference" 4. Analyze the unique elements of individual films in relation to the norms embodied in a

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		"normative culture of reference" 4. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films receive critical acclaim 4. Representative artists and their films selected from	larger body of motion pictures 3. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability 1. Cinema of Eastern Europe and the Russian Federation after the fall of communism: significant events, themes, movements, genres, artists and films selected from the following 1. Poland 1. In October 1989, the zespoly system of film units were transformed into independent production companies, owning their motion pictures for the first time and controlling distribution and export rights 2. Despite state subsidies, the studios increasingly concentrate on commercial productions to avoid bankruptcy 3. Domestically produced comedy-thrillers and relatively big-budget blockbusters dominate the box office, while serious low-budget films receive critical acclaim 4. Representative artists and their films selected from the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted Disease"), Pawel Pawlikowski ("Ida"), among others 2. Czech Republic

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		the following list: Andrzej Wajda ("Colonel Tadeusz," "Katyn"), Jerzy Kawalerowicz ("Quo Vadis"), Krzysztof Zanussi ("Love as a Sexually Transmitted Disease"), among others 2. Czech Republic 1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set	1. State-supported national television coproduces most features in exchange for broadcast rights 2. Comedies of moral courage and feminist attacks on consumer society tend to be critical rather than popular successes, as Czech films rarely return their costs through theatrical distribution 3. Representative artists and their films selected from the following list: Jan Sverak ("Kolya"), Jan Hrebejk ("Divided We Fall," "Cosy Dens"), Vera Chytilova ("Banned from Paradise"), among others 3. Hungary 1. In 1991 the state-funded Motion Picture Foundation of Hungary was created to fund individual projects on the basis of artistic merit 2. Oriented towards art films with dramas and satires set during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list:

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		during troubled eras in 20th-century Hungary; dramas dealing with the subjugation of women in a patriarchal system, the dissolution of traditional family structures, the plight of children raised without parental affection or control; psychological dramas and epics of bleakness and apocalyptic despair 3. Representative artists and their films selected from the following list: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list:	Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others 4. Former Yugoslav Cinema 1. In 1992 wartime inflation and UN economic sanctions nearly ruined the domestic markets, and in 1999 the war in Kosovo and NATO bombing of Belgrade seriously inhibited the Serbian film industry 2. Black comedies function as eulogies for the former Yugoslav nation and cinema; grim anti-war satires and war dramas 3. Representative artists and their films selected from the following list: Bosnia and Herzegovina (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land," Jasmila Žbanić's "Blum: Masters of Their Own Destiny"); Croatia (Vinko Bresan's "Marshal Tito's Spirit," Igor Bezinović's "Fiume o Morte!"), among others 5. Romania 1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to

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		Bosnia (Emir Kusturica's "Underground," Srdjan Dragonjevic's "Wounds," Danis Tanovic's "No Man's Land"); Croatia (Vinko Bresan's "Marshal Tito's Spirit"), among others 5. Romania 1. In 1989, after the overthrow of the Ceausescu dictatorship, the film industry moved from state monopoly to private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the	private industry; Castel Film became the largest full-service studio in Romania, attracting American and French runaway productions 2. Gloomy meditations on dictatorship, hard-edged looks at contemporary Romanian politics, dark dramas on the psychology of authoritarian repression 3. Representative artists and their films selected from the following list: Dan Pita ("Hotel de Luxe," "The Man of the Day"), Sergiu Nicolaescu ("Deadly Triangle"), Lucian Pintilie ("Last Stop Paradise," "The Afternoon of a Torturer"), Cristian Mungiu ("4 Months, 3 Weeks and 2 Days," "Beyond the Hills"), Teodora Ana Mihai ("Traffic"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions 3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating

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		Hills"), among others 6. Cinema of the Russian Federation 1. Private enterprise without any free-market regulation, resulting in widespread video piracy 2. Mosfilm, Lenfilm and other studios became service facilities for runaway Western productions 3. Major U.S. companies set up distribution offices and built multiplex theaters 4. Costume films, ultraviolent black comedies equating social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov ("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"),	social corruption and deviant pornography and antiwar comedies 5. Representative artists and their films selected from the following list: Nikita Mikhalkov ("Burnt by the Sun"), Sergei Bodrov ("Prisoner of the Mountains"), Pavel Chukharai ("The Thief"), Pavel Lounguine ("The Wedding"), Alexei Balabanov ("The Brother," "Of Freaks and Men"), Alexander Sokurov ("Russian Ark"), Nana Djordjadze ("Missing Kisses"), Kakhaber Kakabidze ("The Lake"), Nodar Managadze ("Angels Fly Over"), Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima, Yoshimitsu Morita ("Colorful"), Ishii Sogo ("Electric Dragon 80,000 V"), Takeshi Kitano ("Sonatine," "Fireworks"), Kiyoshi Kurosawa ("Pulse"), Takashi Ishii ("Black Angel" series), Hideo Nakata ("Ring" series),

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		Edgar Baghdasaryan ("Mariam"), among others 2. Japanese Cinema: significant events, themes, movements, genres, artists and films 1. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year) 2. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema 3. Representative artists and their films selected from the following list: Shohei Imamura, Nagisa Oshima, Yoshimitsu Morita ("Colorful"), Ishii Sogo ("Electric Dragon 80,000 V"), Takeshi Kitano ("Sonatine," "Fireworks"), Kiyoshi Kurosawa ("Pulse"), Takashi Ishii ("Black Angel" series), Hideo Nakata ("Ring" series), Takashi Miike ("Audition"), Shinji Aoyama ("Eureka"), Hirozaku Kore-Eda ("Wonderful Life"), Shunji Iwai ("All About Lily Chou-Chou"), Higuchinsky ("Spiral"), among others 3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year 2. 90% of films produced in "Bollywood" are rigidly conventionalized musicals ("a star, six songs and three dances") and mythological romances;	Takashi Miike ("Audition"), Shinji Aoyama ("Eureka"), Hirozaku Kore-Eda ("Wonderful Life"), Shunji Iwai ("All About Lily Chou-Chou"), Higuchinsky ("Spiral"), Lee Sang-il ("Kokuho"), among others 3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year 2. 90% of films produced in Bollywood are rigidly conventionalized musicals ("a star, six songs and three dances") and mythological romances; most fail at the box office as demand for Hollywood product grows 3. Non-star parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns 4. Representative artists and their films selected from the following list: Ashutosh Gowariker ("Lagaan"), Santosh Sivan ("The Terrorist"), Mira Nair ("Monsoon Wedding," "The Namesake"), Shyam Benegal ("The Making of the Mahaatma," "Conflict"), Shekhar Kapur ("Bandit Queen"), Deepa Mehta ("Fire," "Earth," "Water"), Neeraj Ghaywan ("Homebound"), among others 4. Chinese Cinema after the 1997 transformation: significant events, themes, movements, genres, artists and films selected from the following 1. People's Republic of China

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		most fail at the box office as demand for Hollywood product grows 3. Nonstar parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns 4. Representative artists and their films selected from the following list: Ashutosh Gowariker ("Lagaan"), Santosh Sivan ("The Terrorist"), Mira Nair ("Monsoon Wedding," "The Namesake"), Shyam Benegal ("The Making of the Mahaatma," "Conflict"), Shekhar Kapur ("Bandit Queen"), Deepa Mehta ("Fire," "Earth," "Water"), among others 4. Chinese Cinema after the 1997 transformation: significant events, themes, movements, genres, artists and films selected from the following 1. People's Republic of China 1. Protected by the Chinese government through subsidies and control over distribution and marketing 2. Sumptuous Technicolor and widescreen films usually adapted from published literary work 3. Representative artists and their films selected from the following list: Chen Kaige ("Farewell My Concubine"), Zhang Yimou ("Hero," "House of Flying Daggers"), Tian	1. Protected by the Chinese government through subsidies and control over distribution and marketing 2. Sumptuous Technicolor and widescreen films usually adapted from published literary work 3. Representative artists and their films selected from the following list: Chen Kaige ("Farewell My Concubine"), Zhang Yimou ("Hero," "House of Flying Daggers"), Tian Zhuangzhuang ("Springtime in a Small Town"), Zhang Yang ("Shower"), Wang Xiaoshuai ("Beijing Bicycle"), Lou Ye ("Suzhou River"), Shen Ao ("Dead to Rights"), among others 2. Hong Kong 1. Important production center and "Hollywood East" site for digital postproduction 2. Martial-arts, action, fantasy adventure and gangster films 3. Representative artists and their films selected from the following list: Producer Tsui Hark, John Woo ("The Killer"), Ringo Lam ("Victim"), Sammo Hung ("Once Upon a Time in China IV"), Ann Hui ("Summer Snow," "A Simple Life"), Stanley Kwan ("Rouge"), Wong Kar-wai ("In the Mood for Love," "2046"), Andrew Lau ("Infernal Affairs" series), Anselm Chan

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		Zhuangzhuang ("Springtime in a Small Town"), Zhang Yang ("Shower"), Wang Xiaoshuai ("Beijing Bicycle"), Lou Ye ("Suzhou River"), among others 2. Hong Kong 1. Important production center and "Hollywood East" site for digital postproduction 2. Martial-arts, action, fantasy adventure and gangster films 3. Representative artists and their films selected from the following list: Producer Tsui Hark, John Woo ("The Killer"), Ringo Lam ("Victim"), Sammo Hung ("Once Upon a Time in China IV"), Ann Hui ("Summer Snow," "A Simple Life"), Stanley Kwan ("Rouge"), Wong Kar-wai ("In the Mood for Love," "2046"), Andrew Lau ("Infernal Affairs" series), among others 3. Taiwan 1. Low-to-medium budget films dealing with daily reality but stylistically experimental 2. Representative artists and their films selected from the following list: Edward Yang ("Yi yi"), Hou Hsiao-hsien ("Millenium Mambo"), Ang Lee	("The Last Dance"), among others 3. Taiwan 1. Low-to-medium budget films dealing with daily reality but stylistically experimental 2. Representative artists and their films selected from the following list: Edward Yang ("Yi yi"), Hou Hsiao-hsien ("Millenium Mambo"), Ang Lee ("Eat Drink Man Woman"), Tsai Ming-liang ("What Time Is It There?"), Shih-Ching Tsou ("Left-Handed Girl"), among others 5. Latin American Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Mexico 1. Wide range of themes and genres increasingly shot on digital video and transferred to 35mm 2. Representative artists and their films selected from the following list: Guillermo del Toro ("Pan's Labyrinth," "The Shape of Water"), Alfonso Cuaron ("Y tu mama tambien," "Children of Men," "Roma"), Alejandro Gonzalez Inarritu ("Amores Perros," "Birdman"), Arturo Ripstein ("That's Life"), Alfonso Arau ("Like Water for Chocolate"), Pierre Saint-Martin ("We Shall Not Be Moved"), among others 2. Brazil 1. Government stimulates domestic

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		("Eat Drink Man Woman"), Tsai Ming-liang ("What Time Is It There?"), among others 5. Latin American Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Mexico 1. Wide range of themes and genres increasingly shot on digital video and transferred to 35mm 2. Representative artists and their films selected from the following list: Guillermo del Toro ("Pan's Labyrinth," "The Shape of Water"), Alfonso Cuaron ("Y tu mama tambien," "Children of Men"), Alejandro Gonzalez Inarritu ("Amores Perros," "Birdman"), Arturo Ripstein ("That's Life"), Alfonso Arau ("Like Water for Chocolate"), among others 2. Brazil 1. Government stimulates domestic production with tax breaks for companies investing in films, including art film 2. Representative artists and their films selected from the following list: Walter Salles, Jr. ("Central Station"), Carlos Diegues ("Orfeu"), Fernando Meirelles ("City of	production with tax breaks for companies investing in films, including art film 2. Representative artists and their films selected from the following list: Walter Salles, Jr. ("Central Station"), Carlos Diegues ("Orfeu"), Fernando Meirelles ("City of God"), Kleber Mendonça Filho ("The Secret Agent"), among others 3. Argentina 1. Privatized in 1989 but production funding from tax levied on video rentals; growth industry 2. Representative artists and their films selected from the following list: Fernando Solanos ("The Voyage," "The Dignity of the Nobodies"), Eliseo Subiela ("The Dark Side of the Heart," "The Adventures of God"), Raul de la Torre ("Funes: A Great Love"), Maria Luisa Bemberg ("I Don't Want to Talk About It"), Juan José Campanella ("The Secret in Their Eyes"), Dolores Fonzi ("Belén"), among others 4. Chile 1. In 1990 film production officially resumed and exiled Chilean filmmakers returned, producing films of political content 2. Representative artists and their films selected from the following list: Miguel Littin ("Dawson

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		God"), among others 3. Argentina 1. Privatized in 1989 but production funding from tax levied on video rentals; growth industry 2. Representative artists and their films selected from the following list: Fernando Solanos ("The Voyage," "The Dignity of the Nobodies"), Eliseo Subiela ("The Dark Side of the Heart," "The Adventures of God"), Raul de la Torre ("Funes: A Great Love"), Maria Luisa Bemberg ("I Don't Want to Talk About It"), Juan José Campanella ("The Secret in Their Eyes"), among others 4. Chile 1. In 1990 film production officially resumed and exiled Chilean filmmakers returned, producing films of political content 2. Representative artists and their films selected from the following list: Miguel Littin ("Dawson Isla 10"), Ricardo Larrain ("La frontera"), Pablo Perelman ("Archipiélago"), Cristian Galaz ("The Sentimental Teaser"), among others 5. Cuba	Isla 10"), Ricardo Larrain ("La frontera"), Pablo Perelman ("Archipiélago"), Cristian Galaz ("The Sentimental Teaser"), Diego Céspedes ("The Mysterious Gaze of the Flamingo"), among others 5. Cuba 1. Revival in 1998 due to European and Canadian investment in tourism and mining industries, new leadership of ICAIC and coproduction deals with Spain 2. Marxist-Leninist content or banned as counterrevolutionary 3. Aggressively promoting digital video, only Latin American country with its own animation industry and first to convert to 3-D digital imagery 4. Representative artists and their films selected from the following list: Tomas Gutierrez Alea ("Strawberry and Chocolate"), Pastor Vega ("The Prophecies of Amanda"), Juan Carlos Tabio ("The Waiting List"), Humberto Solas ("Miel para Oshun"), Fernando Perez ("Life is to Whistle"), among others 6. Cinemas of North, Sub-Saharan, and West Africa: significant events, themes, movements, genres, artists and films selected from the following 1. North Africa: Algeria, Tunisia, Morocco, Egypt

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		1. Revival in 1998 due to European and Canadian investment in tourism and mining industries, new leadership of ICAIC and coproduction deals with Spain 2. Marxist-Leninist content or banned as counterrevolutionary 3. Aggressively promoting digital video, only Latin American country with its own animation industry and first to convert to 3-D digital imagery 4. Representative artists and their films selected from the following list: Tomas Gutierrez Alea ("Strawberry and Chocolate"), Pastor Vega ("The Prophecies of Amanda"), Juan Carlos Tabio ("The Waiting List"), Humberto Solas ("Miel para Oshun"), Fernando Perez ("Life is to Whistle"), among others 6. Cinemas of North, Sub-Saharan, and West Africa: significant events, themes, movements, genres, artists and films selected from the following 1. North Africa: Algeria, Tunisia, Morocco, Egypt 1. Relatively small film market with Morocco the leading producer due to state funding and cine-club tradition, and Egypt as most	1. Relatively small film market with Morocco the leading producer due to state funding and cine-club tradition, and Egypt as most commercial and star oriented 2. Representative artists and their films selected from the following list: Ferid Boughedir ("Halfaouine: Boy of the Terraces"), Kalthoum Bornaz ("The Lost Thread"), Moufida Tlatli ("The Season of Men"), Souheil Ben-Barka ("Shadow of the Pharoah"), Farida Ben Lyazid ("Women's Wiles"), Youssef Chahine ("Alexandria, Again and Forever," "Quiet, We're Rolling"), Ahmed Atef ("Omar 2000"), Khaled Youssef ("Desert Storm"), Maryam Touzani ("Calle Malaga"), Kaouther Ben Hania ("The Voice of Hind Rajab"), among others 2. Sub-Saharan Africa: Senegal, Mali, Burkino Faso 1. Many films produced outside the system of French assistance available to most former colonies and characterized by oral storytelling traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick

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		commercial and star oriented 2. Representative artists and their films selected from the following list: Ferid Boughedir ("Halfaouine: Boy of the Terraces"), Kalthoum Bornaz ("The Lost Thread"), Moufida Tlatli ("The Season of Men"), Souheil Ben-Barka ("Shadow of the Pharoah"), Farida Ben Lyazid ("Women's Wiles"), Youssef Chahine ("Alexandria, Again and Forever," "Quiet, We're Rolling"), Ahmed Atef ("Omar 2000"), Khaled Youssef ("Desert Storm"), among others 2. Sub-Saharan Africa: Senegal, Mali, Burkino Faso 1. Many films produced outside the system of French assistance available to most former colonies and characterized by oral storytelling traditions, anti-colonial themes and domestic dramas 2. Representative artists and their films selected from the following list: Ousmane Sembene ("Guelwaar"), Souleymane Cisse ("Waati"), Cheick Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston	Oumar Sissoko ("Genesis"), Adama Drabo ("Skirt Power"), Gaston Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent national cinemas, consisting of populist and art cinema of deceptively simple, allegorical stories produced within a fundamentalist Islamic state 2. Representative artists and their films selected from the following list: Abbas Kiarastomi ("Taste of Cherry," "Ten," "Certified Copy"), Dariush

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		Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), among others 3. West Africa: Nigeria/Nollywood 1. Home-grown film industry began in late 1980s, when rampant street crime in big cities such as Lagos forced mainstream cinemas to shut, and import restrictions made foreign films scarce 2. Second-largest producer of feature films after India 3. Representative artists and their films selected from the following list: Kingsley Ogoro ("Osuofia in London"), Chico Ejiro ("Tears in My Eyes"), among others 7. Middle Eastern Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. Iran 1. One of the world's pre-eminent national cinemas, consisting of populist and art cinema of deceptively simple, allegorical stories produced within a fundamentalist Islamic state 2. Representative artists and their films selected from the following list: Abbas Kiarastomi ("Taste of Cherry," "Ten," "Certified	Mehrjui ("The Pear Tree"), Bahram Beizai ("Travellers"), Majid Majidi ("The Color of Paradise"), Jafar Panahi ("The Circle," "Offside," "This Is Not a Film"), Mohsen Makhmalbaf ("Kandahar"), Samira Makhmalbaf ("Blackboards"), Tahmineh Milani ("The Hidden Half," "Cease Fire"), Asghar Farhadi ("A Separation," "The Salesman"), among others 2. Israel 1. Financial aid from the Fund for the Promotion of Quality Israeli Films has also supported the work of Israeli-Palestinian filmmakers, and a Cinema Law allocates taxes on commercial broadcasters to underwrite cinema 2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon, the occupation of the West Bank and Gaza 3. Representative artists and their films selected from the following list: Amos Gitai ("Kippur"), Michel Khleifi ("Wedding in Galilee," "Canticle of the Stones"), Elia Suleiman ("Chronicle of a Disappearance"), Ari Folman ("Waltz with Bashir"), Shai Carmeli-Pollak ("The Sea"), Annemarie Jacir

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		Copy"), Dariush Mehrjui ("The Pear Tree"), Bahram Beizai ("Travellers"), Majid Majidi ("The Color of Paradise"), Jafar Panahi ("The Circle," "Offside," "This Is Not a Film"), Mohsen Makhmalbaf ("Kandahar"), Samira Makhmalbaf ("Blackboards"), Tahmineh Milani ("The Hidden Half," "Cease Fire"), Asghar Farhadi ("A Separation," "The Salesman"), among others 2. Israel 1. Financial aid from the Fund for the Promotion of Quality Israeli Films has also supported the work of Israeli-Palestinian filmmakers, and a Cinema Law allocates taxes on commercial broadcasters to underwrite cinema 2. Themes and subjects deal with the Arab-Israeli conflict, Palestinian dispossession, the Yom Kippur War, the invasion of Lebanon, the occupation of the West Bank and Gaza 3. Representative artists and their films selected from the following list: Amos Gitai ("Kippur"), Michel Khleifi ("Wedding in	("Palestine 36"), among others 8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following 1. Thailand: star-studded and genre-based gangster (Nonzee Nimibutr's "Dang Bireley and the Young Gangsters"), ghost-story (Nonzee Nimibutr's "Mrs. Nak"), and spectacle films (Prince Chatrichalerm Yukol's "Suriyothai," Tanit Jitnukul's "Bangrajan," Bhandit Bittakol's "The Moonhunter," Ratchapoom Boonbucnhachoke's "A Useful Ghost"), among others 2. Indonesia: films address formerly taboo political and social issues (Garin Nugrobo's "Unconcealed Poetry," Slamet Rahardjo's "Marsinah"), mother-daughter relationships (Nan T. Achnas's "Whispering Sands") and interracial marriage (Nia Di Nata's "Woman"), among others 3. Malaysia 1. By 2000, over 100 international companies had joined the Multimedia Super Corridor (MSC) to use its state-of-the-art facilities 2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"), S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film

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		Galilee," "Canticle of the Stones"), Elia Suleiman ("Chronicle of a Disappearance"), Ari Folman ("Waltz with Bashir"), among others 8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following 1. Thailand: star-studded and genre-based gangster (Nonzee Nimibutr's "Dang Bireley and the Young Gangsters"), ghost-story (Nonzee Nimibutr's "Mrs. Nak"), and spectacle films (Prince Chatrichalerm Yukol's "Suriyothai," Tanit Jitnukul's "Bangrajan," Bhandit Bittakol's "The Moonhunter"), among others 2. Indonesia: films address formerly taboo political and social issues (Garin Nugrobo's "Unconcealed Poetry," Slamet Rahardjo's "Marsinah"), mother-daughter relationships (Nan T. Achnas's "Whispering Sands") and interracial marriage (Nia Di Nata's "Woman"), among others 3. Malaysia 1. By 2000, over 100 international companies had joined the Multimedia Super Corridor (MSC) to use its state-of-the-art facilities 2. Emergence of independent directors such as Aziz M. Osman ("Lt. Adnan"), Yusof Haslam ("Special Force: The Movie"),	aesthetics with social commitment in films examining Korean identity 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy," "Lady Vengeance," "Thirst," "The Handmaiden," "No Other Choice"), Ki-duk Kim ("Spring, Summer, Fall, Winter...and Spring"), Im Kwon-taek ("Chunhyang"), Chang-dong Lee ("Poetry"), Bong Joon-ho ("Parasite"), among others 9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. France 1. One of the most productive film industries in the world due to high level of government protectionism and subsidy 2. Emergence of the New New Wave in the 1990s, whose directors engage in contemporary social

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		S. Mohan ("The Deadly Disciples"), among others 4. Republic of Korea 1. Korean New Wave combined art-film aesthetics with social commitment in films examining Korean identitiy 2. Social satire and action-oriented dramas deal with caustic views of Korean history, horror films with contemporary issues, and dramas reinforce traditional Korean culture 3. Representative artists and their films selected from the following list: Jang Sun-Woo ("A Petal," "Bad Movie," "Lies"), Park Kwang-su ("The Uprising"), Kang Je-gye ("Tae Guk Gi: The Brotherhood of War"), Park Chan-wook ("Oldboy," "Lady Vengeance," "Thirst," "The Handmaiden"), Ki-duk Kim ("Spring, Summer, Fall, Winter...and Spring"), Im Kwon-taek ("Chunhyang"), Chang-dong Lee ("Poetry"), among others 9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following 1. France 1. One of the most productive film industries in the world due to high	issues, distinctive social and geographical settings and a naturalistic acting style favoring nonprofessional performers 3. Rise of the big-budget historical costume drama, "cinema du look" youth-oriented films with high production values and flashy visual styles, "film policier" crime thrillers, "Banlieue" films focusing on ethnically diverse neighborhoods and subcultures at the outskirt of large cities 4. Representative artists and their films selected from the following list: Bertrand Tavernier ("On the Other Side of the Tracks"), Claude Chabrol ("La ceremonie," "Flower of Evil"), Jean-Luc Godard ("In Praise of Love"), Pierre Jeunet ("Amelie"), Catherine Breillat ("Fat Girl"), Claire Denis ("Beau travail"), Virginie Despentes and Coralie Trinh Thi ("Baise-moi"), Mathieu Kassovitz ("La Haine"), Erick Zonca ("The Dreamlife of Angels"), Julie Lopes-Curval ("Bord de mer"), Bruno Dumont ("L'Humanite"), Olivier Assayas ("Irma Vep"), Francois Ozon ("Under the Sand," "Swimming Pool"), Roman Polanski ("The Pianist"), Jacques Audiard ("A Prophet"), Michel Hazanavicius

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		level of government protectionism and subsidy 2. Emergence of the New New Wave in the 1990s, whose directors engage in contemporary social issues, distinctive social and geographical settings and a naturalistic acting style favoring nonprofessional performers 3. Rise of the big-budget historical costume drama, "cinema du look" youth-oriented films with high production values and flashy visual styles, "film policier" crime thrillers, "Banlieue" films focusing on ethnically diverse neighborhoods and subcultures at the outskirt of large cities 4. Representative artists and their films selected from the following list: Bertrand Tavernier ("On the Other Side of the Tracks"), Claude Chabrol ("La ceremonie," "Flower of Evil"), Jean-Luc Godard ("In Praise of Love"), Pierre Jeunet ("Amelie"), Catherine Breillat ("Fat Girl"), Claire Denis ("Beau travail"), Virginie Despentes and Coralie Trinh Thi ("Baise-moi"), Mathieu Kassovitz	("The Artist"), Michael Haneke ("Amour"), Abdellatif Kechiche ("Blue Is the Warmest Color"), Rebecca Zlotowski ("A Private Life"), among others 2. Italy 1. Wide range of subjects, themes and genres in mainstream and small independent projects 2. Representative artists and their films selected from the following list: Bernardo Bertolucci ("Beseiged"), Maurizio Nichetti ("The Icicle Thief," "Honolulu Baby"), Nanni Moretti ("The Son's Room"), Carlo Verdone ("My Best Enemy"), Roberto Benigni ("Life is Beautiful"), Pupi Avanti ("The Best Man"), Dario Argento ("Trauma," "Sleepless"), Paolo Benvenuti ("Gostanza da Libbiano"), Francesco Costabile ("Familia"), Luca Guadagnino ("Call Me by Your Name," "After the Hunt"), among others 3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and

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		("La Haine"), Erick Zonca ("The Dreamlife of Angels"), Julie Lopes-Curval ("Bord de mer"), Bruno Dumont ("L'Humanite"), Olivier Assayas ("Irma Vep"), Francois Ozon ("Under the Sand," "Swimming Pool"), Roman Polanski ("The Pianist"), Jacques Audiard ("A Prophet"), Michel Hazanavicius ("The Artist"), Michael Haneke ("Amour"), Abdellatif Kechiche ("Blue Is the Warmest Color"), among others 2. Italy 1. Dominated by two major distributors, Vittorio Cecchi Gori and Silvio Berlusconi 2. Wide range of subjects, themes and genres in mainstream and small independent projects 3. Representative artists and their films selected from the following list: Bernardo Bertolucci ("Beseiged"), Maurizio Nichetti ("The Icicle Thief," "Honolulu Baby"), Nanni Moretti ("The Son's Room"), Carlo Verdone ("My Best Enemy"), Roberto Benigni ("Life is Beautiful"), Pupi Avanti ("The Best Man"), Dario	artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"), Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration," "Another Round"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon Tattoo"), Joachim Trier ("Sentimental Value"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"), Alejandro

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		Argento ("Trauma," "Sleepless"), Paolo Benvenuti ("Gostanza da Libbiano"), among others 3. Scandinavian or Nordic Cinema: Sweden, Finland, Denmark, Norway 1. Small, state-subsidized film industries 2. Danish directors formed an influential production collective and spawned an international movement, Dogme95, in response to the decadence and artificiality of world cinema 3. Representative artists and their films selected from the following list: Bille August ("The Best Intentions"), Lasse Hallstrom ("Chocolat"), Lukas Moodysson ("Show Me Love," "Together"), Aki Kaurismaki ("The Man Without a Past"), Mika Kaurismaki ("Match Factory Girl," "Leningrad Cowboys"), Auli Mantila ("The Geography of Fear"), Thomas Vinterberg ("The Celebration"), Lars von Trier ("Dancer in the Dark," "Dogville," "Melancholia"), Kristian Levring ("The King Is Alive"), Erik	Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her," "The Room Next Door"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), Oliver Laxe ("Sirât"), among others 5. Germany 1. Reunited German film industry struggles against American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"),

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		Skoldbjaerg ("Insomnia"), Tomas Alfredson ("Let the Right One In"), Niels Arden Oplev ("The Girl with the Dragon Tattoo"), among others 4. Spain 1. 80% of production relies on some form of public and private television co-financing in exchange for broadcast rights 2. Unique for dark, surreal popular entertainment and art films 3. Representative artists and their films selected from the following list: Pilar Miro ("The Dog in the Manger"), Mateo Gil ("Nobody Knows Anybody"), Alejandro Amenabar ("The Others"), Pedro Almodovar ("All About My Mother," "Talk to Her"), Santiago Segura ("Torrente 2: Mission in Marbella"), Julio Medem ("The Lovers of the Arctic Circle"), J. J. Bigas Luna ("Jamon, Jamon"), Jose Luis Garci ("You're the One"), Carlos Saura ("Tango," "Goya"), Vicente Aranda ("Mad Love"), among others 5. Germany 1. Reunited German film industry struggles against	Mascha Schilinski ("Sound of Falling"), among others 10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following 1. Great Britain and Ireland 1. In 1998 British production reached its highest level in fifty years but with 50% only appearing on television or straight to video 2. Second only to Hollywood as a center for international productions 3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets & Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave," "Blitz"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries

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		American and European distributors, capturing only about 17% of the box office 2. Films dealing with Nazi era anti-Semitism, horror, critiques of the media's debasement of human values, light comedy and escapist genres 3. Representative artists and their films selected from the following list: Wim Wenders ("Buena Vista Social Club"), Werner Herzog ("Rescue Dawn," "Encounters at the End of the World"), Tom Tykwer ("Run Lola Run," "The International"), Michael Haneke ("Code Unknown," "Funny Games"), Stefan Ruzowitzky ("The Counterfeiters"), Florian Henckel von Donnersmarck ("The Lives of Others"), among others	survive against Hollywood competition 2. Directors work with foreign investment capital under major American distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut," "The Power of the Dog"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings" trilogy), Lee Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others
		10. Contemporary cinema in Britain and the English-Speaking Commonwealth: significant events, themes, movements, genres, artists and films selected from the following 1. Great Britain and Ireland 1. In 1998 British production reached its highest level in fifty years but with 50% only appearing	3. Canada 1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision 2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety

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		on television or straight to video 2. Second only to Hollywood as a center for international productions 3. John Boorman ("The Tailor of Panama"), Michael Apted ("42 Up" series), Peter Greenaway ("The Pillow Book"), Mike Figgis ("Leaving Las Vegas," "Time Code"), Mike Leigh ("Secrets & Lies"), Mike Hodges ("Croupier"), Mike Newell ("Donnie Brasco"), Ken Loach ("My Name is Joe"), Stephen Frears ("Dirty Pretty Things"), Danny Boyle ("Slumdog Millionaire," "Steve Jobs"), Guy Ritchie ("Snatch"), Neil Jordan ("The Crying Game," "Michael Collins"), Jim Sheridan ("In the Name of the Father"), Steve McQueen ("Hunger," "Shame," "12 Years a Slave"), among others 2. Australia and New Zealand 1. Government protective legislation and subsidy help the industries survive against Hollywood competition 2. Directors work with foreign investment capital under major American	of locations, skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies 3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of Montreal," "The Barbarian Invasions"), Alireza Khatami ("The Things You Kill"), among others 11. American Cinema: significant events, themes, movements, genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships 2. Synergy and consolidation in the conglomerated entertainment industry for enhanced profits 2. Appraise the impact of evolving digital technology in

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		distributors or migrate to Hollywood 3. Representative artists and their films selected from the following list: Peter Weir ("Master and Commander"), Phillip Noyce ("Rabbit-Proof Fence"), Jane Campion ("The Piano," "In the Cut"), Paul Cox ("Innocence"), Baz Luhrmann ("Moulin Rouge"), Roger Donaldson ("The Bank Job"), Vince Ward ("Map of the Human Heart," "What Dreams May Come"), Peter Jackson ("The Lord of the Rings" trilogy), Lee Tamahori ("Once Were Warriors"), Don Selwyn ("Te Tangata Whai Rawa o Weniti"), Alison Maclean ("Jesus' Son"), Niki Caro ("Whale Rider"), John Hillcoat ("The Proposition"), among others 3. Canada 1. Major center for international production dominated by the American majors, but several directors emerged with a distinctly Canadian vision 2. In 1998, 80% of Hollywood runaway productions shot in Canada due to variety of locations,	Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix" franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception," "Interstellar," "Oppenheimer"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta Gerwig ("Lady Bird," "Barbie"), Paul Thomas Anderson ("There Will Be Blood," "One Battle After Another"), Ryan Coogler ("Fruitvale Station," "Black Panther," "Sinners"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily

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		skilled film crews, state-of-the-art postproduction facilities in NY and LA time zones, favorable exchange rate, lower wages, tax breaks and subsidies 3. Representative artists and their films selected from the following list: David Cronenberg ("eXistenZ," "A History of Violence"), Atom Egoyan ("The Sweet Hereafter"), Guy Maddin ("The Heart of the World," "The Saddest Music in the World"), Denys Arcand ("Jesus of Montreal," "The Barbarian Invasions"), among others 11. American Cinema: significant events, themes, movements, genres, artists and films 1. Analyze the extent of Hollywood's global marketplace dominance 1. New Hollywood business strategies for expanded domestic and foreign markets: vertical expansion by striking deals with independent production companies; horizontal expansion by upgrading international operations and overseas partnerships	foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G/LTE and 5G technologies, digital delivery/streaming services for theatrical, television, home video markets and mobile devices 3. Examine evolving forms of exhibition including theatrical (IMAX, 3D, D-Box, Stereographic projection), television (HDTV, 4K and 5K, DVR), gaming computers, Internet websites, mobile devices, billboards and other screens used for contemporary moving-image works

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		2. Synergy in the conglomerated film industry for enhanced profits 2. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition 3. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing 4. Representative artists and films selected from the following list: Martin Scorsese ("The Departed"), Woody Allen ("Blue Jasmine"), George Lucas ("Star Wars" franchise), Steven Spielberg ("Ready Player One"), James Cameron ("Avatar"), Spike Lee ("25th Hour," "BlacKkKlansman"), Tim Burton ("Corpse Bride"), Ridley Scott ("Gladiator"), Joel and Ethan Coen ("No Country for Old Men"), Quentin Tarantino ("Pulp Fiction"), David Lynch ("Mulholland Drive"), Wachowskis ("The Matrix" franchise), Sam Raimi ("Spider-Man" franchise), Christopher Nolan ("Inception"), David Fincher ("The Social Network"), Chris Columbus ("Harry Potter" franchise), Ron Howard ("A Beautiful Mind"), Gus van Sant ("Elephant"), Kathryn Bigelow ("Zero Dark Thirty"), Damien Chazelle ("La La Land"), Barry Jenkins ("Moonlight"), Greta	3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional and local productions 2. Examine the proliferation of international film festivals 3. Identify the number of directors working outside their native industries 4. Appraise the effect of COVID-19 on the entertainment industry 2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society 1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of

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		Gerwig ("Lady Bird"), among others 4. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments 1. Examine the filmic representations and cinematic histories of specific groups 1. Identify and analyze stereotypical images, tracing the emergence of important issues about representation and difference, the power structure and labor practices of the industry, spectatorship and identification, and the relationship between motion pictures and culture 2. Compare the relationship of stereotypes to broad historical and political processes 3. Examine forms of self-expression and self-definition in the democratized, transnational and interactive world of new media 2. Examine technological developments that have changed production, distribution and exhibition 1. Identify significant developments in digital technology and software for motion picture production that began in 1997 2. Examine evolving distribution methods such as the Internet, 4G technologies, digital delivery for theatrical, television and home video markets 3. Examine evolving forms of exhibition including	significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity 6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past 3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. Discuss issues of historiography, such as problems and approaches to historical film research and analysis 3. Analyze and interpret the cinematic arts using critical and theoretical approaches to analysis such as neoformalism, genre study, authorship/auteurism, reception/spectator theory, psychological criticism (Freudianism, cognitive psychology) and ideological criticism (Marxism, feminism, queer and cultural studies) 7. Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application

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		theatrical (IMAX, 3-D), television (HDTV, 4K, DVR), gaming computers, Internet websites, mobile phones, MP3 players, billboards and other screens used for contemporary moving-image works 3. Examine economic developments affecting production, distribution and exhibition 1. Analyze the "new internationalism" or the extent of the international market 1. Compare the number of runaway productions and international co-productions with national, regional and local productions 2. Examine the proliferation of international film festivals 3. Examine the number of directors working outside their native industries 2. Assess the impact of Hollywood dominance in the global media market 5. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture 1. Examine how media preserve audio-visual information, functioning as a social and historical document 2. Analyze how popular films and other forms of media comprise a record of the aspirations, obsessions, and frustrations of those spending time and money making or viewing them 3. Appraise how media mirror and shape a society	1. Demonstrate advanced-level understanding of contemporary film theory by evaluating the writings of film theorists such as Saussure, Lacan, Althusser, Barthes, Bordwell, Doane, Mulvey, Žižek, Gunning, Hansen, among others 2. Apply the writings of a contemporary film theorist to analyze a specific film(s) 3. Evaluate how the digital revolution has affected film theory in many ways, including refocusing on the ability of celluloid film to capture an "indexical" image of a moment in time; new aspects of "the gaze"; the revisiting of early cinema screenings, practices and spectatorship modes; and the specificity of philosophical concepts for cinema as a medium distinct from such experiences as watching a film at home, in an art gallery or on a mobile device

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		1. Record the frequency with which various social types crop up in the moving images of a particular time and place 2. Interpret the way groups are depicted and, therefore, valued 3. Question how domestic and foreign-language films become the mechanism for massive dissemination of significant cultural and ideological values 4. Recognize how government policies, including funding and censorship, affect expression 5. Assess the impact of transnational cinema, such as the cross-fertilization of themes and style, the openness to world culture, multiculturalism and postcolonial hybridity 6. Formulate critical/historical analyses and evaluations of moving-image works and issues 1. Realism as a theory of the history of cinematic arts 1. The past as having an existence independent of the historian 2. Historical evidence as the partial, mediated, yet indispensable record of the past 3. Film and media as an open system, an interrelated set of components that condition and are conditioned by each other, such as artistic effects being dependent in part on the state of moving-image technology and technological developments being conditioned by economic factors 2. If more time, examine issues of historiography, such as problems and approaches to historical film research and analysis	

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		3. If more time, analyze and interpret the cinematic arts using critical and theoretical approaches to analysis such as neoformalism, genre study, authorship/auteurism, reception/spectator theory, psychological criticism (Freudianism, cognitive psychology) and ideological criticism (Marxism, feminism, queer and cultural studies) 7. Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application 1. Demonstrate advanced-level understanding of contemporary film theory by evaluating the writings of film theorists such as Saussure, Lacan, Althusser, Barthes, Bordwell, Doane, Mulvey, Žižek, Gunning, Hansen, among others 2. Apply the writings of a contemporary film theorist to analyze a specific film(s) 3. Evaluate how the digital revolution has affected film theory in many ways, including refocusing on the ability of celluloid film to capture an "indexical" image of a moment in time; new aspects of "the gaze"; the revisiting of early cinema screenings, practices and spectatorship modes; and the specificity of philosophical concepts for cinema as a medium distinct from such experiences as watching a film at home, in an art gallery or on a mobile device	
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

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	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	(Not open to students with credit in F/TV D002C, F/TV D02CH or F/TV D02CW.)	(Not open to students with credit in F/TV D002C, F/TV D02CH or F/TV D02CW.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. Course Outline: C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability

Changed	Questions	Current Version	Proposed Version
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Assignments: Writing Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography Methods of Evaluation: Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources.
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Assignments: Writing Research paper of formally evaluated writing, identifying a body of relevant materials besides the required and recommended course textbooks and in-class media screenings, including library books, periodicals, motion pictures and multimedia; interpreting and synthesizing these materials in the critical analysis of a special problem from within the course, selected by the student using course guidelines; presented in a standard MLA research format of documentary-note or parenthetical citation style and bibliography D. The Honors project assignment should require 10 or more hours of work on a topic/project selected by and of individual interest to the student, approved by the instructor, and include one of the following: 1. Written research project (10-15 pages), using primary and secondary sources and proper MLA guidelines documentation

Changed	Questions	Current Version	Proposed Version
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Methods of Evaluation: B. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection. Examples of assignments are available as resources. D. Honors project assignment must demonstrate the depth of research or analysis, critical-thinking skills, comprehensive discussion of the research topic or close analysis of the film text(s), a minimum of ten (10) scholarly sources for a research paper, and the highest writing standards.
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Course Outline: 3. Analyze the social/cultural context and impact of a collaborative art form that reaches a global audience a. Appraise how film reflects the producer-writer-director's values in respect to political ideology, race/ethnicity, gender, identity and culture b. Appraise how film shapes the values of majority, minority and international audiences in respect to political ideology, class, race/ethnicity, gender, sexuality, ability, identity and culture

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	Meet Honors eligibility requirements for EWRT 1A and GPA

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline A. Identify, examine, and evaluate the discipline and methods of film history B. Identify and evaluate moving-image narrative, visual and aural aesthetics, and the constituent creative techniques in contemporary works of the cinematic arts C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments E. Examine how media, both directly and indirectly, reveal information about experience, identity, and culture F. Formulate critical/historical analyses and evaluations of moving-image works and issues
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation A. Midterm and two-hour final examination using a combination of objective, short answer and essay questions to evaluate the student's grasp of the terminology, theories, core concepts, and methods of analysis that comprise the course content. The essay component will require critical thinking and analysis. B. Written research or critical analysis paper demonstrating the student's ability to synthesize the new knowledge and a greater understanding of contemporary world cinema, and applying this knowledge to selected films and artists, as viewed and discussed in the course; students have the opportunity to revise their work based on instructor feedback, peer review and/or self reflection. Examples of assignments are available as resources. C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline F. Formulate critical/historical analyses and evaluations of moving-image works and issues
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline C. Recognize and evaluate the evolution of the art of motion pictures, including significant works of contemporary film artists of diverse nations, class, race/ethnicity, gender, sexuality and ability D. Examine the evolving art of the moving image in social, cultural, technological, and economic contexts, which necessarily foreground transnational and global media developments F. Formulate critical/historical analyses and evaluations of moving-image works and issues

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Specifications Methods of Evaluation C. Instructor evaluation of the quality of student participation in classroom discussions and in-class collaborative work, including critical analyses of in-class screenings in the context of the facts, theories, core concepts and methods of inquiry that comprise the course content.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 002CWH	F/TV 002CWH
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors
	Cross-Listed/Related Course Information	Related Child	Related Child
	Cross-Listed/Related Course ID's	F/TV 2CH	F/TV 2CH
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/10/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references, and the following information: " From an equity perspective, copies of the required textbook are available for free access on the Internet Archive-- including copies for students with disabilities-- and on reserve at the De Anza Library. " I wanted to double check to see if there were representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are	No OER options No ZTC option (textbook costs $54.95)

Changed	Questions	Current Version	Proposed Version	
				considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or reflect diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Y

Changed	Questions	Current Version	Proposed Version		
			4/10/2026 SpecificationsAssignmentsSuggested	Thanks for this list of assignments. Do assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	ASSIGNMENTS D.4.: Service learning/civic engagement that includes reflection and analysis METHODS OF EVALUATION states: B. students have the opportunity to revise their work based on instructor feedback, peer review and/or self-reflection.
	Stage 4: Articulation Officer	No Value	No Value		
	Stage 5: De Anza General Education	No Value	No Value		
	Stage 6: Content Review Matrix Liaison	No Value	No Value		

Changed	Questions	Current Version	Proposed Version
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD2CWH
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000592173

Articulation

Changed	Field	Current Version

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/09/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	Discipline 2
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
C-Matrix Form	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.
C-Matrix Form	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.
C-Matrix Form	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.
C-Matrix Form	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.
C-Matrix Form	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 6: Content Review Matrix Liaison
Comments	Stage 8: SLO Coordinator
CTE Course	Is this a CTE (Career Technical Education) course?
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Alexandra Lacey • Grozeva, Milena
	Course ID (CB01A and CB01B)	F/TVD010.	F/TVD010.
	Course Control Number	CCC000186274	CCC000186274
	Course Title (CB02)	Introduction to Electronic Media	Introduction to Electronic Media
	Short Course Title	INTRO TO ELECTRONIC MEDIA	INTRO TO ELECTRONIC MEDIA
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	D - Possibly Occupational	D - Possibly Occupational
!	**Course Description**	This course surveys the history, aesthetics, technology, and social impacts of electronic media, including film, broadcasting and the Internet. Students will explore the role of government, advertising, audiences, and emerging technologies, their futures, and impacts on global societies.	This course surveys the history, aesthetics, technology, and social impacts of electronic media, including film, broadcasting and the Internet. Students will explore the role of government, advertising, audiences, and emerging technologies, their futures, and impacts on global societies. Students will use critical media literacy skills to analyze and evaluate forms of media, synthesize course content into a research paper, and apply their understanding of media history to analyze emerging media trends.
	Course Type (CB27)	• Lower Division	• Lower Division

Changed	Field	Current Version	Proposed Version
❗	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Film Studies
❗	**Discipline 2**	No value	• Mass Communication
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a UC and CSU transferable undergraduate course. This course meets general education requirements for De Anza and Cal-GETC and belongs on the Film/TV: Production program. The student learns the history and politics of media ownership, the practice of covert and overt stereotyping in scripting and casting, the social impacts of depiction and invisibility in media, the changing roles of women, and the technological impacts of media.	This course is a UC and CSU transferable undergraduate course. This course meets general education requirements for De Anza and Cal-GETC and belongs on the Film/TV: Production program. The student learns the history and politics of media ownership, the practice of covert and overt stereotyping in scripting and casting, the social impacts of depiction and invisibility in media, the changing roles of women, and the technological impacts of media.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	Yes	~~Yes~~ No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. First, the methods of instruction include a variety of learning modalities to accommodate different learning styles. Similarly, assignments and methods of evaluation allow for students to demonstrate their learning through a variety of activities including writing assignments, class presentation, collaborative activities, as well as quizzes and exams. In these assignments, students are given some flexibility in choosing topics and are encouraged to connect learning to their own lived experience. Next, the course outline addresses key issues connected to issues of DEI, including discussion of the underrepresentation as well stereotypical and offensive representations of historically-marginalized groups, the fight by historically-marginalized groups for fairer media representation and more media control, and a review of important media products made by and targeted to historically-marginized communities. Finally, the examples of Primary Texts and References discuss current debates in the field that are relevant to students. Furthermore, none of these texts are required with all required readings being provided by the instructor, so the course is ZTC.

Changed	Field	Current Version	Proposed Version
!	**Please check all areas in the COR that address DEI.**	No value	• Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production	**Associated Program** Film/TV: Production

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement (COA)	**Award Type** Certificate of Achievement (COA)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value
		System/Institution De Anza GE **Area(s)** • 2G4X - Approved. **-** No value	**System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Films and videos Discussion of assigned reading Discussion and problem-solving performed in class In-class writing assignments In-class exploration of media projects & today's media landscape Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate for recording projects and other student work.
❗	**Assignments**	1. Reading 1. Assigned readings from an introductory media and society text or a similar package of print or electronic media. 2. Supplemental readings from online and print daily news reports 2. Verbal 1. Individual, small group or class activities which guide students' problem solving abilities in the context of media issues and serves as a forum for examining and synthesizing information. 2. Presentations by students of independent research and/or readings 3. Written 1. Guided research paper demonstrating research, critical thinking and understanding of issues in electronic communications concepts. Uses library and online research tools to explore one of several topics offered. Requires independent thought, analysis and conclusions based on theories, classroom and individual research, notebook entries and videos seen in class. 2. Weekly written analysis assignments that require students to critically analyze in-class screenings, textbook and lecture topics, and controversial issues in the media.	1. Reading 1. Assigned readings from an introductory textbook on media and society or a similar package of articles and/or excerpts from longer texts on electronic media and society. 2. Supplemental readings from current news articles related to electronic media and society. 2. Verbal 1. Individual, small-group, or class activities that guide students' problem-solving abilities in the context of media issues and serve as a forum for examining and synthesizing information and connecting it to their own media knowledge, usage, and life experience. 2. Presentations by students of independent research and/or readings of their choosing. 3. Written 1. Proposal of a media product based on an in-class interview with a classmate about their experience, interests, and values. 2. Written diary and reflection of student's individual media consumption diet. 3. Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision. This assignment provides students the opportunity to revise their work based on instructor feedback, peer feedback, and/or self-reflection. 4. Occasional written analysis assignments that require students to critically analyze in-class screenings, textbook and lecture topics, and current issues in the media. 5. Note: Assignments can be revised based on instructor and peer feedback whenever such feedback is possible.

Changed	Field	Current Version	Proposed Version
!	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Quizzes based on assigned readings and lecture topics, midterm covering theories, videos, in class discussions and research by students, final exam demonstrating critical thinking and analysis of concepts and issues explored in the course 2. Participation in group presentation covering current media controversies and topics evaluated for depth of analysis and effectiveness of communication 3. Evaluation of five-page research paper and weekly written media assignments demonstrating theories and analysis of contemporary communications issues	**Methods of Evaluation** Methods of Evaluation **Methods of Evaluation** 1. Quizzes, a midterm, and a final based on assigned readings, videos, and lecture topics, where students demonstrate an understanding of the material as well as critical thinking and analysis of concepts and issues explored in the course 2. Participation in group presentation covering current media controversies and topics evaluated creativity, thoroughness of information, depth of analysis and effectiveness of communication and collaboration. Students given freedom to choose topic and are encouraged to bring in their own life experience. 3. Evaluation of a five-page research paper on topic of student's choosing and two other written media assignments demonstrating theories and analysis of contemporary communications issues. Students given freedom to choose topic and are encouraged to bring in their own life experience. 4. Note: instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate.
!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Campbell, Richard, Bettina Fabos, and Christopher Martin. "Media & Culture: Mass Communication in a Digital Age." 12th ed. Bedford/St. Martin's, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Dominick, Joseph, Fritz Messere, and Barry Sherman. "Broadcasting, Cable, The Internet, and Beyond: An Introduction to Modern Electronic Media." 7th ed., New York: McGraw Hill, 2012. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Social Media in Society **Author** Hutchinson, Jonathon; Suwana, Fiona; Mcternan, Cameron **Publisher** Palgrave Macmillan, **Date/Edition** 2024 **ISBN** 3031663594 **Title** Media & Culture: An Introduction to Mass Communication **Author** Campbell, Richard, Martin, Christopher, Fabos, Bettina **Publisher** Bedford/St. Martin's **Date/Edition** 2024 **ISBN** 1319339719 **Title** Digital Media: Technological and Social Challenges of the Interactive World **Author** Megan A. Winget (Editor), William Aspray (Editor) **Publisher** Scarecrow Press **Date/Edition** 2012 **ISBN** 0810881969 **Title** Key Themes in Media Theory **Author** Dan Laughey **Publisher** Open University Press **Date/Edition** 2007 **ISBN** 978-0335234912 **Title** Now Media: The Evolution of Electronic Communication **Author** Norman J. Medoff (Author), Barbara K. Kaye (Author) **Publisher** Routledge **Date/Edition** 2025 **ISBN** 1032704306

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List** Alexander, Alison, and Jarice Hanson. "Taking Sides: Clashing Views in Mass Media and Society." 15th ed. McGraw Hill Education, 2018. **May include, but are not limited to** No value **Reading List** Bagdikian, Ben. "The New Media Monopoly." 20th ed. Boston: Beacon Press, 2004. **May include, but are not limited to** No value **Reading List** Barnouw, Erik. "A Tower in Babel: A History of Broadcasting in the United States to 1933, Vol. 1." New York: Oxford University Press, 1966. **May include, but are not limited to** No value **Reading List** Barnouw, Erik. "The Golden Web: A History of Broadcasting in the United States 1933-1953, Vol. 2." Oxford University Press, 1968. **May include, but are not limited to** No value **Reading List** Barnouw, Erik. "The Image Empire: A History of Broadcasting in the United States from 1953, Vol. 3." Oxford University Press, 1970. **May include, but are not limited to** No value **Reading List** Berger, Arthur. "Media Analysis Techniques." 6th ed. SAGE Publications, 2018. **May include, but are not limited to** No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Bernays, Edward. "Crystallizing Public Opinion." Digireads.com Publishing, 2019. **May include, but are not limited to** No value	
		Reading List Bernays, Edward. "Propaganda." Desert, 2018. **May include, but are not limited to** No value	
		Reading List Boorstin, Daniel J. "The Image: A Guide to Pseudo-Events in America." Vintage Books, 1992. **May include, but are not limited to** No value	
		Reading List Chomsky, Noam. "Understanding Power: The Indispensible Chomsky." 9th ed. New York: New Press, 2002. **May include, but are not limited to** No value	
		Reading List Chomsky, Noam, and Edward S. Herman. "Manufacturing Consent: The Political Economy of the Mass Media." Vintage Books, 1998. **May include, but are not limited to** No value	
		Reading List Dennis, Everette E., and Melvin L. DeFleur. "Understanding Media in the Digital Age." Pearson, 2009. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Dines, Gail, et al., eds. "Gender, Race, and Class in Media: A Critical Reader." 5th ed. SAGE Publications, 2017. **May include, but are not limited to** No value	
		Reading List Hanson, Ralph E. "Mass Communication: Living in a Media World." 7th ed. SAGE Publications, 2018. **May include, but are not limited to** No value	
		Reading List Hilmes, Michele. "Only Connect: A Cultural History of Broadcasting in the United States." 4th ed. Cengage Learning, 2013. **May include, but are not limited to** No value	
		Reading List Holiday, Ryan. "Trust Me, I'm Lying: Confessions of a Media Manipulator." New York: Penguin, 2013. **May include, but are not limited to** No value	
		Reading List Mander, Jerry. "Four Arguments for the Elimination of Television." New York: HarperCollins, 1977. **May include, but are not limited to** No value	
		Reading List McChesney, Robert W. "Rich Media, Poor Democracy: Communication Politics in Dubious Times." The New Press, 2016. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List McChesney, Robert W. "Telecommunications, Mass Media, and Democracy." Oxford University Press, 1993. **May include, but are not limited to** No value	
		Reading List McGonigal, Jane. "Reality Is Broken: Why Games Make Us Better and How They Can Change the World." New York: Penguin, 2011. **May include, but are not limited to** No value	
		Reading List McLuhan, Marshall, and Lewis H. Lapham. "Understanding Media: The Extensions of Man." Reprint ed. The MIT Press, 1994. **May include, but are not limited to** No value	
		Reading List Pariser, Eli. "The Filter Bubble: How the New Personalized Web is Changing What We Read and How We Think." Penguin, 2011. **May include, but are not limited to** No value	
		Reading List Pavlik, John V., and Shawn McIntosh. "Converging Media: A New Introduction to Mass Communication." 6th ed. Oxford University Press, 2018. **May include, but are not limited to** No value	
		Reading List Postman, Neil, and Andrew Postman. "Amusing Ourselves to Death: Public Discourse in the Age of Show Business." Anniversary ed. Penguin Books, 2005.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Treadwell, Donald. "Introducing Communication Research: Paths of Inquiry." 3rd ed. SAGE Publications, 2016.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
!	**Course Objectives**	• Analyze the electronic media's evolution as a social, economic, political, and technological force in U.S. culture beginning with an understanding of a basic model of communication. • Describe the technical evolution of broadcasting and electronic media distribution and define commonly used electronic communication terminology. • Identify key developments in the history of major U.S. electronic media industries and assess the business structure and revenue streams for each separate medium. • Evaluate broadcasting and informational technologies as industrial, economic, and social institutions with attention to the principle means of economic support and audiences for different electronic media. • Analyze and evaluate radio and television programming in technical, aesthetic, and ethical terms within America and across other cultures. • Evaluate the possible effects of media violence, gender role and race depictions, on children, US minorities, and other cultures. • Analyze the regulation of media and the relationships among broadcasting, culture, and government in America and worldwide. • Assess the future of electronic media	• Define media and communication, analyze basic models of communication and communication theories, and describe general effects of media. • Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. • Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology. • Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of representation and power. • Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, advertising, and democracy. • Analyze emerging trends in the current media landscape to assess the future of electronic media.

Changed	Field	Current Version	Proposed Version
!	CSLOs	**CSLOs** Students will be able to select, analyze and evaluate competing information to formulate a personal philosophy of media. **Expected SLO Performance** 0.0	**CSLOs** Students will be able to select, analyze and evaluate competing information to formulate a personal philosophy of media. **Expected SLO Performance** 0.0
		CSLOs Students will be able to synthesize course concepts into a term paper selected from several topic options. **Expected SLO Performance** 0.0	**CSLOs** Students will be able to synthesize course concepts into a term paper selected from several topic options. **Expected SLO Performance** 0.0
		CSLOs Students will be able to hypothesize the future of media in the United States. **Expected SLO Performance** 0.0	**CSLOs** Students will be able to hypothesize the future of media in the United States. **Expected SLO Performance** 0.0
			CSLOs Demonstrate critical media literacy skills to analyze and evaluate media and media products, and to be active media citizens. **Expected SLO Performance** 0.0
			CSLOs Synthesize course concepts into a thesis-driven research paper selected from several topic options. **Expected SLO Performance** 0.0
			CSLOs Apply understanding of media history to analyze emerging media trends and technology. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the electronic media's evolution as a social, economic, political, and technological force in U.S. culture beginning with an understanding of a basic model of communication. 1. Communications definitions 1. Intrapersonal communication 2. Interpersonal communication 3. Mass communication, mass media, and culture 2. Telecommunication as a regulated medium 1. The evolution from print, magazines, and newspapers 2. Converging forms and "new media" 3. Communication models 1. Propaganda model and society 2. Mass communication roles in society, including gatekeeping, agenda setting, and transmitting values, beliefs and codes of behavior. 4. Communication theories, including 2-step, social learning, dependency, cultivation and spiral of silence. 2. Describe the technical evolution of broadcasting and electronic media distribution and define commonly used electronic communication terminology. 1. Physical 1. The electromagnetic spectrum 2. Radio waves - modulation, propagation, reception, networks, and fiber optics 2. Technological 1. The limited spectrum and access 2. Radio stations - AM, FM, Short Wave 3. Television - technology, transmission, reception, HDTV, convergence 4. Delivery, distribution and storage of programming, information and networks 5. Internet, HDTV and converging technologies. 6. 5G and IOT 3. Identify key developments in the history of major U.S. electronic media industries and assess the business structure and revenue streams for each separate medium. 1. Radio 1. Early wireless services 2. Evolution of national broadcasting and networks 3. Government regulation of radio 4. Development of radio programming 2. Television 1. Arrival of television 2. The development of television networks 3. The rise of cable and pay TV 4. Public broadcasting 5. Home video and beyond 6. High definition television 7. A la carte television and digital distribution 3. Internet and computing networking 1. History and development 2. Social networking 3. Web 2.0 4. Privacy and surveillance 5. Freedom of information and net neutrality 4. Evaluate broadcasting and informational technologies as industrial, economic, and social institutions with attention to the principle means of economic support and audiences for different electronic media. 1. Industrial institutions 1. Employment 2. Products produced 3. Distribution	1. Define media and communication, analyze basic models of communication and communication theories, and describe general effects of media. 1. Definitions of media 2. Definitions of communication 3. Models of communication 1. Linear model of communication 2. Reciprocal model of communication 3. Mass communication model of communication 4. Communication Theories (two-step flow, social learning theory, cultivation theory, spiral of silence, dependency theory) 5. Effects of media (cognitive effects, emotional effects, behavioral effects) 2. Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. 1. Pre-electronic media 1. Early communication, including the early history of language and writing 2. Print: books, newspapers, and magazines 1. The printing press brings mass communication 2. Yellow Journalism 3. Other pre-electronic mass media 1. Early recorded sound 2. Motion pictures 2. Birth of broadcasting 1. Radio 1. Early wireless services 2. Evolution of national broadcasting and networks 3. Development of radio programming 2. Television 1. Arrival of television 2. The development of television networks 3. The rise of cable and pay TV 4. Home video 5. Steaming television 3. Digital Revolution 1. Development of computers 2. History of the Internet 1. Web 1.0 2. Web 2.0 3. Web 3.0 3. Social media 4. Digitalization of traditional media (streaming audio, TV, and film; eBooks, etc.) 5. Digital devices & convergence 3. Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology. 1. Movable block printing (China) and the printing press (Europe) 2. Sound recording technology (phonograph, magnetic tape, compact discs, etc.) 3. Motion picture technology (kinetoscope, cinématograph, etc.) 4. The electromagnetic spectrum 1. Radio waves - wavelength, frequency, and amplitude 2. The limited spectrum and access 3. FM vs AM radio 5. Television - technology, transmission, reception, high-definition television (HDTV) 6. Analog vs. digital information 7. Computer technology (microchips, etc.) 8. Internet technology (TCP/IP protocols, etc.)

Changed	Field	Current Version	Proposed Version
		2. Economic institutions 1. Consolidation 2. Big business and media 3. Ownership and its influence on content 4. Propaganda model and the filters on content 3. Social institutions 1. Communications theories 1. Two-step 2. Social learning 3. Dependency 4. Cultivation 5. Spiral of silence 2. Impacts of media on societies 1. 1st amendment issues 2. Gender depictions 3. Racism in the media 4. Cultural imperialism 5. Stereotyping dangers 6. Cybercrime 7. Covert advertising and public relations 8. Violence 9. Pornography 10. Children and the media 11. LGBQT issues in the media 12. Censorship 13. Hyperconsumerism and excessive advertising 14. Media and the electoral process 15. Privacy and identity theft 16. Online and "citizen" journalism 5. Analyze and evaluate radio and television programming in technical, aesthetic, and ethical terms within America and across other cultures. 1. Technical 1. Standard broadcast vs HDTV 2. International standards 3. Global convergence 2. Aesthetics, storytelling, character development 1. Media as a mirror to society or as a reflection of it 2. Societal constraints on content, US and globally 3. Ethics and programming decisions 1. Vertical integration of media 2. Censorship and the FCC 3. Contrasting values in other cultures 6. Evaluate the possible effects of media violence, gender role and race depictions, on children, US minorities, and other cultures. 1. Communication research theories such as the hypodermic needle model, direct effects model, and selective exposure 2. Violence in media: studies and conclusions 3. Race depictions in US media and impacts worldwide 4. Media impacts on children 7. Analyze the regulation of media and the relationships among broadcasting, culture, and government in America and worldwide. 1. Regulatory agencies 2. The Telecommunications Act of 1996 1. Copyright and treaties 2. Congressional regulatory power 3. The Federal Communication Commission - FCC 4. The Federal Trade Commission - FTC 5. Freedom and fairness 6. Censorship in history and in current practice 7. Content control and its application	9. Delivery, distribution and storage of programming, information and networks 10. 5G and convergence 11. Other technology, including portable device technology 4. Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of representation and power. 1. Media Literacy 1. Definition of Media Literacy 2. Identifying Perspective and Bias in Media 2. Introduction to Media Theory 1. Marshall McLuhan: The Medium is the Message and the Global Village 2. Brief introduction to other key media theorists, including Stuart Hall 3. Power & Representation 1. Corporate control of content 2. Issues of exclusion from representation (e.g. lack of representation for women, racial minorities, members of the LGBTQ+ community, etc.) 3. Stereotyping, racism, sexism, homophobia, etc. 4. Fight by historically-marginalized groups for fairer media representation and more media control 5. Algorithmic bias 5. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, advertising, and democracy. 1. Issues of business control 1. Consolidation of ownership 2. Ownership influence (propaganda model and filters on content) 2. Government regulation and deregulation 1. Licensing of radio and television frequencies 2. Creation of the Federal Communications Commission 3. Deregulation, conglomeration, and monopolization 1. Repeal of the Fairness Doctrine 2. Telecommunication Act of 1996 3. Issues of censorship 4. Privacy issues 1. Data mining 2. Surveillance and tracking 5. Audiences and advertising 1. Measuring audience share (Nielsen ratings, etc.) 2. Role of advertising in media and its effect on audiences 6. Democracy in media 1. Public broadcasting 2. Independent media 3. Underground, alternative, and pirate media 4. Media made by and targeted to historically-marginized communities 5. The democratic, libertarian roots of the Internet 1. Freedom of information 2. Net neutrality 6. Citizen journalism and online activism 6. Analyze emerging trends in the current media landscape to assess the future of electronic media. 1. The Internet of Things (IoT) 2. Extended Reality (XR) 1. Virtual Reality (VR) 2. Augmented Reality (AR) 3. Artificial Intelligence (AI)

Changed	Field	Current Version	Proposed Version
		8. Acceptability as a political and pressure-sensitive variable 9. Flak, the organized disciplining of the media 10. Lobbying and public relations and how they affect media 8. Assess the future of electronic media 1. Technology and telecommunications in a global society 2. The mass and narrowcast audience 3. Economics of electronic media 4. International standards 5. Regulation 1. National 2. International	1. Costs and Benefits of AI
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	1. Assigned readings from an introductory textbook on media and society or a similar package of articles and/or excerpts from longer texts on electronic media and society. 2. Supplemental readings from current news articles related to electronic media and society.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	1. Assigned readings from an introductory textbook on media and society or a similar package of articles and/or excerpts from longer texts on electronic media and society. 2. Supplemental readings from current news articles related to electronic media and society.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.

Changed	Questions	Current Version	Proposed Version
!	**Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
!	**Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
!	**Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
!	**Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Define media and communication, analyze basic models of communication, and describe general effects of media. Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology. Evaluate electronic media industries as industrial and economic institutions in terms of their business structure, revenue streams, and audiences.
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Assignments Written diary and reflection of student's individual media consumption diet. Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision. Occasional written analysis assignments that require students to critically analyze in-class screenings, textbook and lecture From Methods of Evaluation Participation in group presentation covering current media controversies and topics evaluated creativity, thoroughness of information, depth of analysis and effectiveness of communication and collaboration

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of messages, representation, and power. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, and democracy.
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of messages, representation, and power. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, and democracy.
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology.
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Assignments: Participation in group presentation covering current media controversies and topics evaluated creativity, thoroughness of information, depth of analysis and effectiveness of communication and collaboration. Students given freedom to choose topic and are encouraged to bring in their own life experience. Evaluation of a five-page research paper on topic of student's choosing and two other written media assignments demonstrating theories and analysis of contemporary communications issues. Students given freedom to choose topic and are encouraged to bring in their own life experience.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 010	F/TV 010
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	10/22/2019	10/22/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: DEI	No Value	

Date	Tab	Part - Field	Type of Edit	Edit
4/20/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions todescribe the knowledge, skills, a
4/20/2026	Specifications	Examples of Primary Texts and References	Required	Thanks for providing this example of primary texts and refere representative (appropriate) OER textbook, and if so, to inclu conscious options. Textbooks are considered low cost at De box. Please also let me know in the initiator response box if component of this edit.
4/20/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References discuss curre this to the DEI statement.
4/20/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do assignments provide consider noting this for the relevant assignment. If not appro
4/20/2026	Outline	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide example consider noting this for the relevant evaluation method. If no

<table>
<tr><th>Changed</th><th>Questions</th><th>Current Version</th><th>Proposed Version</th></tr>
<tr><td>!</td><td>Stage 4: Articulation Officer</td><td>No Value</td><td>
<table>
<tr><th>Date</th><th>Tab</th><th>Part - Field</th><th>Type of Edit</th><th>Edit</th></tr>
<tr><td>04/28/26</td><td>Learning Objectives</td><td>Course Objectives</td><td>Suggested</td><td>The amount of change that has happened to this course will require a re
4, as the changes seem to shift away from social sciences.
I am particularly concerned about the fourth objective "Evaluate electron
audiences.", as anything industry-specific is a red flag for GE reviewers.
through a lens of how it impacts society or human behavior. I think a lot
You are welcome to leave it as-is, and I will gladly submit it, but I am con
Same as above. I have concerns about the entirety of subpoint D; I think
that as an objective or subpoint if you would like to maintain GE approva
I am also concerned that much of the theory that was previously listed w
(two-step flow, social learning theory, cultivation theory, spiral of silence,
I think the elements are still present, but they were more explicitly listed
employed, that social theory and social analysis are the focus. This cour
to read clearly as a social science; the media literacy and interpretation l
between Humanities and Social Sciences, I'd use this as a general rule:
• Humanities (Area 3):
◦ How do media mean things?
◦ How are ideas, identities, and values represented?
• Social Science (Area 4):
◦ How do media function in society?
◦ How do they affect behavior, institutions, and systems?</td></tr>
<tr><td>04/28/26</td><td>Outline</td><td>Course Outline</td><td>Suggested</td><td></td></tr>
</table>
</td></tr>
<tr><td></td><td>Stage 5: De Anza General Education</td><td>No Value</td><td>No Value</td></tr>
<tr><td>!</td><td>Stage 6: Content Review Matrix Liaison</td><td>No Value</td><td>
<table>
<tr><th>Date</th><th>Tab</th><th>Part - Field</th><th>Type of Edit</th><th>Edit</th><th>Initiator - Indicate "Y" When Cor</th></tr>
<tr><td>5/4/26</td><td>Matrix A</td><td>all that apply</td><td>Required</td><td>Please complete for your English advisory</td><td>Y</td></tr>
</table>
</td></tr>
<tr><td></td><td>Stage 7: Dean of Online Learning</td><td>No Value</td><td>No Value</td></tr>
<tr><td>!</td><td>Stage 8: SLO Coordinator</td><td>No Value</td><td>
<table>
<tr><th>Date</th><th>Tab</th><th>Part - Field</th><th>Type of Edit</th><th>Edit</th></tr>
<tr><td>5/7/2026</td><td>Learning Outcomes</td><td>CSLO #1</td><td>Required</td><td>Students will be able to use critical media literacy skills to analyze and evalua
actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2Fworkf
1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza
%2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522Work

Learning outcomes need to begin with a Bloom’s taxonomy verb and not with the w
Demonstrate critical media literacy skills to analyze and evaluate media and r</td></tr>
<tr><td>5/7/2026</td><td>Learning Outcomes</td><td>CSLO #2</td><td>Required</td><td>Students will be able to synthesize course concepts into a thesis-driven resea
actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2Fworkf
1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza
%2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522Work

Learning outcomes need to begin with a Bloom’s taxonomy verb and not with the w
Synthesize course concepts into a thesis-driven research paper selected from</td></tr>
<tr><td>5/7/2026</td><td>Learning Outcomes</td><td>CSLO #3</td><td>Required</td><td>Students will be able to apply their understanding of media history to analyze
actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2Fworkf
1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza
%2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522Work
Learning outcomes need to begin with a Bloom’s taxonomy verb and not with the w
) Suggestion:
Apply understanding of media history to analyze emerging media trends and</td></tr>
</table>
</td></tr>
<tr><td></td><td>Stage 10: Curriculum Committee</td><td>No Value</td><td>No Value</td></tr>
</table>

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD010.
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000186274

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/09/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	Discipline 2
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
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C-Matrix Form	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.
C-Matrix Form	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.
C-Matrix Form	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 6: Content Review Matrix Liaison
Comments	Stage 8: SLO Coordinator
CTE Course	Is this a CTE (Career Technical Education) course?
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mi Chang	• Alexandra Lacey • Grozeva, Milena
	Course ID (CB01A and CB01B)	F/TVD010H	F/TVD010H
	Course Control Number	CCC000592167	CCC000592167
	Course Title (CB02)	Introduction to Electronic Media - HONORS	Introduction to Electronic Media - HONORS
	Short Course Title	INTRO TO ELECTRON MEDIA-HONORS	INTRO TO ELECTRON MEDIA-HONORS
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	D - Possibly Occupational	D - Possibly Occupational

Changed	Field	Current Version	Proposed Version
❗	**Course Description**	This course surveys the history, aesthetics, technology, and social impacts of electronic media, including film, broadcasting and the Internet. Students will explore the role of government, advertising, audiences, and emerging technologies, their futures and impacts on global societies. Because this is an honors course, the students will be expected to complete extra assignments to gain deeper insight into the mass media.	This course surveys the history, aesthetics, technology, and social impacts of electronic media, including film, broadcasting and the Internet. Students will explore the role of government, advertising, audiences, and emerging technologies, their futures and impacts on global societies. Students will use critical media literacy skills to analyze and evaluate forms of media, synthesize course content into a research paper, and apply their understanding of media history to analyze emerging media trends. Because this is an honors course, the students will be expected to complete extra assignments to gain deeper insight into the mass media.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Film Studies
❗	**Discipline 2**	No value	• Mass Communication
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a UC and CSU transferable undergraduate course. This course is De Anza GE and Cal-GETC and belongs on the Film/TV: Production program. The student learns the history and politics of media ownership, the practice of covert and overt stereotyping in scripting and casting, the social impacts of depiction and invisibility in media, the changing roles of women, and the technological impacts of media. This course is the honors version and as a result includes more advanced assignments and assessments.	This course is a UC and CSU transferable undergraduate course. This course is De Anza GE and Cal-GETC and belongs on the Film/TV: Production program. The student learns the history and politics of media ownership, the practice of covert and overt stereotyping in scripting and casting, the social impacts of depiction and invisibility in media, the changing roles of women, and the technological impacts of media. This course is the honors version and as a result includes more advanced assignments and assessments.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	Yes	~~Yes~~ No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. First, the methods of instruction include a variety of learning modalities to accommodate different learning styles. Similarly, assignments and methods of evaluation allow for students to demonstrate their learning through a variety of activities including writing assignments, class presentation, collaborative activities, as well as quizzes and exams. In these assignments, students are given some flexibility in choosing topics and are encouraged to connect learning to their own lived experience. Next, the course outline addresses key issues connected to issues of DEI, including discussion of the underrepresentation as well stereotypical and offensive representations of historically-marginalized groups, the fight by historically-marginalized groups for fairer media representation and more media control, and a review of important media products made by and targeted to historically-marginized communities. Finally, the examples of Primary Texts and References discuss current debates in the field that are relevant to students. Furthermore, none of these texts are required with all required readings being provided by the instructor, so the course is ZTC.
	Please check all areas in the COR that address DEI.	No value	• Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production	**Associated Program** Film/TV: Production

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement (COA)	**Award Type** Certificate of Achievement (COA)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value
		System/Institution De Anza GE **Area(s)** • 2G4X - Approved. **-** No value	**System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Films and videos Discussion of assigned reading Discussion and problem-solving performed in class In-class writing assignments In-class exploration of media projects & today's media landscape Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate for recording projects and other student work.

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading
		  1. Assigned readings from an introductory media and society text or a similar package of print or electronic media.
		  2. Supplemental readings from online and print daily news reports
		2. Verbal
		  1. Individual, small group or class activities which guide students' problem solving abilities in the context of media issues and serves as a forum for examining and synthesizing information.
		  2. Presentations by students of independent research and/or readings
		3. Written
		  1. Guided research paper demonstrating research, critical thinking and understanding of issues in electronic communications concepts. Uses library and online research tools to explore one of several topics offered. Requires independent thought, analysis and conclusions based on theories, classroom and individual research, notebook entries and videos seen in class.
		  2. Weekly written analysis assignments that require students to critically analyze in-class screenings, textbook and lecture topics, and controversial issues in the media.
		4. The honors assignment will consist of either a more substantial research paper (12-15 pages) that further investigates a topic of interest or an individual in-class presentation of research done for the final paper. Both of these assignments will require further reading, research, and depth of analysis beyond the standard assignment parameters. Note: The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, and will include higher expectations for achievement in this more advanced work.
			1. Reading
			  1. Assigned readings from an introductory textbook on media and society or a similar package of articles and/or excerpts from longer texts on electronic media and society.
			  2. Supplemental readings from current news articles related to electronic media and society.
			2. Verbal
			  1. Individual, small-group, or class activities that guide students' problem-solving abilities in the context of media issues and serve as a forum for examining and synthesizing information and connecting it to their own media knowledge, usage, and life experience.
			  2. Presentations by students of independent research and/or readings of their choosing.
			3. Written
			  1. Proposal of a media product based on an in-class interview with a classmate about their experience, interests, and values.
			  2. Written diary and reflection of student’s individual media consumption diet.
			  3. Guided thesis-driven research paper on a topic of the student’s choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student’s specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
			  This assignment provides students the opportunity to revise their work based on instructor feedback, peer feedback, and/or self-reflection. For the honors course, the required length of the paper has been increased. Instead of a 5-7 page paper, it is requred to be 10-12 pages.
			  4. Occasional written analysis assignments that require students to critically analyze in-class screenings, textbook and lecture topics, and current issues in the media. For the honors course, two of these assignments that are normally listed as extra credit are now required.
			  5. Note: Assignments can be revised based on instructor and peer feedback whenever such feedback is possible.

Changed	Field	Current Version	Proposed Version
!	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Quizzes based on assigned readings and lecture topics, midterm covering theories, videos, in class discussions and research by students, final exam demonstrating critical thinking and analysis of concepts and issues explored in the course 2. Participation in group presentation covering current media controversies and topics evaluated for depth of analysis and effectiveness of communication 3. Evaluation of five-page research paper and weekly written media assignments demonstrating theories and analysis of contemporary communications issues 4. The honors research project will be evaluated for the depth of analysis, critical thinking skills, a comprehensive discussion of the research topic, and the quality of the sources selected.	**Methods of Evaluation** Methods of Evaluation **Methods of Evaluation** 1. Quizzes, a midterm, and a final based on assigned readings, videos, and lecture topics, where students demonstrate an understanding of the material as well as critical thinking and analysis of concepts and issues explored in the course 2. Participation in group presentation covering current media controversies and topics evaluated creativity, thoroughness of information, depth of analysis and effectiveness of communication and collaboration. Students given freedom to choose topic and are encouraged to bring in their own life experience. 3. Evaluation of a 10-12 page research paper on topic of student's choosing and two other written media assignments demonstrating theories and analysis of contemporary communications issues. Students given freedom to choose topic and are encouraged to bring in their own life experience. The honors research paper will be evaluated for the depth of analysis, critical thinking skills, a comprehensive discussion of the research topic, and the quality of the sources selected. 4. Note: instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate.
!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	Examples of Primary Texts and References	**Title** No value **Author** Campbell, Richard, Bettina Fabos, and Christopher Martin. "Media & Culture: Mass Communication in a Digital Age," 12th ed. Bedford/St. Martin's, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Dominick, Joseph, Fritz Messere, and Barry Sherman. "Broadcasting, Cable, The Internet, and Beyond: An Introduction to Modern Electronic Media." 7th ed., New York: McGraw Hill, 2012. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Social Media in Society **Author** Hutchinson, Jonathon; Suwana, Fiona; Mcternan, Cameron **Publisher** Palgrave Macmillan, **Date/Edition** 2024 **ISBN** 3031663594 **Title** Media & Culture: An Introduction to Mass Communication **Author** Campbell, Richard, Martin, Christopher, Fabos, Bettina **Publisher** Bedford/St. Martin's **Date/Edition** 2024/14th edition **ISBN** 1319339719 **Title** Digital Media: Technological and Social Challenges of the Interactive World **Author** Megan A. Winget (Editor), William Aspray (Editor) **Publisher** Scarecrow Press **Date/Edition** 2012 **ISBN** 0810881969 **Title** Key Themes in Media Theory **Author** Dan Laughey **Publisher** Open University Press **Date/Edition** 2007 **ISBN** 978-0335234912 **Title** Now Media: The Evolution of Electronic Communication **Author** Norman J. Medoff (Author), Barbara K. Kaye (Author) **Publisher** Routledge **Date/Edition** 2025/5th edition **ISBN** 1032704306

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List** Alexander, Alison, and Jarice Hanson. "Taking Sides: Clashing Views in Mass Media and Society." 15th ed. McGraw Hill Education, 2018. **May include, but are not limited to** No value **Reading List** Bagdikian, Ben. "The New Media Monopoly." 20th ed. Boston: Beacon Press, 2004. **May include, but are not limited to** No value **Reading List** Barnouw, Erik. "A Tower in Babel: A History of Broadcasting in the United States to 1933, Vol. 1." New York: Oxford University Press, 1966. **May include, but are not limited to** No value **Reading List** Barnouw, Erik. "The Golden Web: A History of Broadcasting in the United States 1933-1953, Vol. 2." Oxford University Press, 1968. **May include, but are not limited to** No value **Reading List** Barnouw, Erik. "The Image Empire: A History of Broadcasting in the United States from 1953, Vol. 3." Oxford University Press, 1970. **May include, but are not limited to** No value **Reading List** Berger, Arthur. "Media Analysis Techniques." 6th ed. SAGE Publications, 2018. **May include, but are not limited to** No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Bernays, Edward. "Crystallizing Public Opinion." Digireads.com Publishing, 2019. **May include, but are not limited to** No value	
		Reading List Bernays, Edward. "Propaganda." Desert, 2018. **May include, but are not limited to** No value	
		Reading List Boorstin, Daniel J. "The Image: A Guide to Pseudo-Events in America." Vintage Books, 1992. **May include, but are not limited to** No value	
		Reading List Chomsky, Noam. "Understanding Power: The Indispensible Chomsky." 9th ed. New York: New Press, 2002. **May include, but are not limited to** No value	
		Reading List Chomsky, Noam, and Edward S. Herman. "Manufacturing Consent: The Political Economy of the Mass Media." Vintage Books, 1998. **May include, but are not limited to** No value	
		Reading List Dennis, Everette E., and Melvin L. DeFleur. "Understanding Media in the Digital Age." Pearson, 2009. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Dines, Gail, et al., eds. "Gender, Race, and Class in Media: A Critical Reader." 5th ed. SAGE Publications, 2017. **May include, but are not limited to** No value	
		Reading List Hanson, Ralph E. "Mass Communication: Living in a Media World." 7th ed. SAGE Publications, 2018. **May include, but are not limited to** No value	
		Reading List Hilmes, Michele. "Only Connect: A Cultural History of Broadcasting in the United States." 4th ed. Cengage Learning, 2013. **May include, but are not limited to** No value	
		Reading List Holiday, Ryan. "Trust Me, I'm Lying: Confessions of a Media Manipulator." New York: Penguin, 2013. **May include, but are not limited to** No value	
		Reading List Mander, Jerry. "Four Arguments for the Elimination of Television." New York: HarperCollins, 1977. **May include, but are not limited to** No value	
		Reading List McChesney, Robert W. "Rich Media, Poor Democracy: Communication Politics in Dubious Times." The New Press, 2016. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List McChesney, Robert W. "Telecommunications, Mass Media, and Democracy." Oxford University Press, 1993. **May include, but are not limited to** No value	
		Reading List McGonigal, Jane. "Reality Is Broken: Why Games Make Us Better and How They Can Change the World." New York: Penguin, 2011. **May include, but are not limited to** No value	
		Reading List McLuhan, Marshall, and Lewis H. Lapham. "Understanding Media: The Extensions of Man." Reprint ed. The MIT Press, 1994. **May include, but are not limited to** No value	
		Reading List Pariser, Eli. "The Filter Bubble: How the New Personalized Web is Changing What We Read and How We Think." Penguin, 2011. **May include, but are not limited to** No value	
		Reading List Pavlik, John V., and Shawn McIntosh. "Converging Media: A New Introduction to Mass Communication." 6th ed. Oxford University Press, 2018. **May include, but are not limited to** No value	
		Reading List Postman, Neil, and Andrew Postman. "Amusing Ourselves to Death: Public Discourse in the Age of Show Business." Anniversary ed. Penguin Books, 2005.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Treadwell, Donald. "Introducing Communication Research: Paths of Inquiry." 3rd ed. SAGE Publications, 2016.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
!	**Course Objectives**	• Analyze the electronic media's evolution as a social, economic, political, and technological force in U.S. culture beginning with an understanding of a basic model of communication. • Describe the technical evolution of broadcasting and electronic media distribution and define commonly used electronic communication terminology. • Identify key developments in the history of major U.S. electronic media industries and assess the business structure and revenue streams for each separate medium. • Evaluate broadcasting and informational technologies as industrial, economic, and social institutions with attention to the principle means of economic support and audiences for different electronic media. • Analyze and evaluate radio and television programming in technical, aesthetic, and ethical terms within America and across other cultures. • Evaluate the possible effects of media violence, gender role and race depictions, on children, US minorities, and other cultures. • Analyze the regulation of media and the relationships among broadcasting, culture, and government in America and worldwide. • Assess the future of electronic media • Analyze critically a topic of interest to demonstrate a deeper understanding of how ownership and propaganda forces in the mass media shape our public narrative.	• Define media and communication, analyze basic models of communication and communication theories, and describe general effects of media. • Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. • Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology. • Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of representation and power. • Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, advertising, and democracy. • Analyze emerging trends in the current media landscape to assess the future of electronic media.

Changed	Field	Current Version	Proposed Version
!	CSLOs	**CSLOs** Students will be able to select, analyze and evaluate competing information to synthesize a personal philosophy of media. **Expected SLO Performance** 0.0	**CSLOs** Students will be able to select, analyze and evaluate competing information to synthesize a personal philosophy of media. **Expected SLO Performance** 0.0
		CSLOs Students will be able to synthesize course concepts into a term paper selected from several topic options. **Expected SLO Performance** 0.0	**CSLOs** Students will be able to synthesize course concepts into a term paper selected from several topic options. **Expected SLO Performance** 0.0
		CSLOs Students will be able to hypothesize the future of media in the United States. **Expected SLO Performance** 0.0	**CSLOs** Students will be able to hypothesize the future of media in the United States. **Expected SLO Performance** 0.0
			CSLOs Demonstrate critical media literacy skills to analyze and evaluate media and media products, and to be active media citizens. **Expected SLO Performance** 0.0
			CSLOs Synthesize course concepts into a thesis-driven research paper selected from several topic options. **Expected SLO Performance** 0.0
			CSLOs Apply understanding of media history to analyze emerging media trends and technology. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the electronic media's evolution as a social, economic, political, and technological force in U.S. culture beginning with an understanding of a basic model of communication. 1. Communications definitions 1. Intrapersonal communication 2. Interpersonal communication 3. Mass communication, mass media, and culture 2. Telecommunication as a regulated medium 1. The evolution from print, magazines, and newspapers 2. Converging forms and "new media" 3. Communication models 1. Propaganda model and society 2. Mass communication roles in society, including gatekeeping, agenda setting, and transmitting values, beliefs and codes of behavior. 4. Communication theories, including 2-step, social learning, dependency, cultivation and spiral of silence. 2. Describe the technical evolution of broadcasting and electronic media distribution and define commonly used electronic communication terminology. 1. Physical 1. The electromagnetic spectrum 2. Radio waves - modulation, propagation, reception, networks, and fiber optics 2. Technological 1. The limited spectrum and access 2. Radio stations - AM, FM, Short Wave 3. Television - technology, transmission, reception, HDTV, convergence 4. Delivery, distribution and storage of programming, information and networks 5. Internet, HDTV and converging technologies. 6. 5G and IOT 3. Identify key developments in the history of major U.S. electronic media industries and assess the business structure and revenue streams for each separate medium. 1. Radio 1. Early wireless services 2. Evolution of national broadcasting and networks 3. Government regulation of radio 4. Development of radio programming 2. Television 1. Arrival of television 2. The development of television networks 3. The rise of cable and pay TV 4. Public broadcasting 5. Home video and beyond 6. High definition television 7. A la carte television and digital distribution 3. Internet and computing networking 1. History and development 2. Social networking 3. Web 2.0 4. Privacy and surveillance 5. Freedom of information and net neutrality 4. Evaluate broadcasting and informational technologies as industrial, economic, and social institutions with attention to the principle means of economic support and audiences for different electronic media. 1. Industrial institutions 1. Employment 2. Products produced 3. Distribution	1. Define media and communication, analyze basic models of communication and communication theories, and describe general effects of media. 1. Definitions of media 2. Definitions of communication 3. Models of communication 1. Linear model of communication 2. Reciprocal model of communication 3. Mass communication model of communication 4. Communication Theories (two-step flow, social learning theory, cultivation theory, spiral of silence, dependency theory) 5. Effects of media (cognitive effects, emotional effects, behavioral effects) 2. Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. 1. Pre-electronic media 1. Early communication, including the early history of language and writing 2. Print: books, newspapers, and magazines 1. The printing press brings mass communication 2. Yellow Journalism 3. Other pre-electronic mass media 1. Early recorded sound 2. Motion pictures 2. Birth of broadcasting 1. Radio 1. Early wireless services 2. Evolution of national broadcasting and networks 3. Development of radio programming 2. Television 1. Arrival of television 2. The development of television networks 3. The rise of cable and pay TV 4. Home video 5. Steaming television 3. Digital Revolution 1. Development of computers 2. History of the Internet 1. Web 1.0 2. Web 2.0 3. Web 3.0 3. Social media 4. Digitalization of traditional media (streaming audio, TV, and film; eBooks, etc.) 5. Digital devices & convergence 3. Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology. 1. Movable block printing (China) and the printing press (Europe) 2. Sound recording technology (phonograph, magnetic tape, compact discs, etc.) 3. Motion picture technology (kinetoscope, cinématograph, etc.) 4. The electromagnetic spectrum 1. Radio waves - wavelength, frequency, and amplitude 2. The limited spectrum and access 3. FM vs AM radio 5. Television - technology, transmission, reception, high-definition television (HDTV) 6. Analog vs. digital information 7. Computer technology (microchips, etc.) 8. Internet technology (TCP/IP protocols, etc.)

Changed	Field	Current Version	Proposed Version
		2. Economic institutions 1. Consolidation 2. Big business and media 3. Ownership and its influence on content 4. Propaganda model and the filters on content 3. Social institutions 1. Communications theories 1. Two-step 2. Social learning 3. Dependency 4. Cultivation 5. Spiral of silence 2. Impacts of media on societies 1. 1st amendment issues 2. Gender depictions 3. Racism in the media 4. Cultural imperialism 5. Stereotyping dangers 6. Cybercrime 7. Covert advertising and public relations 8. Violence 9. Pornography 10. Children and the media 11. LGBQT issues in the media 12. Censorship 13. Hyperconsumerism and excessive advertising 14. Media and the electoral process 15. Privacy and identity theft 16. Online and "citizen" journalism 5. Analyze and evaluate radio and television programming in technical, aesthetic, and ethical terms within America and across other cultures. 1. Technical 1. Standard broadcast vs HDTV 2. International standards 3. Global convergence 2. Aesthetics, storytelling, character development 1. Media as a mirror to society or as a reflection of it 2. Societal constraints on content, US and globally 3. Ethics and programming decisions 1. Vertical integration of media 2. Censorship and the FCC 3. Contrasting values in other cultures 6. Evaluate the possible effects of media violence, gender role and race depictions, on children, US minorities, and other cultures. 1. Communication research theories such as the hypodermic needle model, direct effects model, and selective exposure 2. Violence in media: studies and conclusions 3. Race depictions in US media and impacts worldwide 4. Media impacts on children 7. Analyze the regulation of media and the relationships among broadcasting, culture, and government in America and worldwide. 1. Regulatory agencies 2. The Telecommunications Act of 1996 1. Copyright and treaties 2. Congressional regulatory power 3. The Federal Communication Commission - FCC 4. The Federal Trade Commission - FTC 5. Freedom and fairness 6. Censorship in history and in current practice 7. Content control and its application	9. Delivery, distribution and storage of programming, information and networks 10. 5G and convergence 11. Other technology, including portable device technology 4. Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of representation and power. 1. Media Literacy 1. Definition of Media Literacy 2. Identifying Perspective and Bias in Media 2. Introduction to Media Theory 1. Marshall McLuhan: The Medium is the Message and the Global Village 2. Brief introduction to other key media theorists, including Stuart Hall 3. Power & Representation 1. Corporate control of content 2. Issues of exclusion from representation (e.g. lack of representation for women, racial minorities, members of the LGBTQ+ community, etc.) 3. Stereotyping, racism, sexism, homophobia, etc. 4. Fight by historically-marginalized groups for fairer media representation and more media control 5. Algorithmic bias 5. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, advertising, and democracy. 1. Issues of business control 1. Consolidation of ownership 2. Ownership influence (propaganda model and filters on content) 2. Government regulation and deregulation 1. Licensing of radio and television frequencies 2. Creation of the Federal Communications Commission 3. Deregulation, conglomeration, and monopolization 1. Repeal of the Fairness Doctrine 2. Telecommunication Act of 1996 3. Issues of censorship 4. Privacy issues 1. Data mining 2. Surveillance and tracking 5. Audiences and advertising 1. Measuring audience share (Nielsen ratings, etc.) 2. Role of advertising in media and its effect on audiences 6. Democracy in media 1. Public broadcasting 2. Independent media 3. Underground, alternative, and pirate media 4. Media made by and targeted to historically-marginized communities 5. The democratic, libertarian roots of the Internet 1. Freedom of information 2. Net neutrality 6. Citizen journalism and online activism 6. Analyze emerging trends in the current media landscape to assess the future of electronic media. 1. The Internet of Things (IoT) 2. Extended Reality (XR) 1. Virtual Reality (VR) 2. Augmented Reality (AR) 3. Artificial Intelligence (AI)

Changed	Field	Current Version	Proposed Version
		8. Acceptability as a political and pressure-sensitive variable 9. Flak, the organized disciplining of the media 10. Lobbying and public relations and how they affect media 8. Assess the future of electronic media 1. Technology and telecommunications in a global society 2. The mass and narrowcast audience 3. Economics of electronic media 4. International standards 5. Regulation 1. National 2. International 9. Analyze critically a topic of interest to demonstrate a deeper understanding of how ownership and propaganda forces in the mass media shape our public narrative. 1. Typical topics may include any of the following: 1. Media coverage of recent mass shootings and the ensuing public gun control debate 2. Political polarization in the United States and how the media contributes and profits 3. Issues of representation in film, television, and video games both in who is depicted and who is largely creating the content 4. The development of citizen journalism on the Internet and how it intersects with the culture of online outrage and persecution 2. Investigate the topic through use of analytical media studies research methods such as longitudinal surveys, consumption data, scientific studies, and more.	1. Costs and Benefits of AI
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	1. Assigned readings from an introductory textbook on media and society or a similar package of articles and/or excerpts from longer texts on electronic media and society. 2. Supplemental readings from current news articles related to electronic media and society.
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	1. Assigned readings from an introductory textbook on media and society or a similar package of articles and/or excerpts from longer texts on electronic media and society. 2. Supplemental readings from current news articles related to electronic media and society.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.
❗	**Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.**	No Value	Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision.

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	This program is open to all students who meet the following academic requirements. There are two eligibility requirements for the Honors Program: EWRT 1A Eligibility The EWRT 1A eligibility requirement is strictly enforced. You may fulfill the requirement through one of the following methods: * Be eligible for or have completed EWRT 1A at De Anza College, or * Complete the equivalent of EWRT 1A at another college with the De Anza College Assessment Office's approval on your account transcript, or * Be eligible for or have completed ESL 5 at De Anza College GPA Eligibility You may fulfill the GPA requirement through one of the following methods: * Earn a college cumulative GPA of 3.3 or higher after having taken at least 15 UC-transferable quarter units, or * Earn a cumulative unweighted GPA of 3.5 or higher from a U.S. high school. You may use this option only if you graduated from a U.S. high school within the last 9 months Probationary Acceptance If you do not meet the GPA eligibility requirement but meet the EWRT 1A eligibility requirement, you may still apply for the Honors Program. Some exceptions to the GPA requirement are made on a case-by-case basis. If you are accepted on a probationary basis, you may take a maximum of one Honors class per quarter, and you must show continuous improvement towards attaining a 3.3 or higher GPA while at De Anza College. Once you meet the minimum GPA requirement, you will no longer have a probationary status and you may enjoy the full privileges of the Honors Program as long as you have fulfilled all of the other student responsibilities.
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Define media and communication, analyze basic models of communication, and describe general effects of media. Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology. Evaluate electronic media industries as industrial and economic institutions in terms of their business structure, revenue streams, and audiences.
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Assignments Written diary and reflection of student's individual media consumption diet. Guided thesis-driven research paper on a topic of the student's choosing demonstrating research, critical thinking, and understanding of electronic media. Uses library and online research tools to explore one of several general topics offered based on student's specific interests. Requires independent thought, analysis, and conclusions based on research and the application of ideas and theories discussed in class. Follows process writing steps, including research, thesis development, outlining, drafting, and revision. Occasional written analysis assignments that require students to critically analyze in-class screenings, textbook and lecture From Methods of Evaluation Participation in group presentation covering current media controversies and topics evaluated creativity, thoroughness of information, depth of analysis and effectiveness of communication and collaboration
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of messages, representation, and power. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, and democracy.
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Apply media literacy skills as well as key ideas in media theory to analyze electronic media works around issues of messages, representation, and power. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, and democracy.
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents. Describe the technical evolution of electronic media and define commonly used electronic communication terminology and technology.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Assignments Participation in group presentation covering current media controversies and topics evaluated creativity, thoroughness of information, depth of analysis and effectiveness of communication and collaboration. Students given freedom to choose topic and are encouraged to bring in their own life experience. Evaluation of a five-page research paper on topic of student's choosing and two other written media assignments demonstrating theories and analysis of contemporary communications issues. Students given freedom to choose topic and are encouraged to bring in their own life experience.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 010H	F/TV 010H
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	CTE, Honors	CTE, Honors
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	10/22/2019	10/22/2019

Changed	Questions	Current Version	Proposed Version
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
!	**Stage 3: DEI**	No Value	**Date** **Tab** **Part - Field** **Type of Edit** **Edit** **4/20/2026** Basic Course Information — Course Description — Suggested — Consider minor revisions to describe the knowledge, skills, a **4/20/2026** Specifications — Examples of Primary Texts and References — Required — Thanks for providing this example of primary texts and refere representative (appropriate) OER textbook, and if so, to inclu cost conscious options. Textbooks are considered low cost a response box. Please also let me know in the initiator respor satisfy the required component of this edit. **4/20/2026** Specifications — Examples of Primary Texts and References — Suggested — Do Examples of Primary Texts and References discuss curre adding this to the DEI statement. **4/20/2026** Specifications — Assignments — Suggested — Thanks for this list of assignments. Do assignments provide consider noting this for the relevant assignment. If not appro **4/20/2026** Outline — Methods of Evaluation — Suggested — For any evaluation methods, do instructors provide example yes, consider noting this for the relevant evaluation method.
!	**Stage 4: Articulation Officer**	No Value	**Date** **Tab** **Part - Field** **Type of Edit** **Edit** **04/28/26** Learning Objectives — Course Objectives — Suggested — Sending back to match F/TV 10. The amount of change that has happer to be denied for Cal-GETC Area 4, as the changes seem to shift away fr I am particularly concerned about the fourth objective "Evaluate electron audiences.", as anything industry-specific is a red flag for GE reviewers. through a lens of how it impacts society or human behavior. I think a lot You are welcome to leave it as-is, and I will gladly submit it, but I am con Same as above. I have concerns about the entirety of subpoint D; I think that as an objective or subpoint if you would like to maintain GE approva I am also concerned that much of the theory that was previously listed w (two-step flow, social learning theory, cultivation theory, spiral of silence, I think the elements are still present, but they were more explicitly listed employed, that social theory and social analysis are the focus. This cour to read clearly as a social science; the media literacy and interpretation l between Humanities and Social Sciences, I'd use this as a general rule: • **Humanities (Area 3):** ◦ How do media *mean* things? ◦ How are ideas, identities, and values represented? • **Social Science (Area 4):** ◦ How do media *function in society*? ◦ How do they affect behavior, institutions, and systems? **04/28/26** Outline — Course Outline — Suggested
	Stage 5: De Anza General Education	No Value	No Value
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date** **Tab** **Part - Field** **Type of Edit** **Edit** **Initiator - Indicate '** **5/4/26** Matrix A all that apply Required Please complete for your English advisory Y **5/4/26** Matrix H Objective 2 Required Please complete for your honors limitation on enrollment Y
	Stage 7: Dean of Online Learning	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 8: SLO Coordinator	No Value	

Date	Tab	Part - Field	Type of Edit	Edit
5/7/2026	Learning Outcomes	CSLO #1	Required	**Students will be able to use critical media literacy skills to analyze and evalua** actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2Fworkf 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522Work Learning outcomes need to begin with a Bloom's taxonomy verb and not with the w) Suggestion: **Demonstrate critical media literacy skills to analyze and evaluate media and r**
5/7/2026	Learning Outcomes	CSLO #2	Required	**Students will be able to synthesize course concepts into a thesis-driven resea** actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2Fworkf 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522Work Learning outcomes need to begin with a Bloom's taxonomy verb and not with the w) Suggestion: **Synthesize course concepts into a thesis-driven research paper selected from**
5/7/2026	Learning Outcomes	CSLO #3	Required	**Students will be able to apply their understanding of media history to analyze** actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2Fworkf 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522Work Learning outcomes need to begin with a Bloom's taxonomy verb and not with the w) Suggestion: **Apply understanding of media history to analyze emerging media trends and**

	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD010H
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000592167

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Curriculum Office	Banner Start Term (202122)
Curriculum Office	Banner Division
Curriculum Office	Catalog Term (21-22)
Curriculum Office	5 Year Revision Year (2021)
Curriculum Office	Effective Quarter
Curriculum Office	Effective Year (2021)
Curriculum Office	Course Status Code
Curriculum Office	Banner Department
Curriculum Office	Course Level
Curriculum Office	College Code
Curriculum Office	CTE Status
Curriculum Office	Emergency Approval

Section	Changed field
Curriculum Office	Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)
Curriculum Office	Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)
Curriculum Office	Hours Statement (Three hours lecture, three hours laboratory (72 hours total per quarter).)
Curriculum Office	Noncredit Enhanced Funding Indicator
Curriculum Office	In Service Indicator
Curriculum Office	Sports/Physical Education Course Indicator
Curriculum Office	COA Code
Curriculum Office	Fund Code
Curriculum Office	Organization Code
Curriculum Office	Account Code
Curriculum Office	Program Code
Curriculum Office	Percent
Curriculum Office	Print/No Print to Catalog
Comments	Stage 3: DEI
CTE Course	Is this a CTE (Career Technical Education) course?
Honors/Non-honors Course	Is this an honors/non-honors course?
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
Cross-listed Course	Is this a cross-listed course?
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• eLumenData, eLumenData	• Rachel Silveria • Grozeva, Milena
	Course ID (CB01A and CB01B)	F/TVD027.	F/TVD027.
	Course Control Number	CCC000299207	CCC000299207
	Course Title (CB02)	Nonlinear Editing	Nonlinear Editing
	Short Course Title	NONLINEAR EDITING	NONLINEAR EDITING
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2021	Fall ~~2021~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational
❗	**Course Description**	This course covers the concepts and techniques of nonlinear digital video editing, including organization of the editing process, working in the timeline, audio editing, and basic visual effects. Emphasis will be placed on identifying general principles of film editing as well as different aesthetic techniques for different source material, such as commercials, dialogue scenes, and documentaries.	In this course, you will learn the concepts and techniques of nonlinear digital video editing, including process organization, timeline workflows, audio editing, and basic visual effects. You will identify general principles and aesthetic techniques for diverse source material such as narratives, documentaries, and branded social content while exploring media from global perspectives. This inclusive and accessible curriculum focuses on applying professional workflows to your own unique storytelling.
	Course Type (CB27)	• Lower Division	• Lower Division

Changed	Field	Current Version	Proposed Version
	Mode of Delivery	• Online • Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. In this class, the student learns professional editing techniques and workflows in a leading industry-standard editing program.	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. In this class, the student learns professional editing techniques and workflows in a leading industry-standard editing program.

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly F/TV D053.)	(Formerly F/TV D053.)

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	No value	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
❗	**Is this an honors/non-honors course?**	No value	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No value	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a cross-listed course?**	No value	No

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Outline - Course Outline • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Basic Course Information - Course Description

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course integrates DEI by including diverse perspectives in media examples and fostering an inclusive environment through empathetic, peer-to-peer critique. By prioritizing student-centered storytelling, the curriculum empowers students to apply technical editing techniques to their own lived experiences and cultural narratives. Furthermore, the course utilizes Universal Design for Learning principles, including multi-modal instructional materials and accessible workflows, to ensure that post-production mastery is equitable and achievable for students with different technical experience levels.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
❗	**Will the course be UC transferable?**	No value	Yes
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production	**Associated Program** Film/TV: Production

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement (COA)	**Award Type** Certificate of Achievement (COA)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	3.5	3.5
	Lecture Hours - Out of Class	7	7

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	1.5	1.5
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	42	42
	Lecture Hours - Course Out-of-Class per Term	84	84
	Laboratory Hours - Course In-Class (Contact) per Term	18	18
	Laboratory Hours - Course Out-of-Class per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	60	60
	Total - Course Out-of-Class Hours	84	84
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable

Changed	Field	Current Version	Proposed Version
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	126	126
	Total Laboratory Hours per Term	18	18
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises In-class screening and critique of assignments and lab exercises	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Lecture and accessible visual aids Discussion of assigned reading Discussion and collaborative problem solving performed in class In-class exploration of diverse global media sites Accessible quiz and examination review that allows for personal, cultural, and community expression Homework and extended projects Diverse guest speakers Inclusive collaborative learning and small group exercises In-class screening and critique of assignments and lab exercises

Changed	Field	Current Version	Proposed Version
!	**Assignments**	1. Regular assigned readings from required text: recognition, identification, and analysis of the editing concepts and procedures. 2. Creative editing projects requiring analysis, integration, and application of course concepts. 3. Group analyses of films and videos in the context of aesthetic and technical concepts of editing.	1. Regularly assigned readings from inclusive texts: recognition, identification, and analysis of editing concepts and procedures. 2. Creative editing projects requiring analysis, integration, and application of course concepts through varied narrative lenses. 3. Group analyses of films and videos in the context of global aesthetic and technical concepts of editing.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Midterm and final exams: combination objective (short identifications) and essays of concepts and procedures covered in class. Basic operation and identification of tools in the software in addition to broader editing vocabulary and history will be evaluated. 2. In-class screening and individual evaluation of editing projects. Based on the assignments, areas of focus and grading will include: pacing, performance choices, and basic narrative structure as well as demonstrated editing techniques, sound design, and the overall success of the final product. 3. In-class group presentation on genre-based editing techniques accompanied by a written report. Collaboration,	**Methods of Evaluation** 1. Midterm and final exams: Objective assessments and short-form identifications covering software tools, editing vocabulary, and an inclusive history of global concepts and procedures. 2. In-class screening and individual evaluation of editing projects. Based on the assignments, areas of focus and grading will include: pacing, performance choices, and basic narrative structure, as well as demonstrated editing techniques, sound design, and the overall success of the final product. 3. In-class group presentation on diverse or global editing genres: Evaluation of inclusive collaboration and research into a wide range of aesthetic and technical techniques.

Changed	Field	Current Version	Proposed Version
		visual aids/film clips, and overall content of the presentation will be evaluated for their accuracy, depth, and relevance to the assigned editing genre.	
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • Hard drive for backing up and submitting projects **Essential College Facilities:** • Lecture room with video projector and facilities with nonlinear digital editing equipment	**Essential Student Materials:** • Hard drive for backing up and submitting projects, headphones for audio editing, and a splitter to collaboratively screen work in class **Essential College Facilities:** • Lecture room with video projector and facilities with nonlinear digital editing equipment

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Kauffmann, Sam. "Avid Editing: A Guide for Beginning and Intermediate Users." 6th ed. London: Routledge, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Adobe Premiere Pro Classroom in a Book (2026 Release) **Author** Jago, Maxim **Publisher** Adobe Press **Date/Edition** 2026 / 1st Edition **ISBN** 978-0135561270 **Title** Cutting Rhythms: Creative Film Editing **Author** Pearlman, Karen **Publisher** Routledge **Date/Edition** 2025 / 3rd Edition **ISBN** 978-1041024088 **Title** The Technique of Film and Video Editing: History, Theory, and Practice **Author** Dancyger, Ken **Publisher** Routledge **Date/Edition** 2026 / 7th Edition **ISBN** 978-1032849799 **Title** Grammar of the Edit **Author** Bowen, Christopher J. **Publisher** Routledge **Date/Edition** 2023 / 5th Edition

Changed	Field	Current Version	Proposed Version
			ISBN 978-1032190112
			Title In the Blink of an Eye: A Perspective on Film Editing **Author** Murch, Walter **Publisher** Silman-James Press **Date/Edition** 2001 / 2nd Edition **ISBN** 978-1879505629

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Bowen, Christopher, and Roy Thompson. "Grammar of the Edit." 3rd ed. Woburn, Mass.: Focal Press, 2013. **May include, but are not limited to**: No value **Reading List**: Castle, Bryan Jr. "Media Composer 7: Editing Essentials." Avid Technology Inc, 2013. **May include, but are not limited to**: No value **Reading List**: Dancyger, Ken. "The Technique of Film and Video Editing." 5th ed. London: Routledge, 2015. **May include, but are not limited to**: No value **Reading List**: Eisenstein, Sergei. "Film Form: Essays in Film Theory." New York: Harcourt, Brace, and Jovanovich, 1969.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Eisenstein, Sergei. "Film Sense." New York: Harcourt, Brace, and Jovanovich, 1969.	
		May include, but are not limited to No value	
		Reading List James, Jack. "Fix It In Post: Solutions for Postproduction Problems." 1st ed. London: Routledge, 2017.	
		May include, but are not limited to No value	
		Reading List Murch, Walter. "In the Blink of an Eye." 2nd ed. Beverly Hills: Silman-James Press, 2001.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Purcell, John. "Dialogue Editing for Motion Pictures." 2nd ed. Woburn, Mass.: Focal Press, 2014. **May include, but are not limited to**: No value	
		Reading List: Staten, Greg. "Media Composer 7: Effects Essentials." Avid Technology Inc, 2013. **May include, but are not limited to**: No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Analyze the history and techniques in the development of nonlinear digital editing. • Utilize intermediate nonlinear techniques to perform the process of editing a film or video production. • Apply nonlinear audio editing techniques including the construction and mixing of sound tracks. • Identify and evaluate major film and video editing principles and aesthetics. • Explore the varied editorial styles needed for different project formats.	• Analyze the history and techniques in the development of nonlinear digital editing. • Utilize intermediate nonlinear techniques to perform the process of editing a film or video production. • Apply nonlinear audio editing techniques including the construction and mixing of sound tracks. • Identify and evaluate major film and video editing principles and aesthetics. • Explore the varied editorial styles needed for different project formats.
	CSLOs	**CSLOs** Demonstrate a professional post-production workflow for nonlinear editing in a film or video. **Expected SLO Performance** 0.0 **CSLOs** Apply techniques and aesthetics of video and audio editing based on the project and format requirements. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate a professional post-production workflow for nonlinear editing in a film or video. **Expected SLO Performance** 0.0 **CSLOs** Apply techniques and aesthetics of video and audio editing based on the project and format requirements. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the history and techniques in the development of nonlinear digital editing. 1. The nonlinear approach of film editing. 1. Technical and system requirements. 2. Differences between film and nonlinear editing. 2. The linear process of video editing. 1. The development and use of timecode. 2. The edit decision list. 3. The offline and the online video editing process. 4. Time base correctors and digital vs. film effects. 3. Editing styles over time. 1. Silent Film Era. 2. Early Sound Era. 3. Continuity/Hollywood-Style Editing. 4. Dynamic, Subjective, and Reflexive Editing. 2. Utilize intermediate nonlinear techniques to perform the process of editing a film or video production. 1. The digital nonlinear editing workflow. 2. Paradigms of the nonlinear digital editing system. 3. Digitizing and storing the film and video image. 4. Editing on the nonlinear digital editing system. 1. Logging the shots. 2. The timeline. 3. Trimming and fine cutting the sequences. 4. Visual effects. 5. Transitions. 6. Titles. 5. Output to film and tape. 6. Saving and storing the edit. 7. Media management.	1. Analyze the diverse history and techniques in the development of nonlinear digital editing. 1. The nonlinear approach of film editing. 1. Technical and system requirements. 2. Differences between film and nonlinear editing. 2. The linear process of video editing. 1. The development and use of timecode. 2. The edit decision list. 3. The offline and the online video editing process. 4. Time base correctors and digital vs. film effects. 3. An inclusive look at editing styles over time. 1. Silent Film Era. 2. Early Sound Era. 3. Continuity/Hollywood-Style Editing. 4. Global Narrative Styles 5. Dynamic, Subjective, and Reflexive Editing. 2. Utilize intermediate nonlinear techniques to perform the process of editing a film or video production. 1. The digital nonlinear editing workflow. 2. Paradigms of the nonlinear digital editing system. 3. Digitizing and storing the film and video image. 4. Editing on the nonlinear digital editing system. 1. Logging the shots. 2. The timeline. 3. Trimming and fine-cutting the sequences. 4. Visual effects. 5. Transitions. 6. Titles that are legible and accessible. 5. Output to film and tape.

Changed	Field	Current Version	Proposed Version
		8. Color grading and visual effects finishing 3. Apply nonlinear audio editing techniques including the construction and mixing of sound tracks. 1. Digitizing sound sources. 2. Building audio tracks. 3. The synchronization of image and sound. 4. The split edit/L-cut in dialogue editing. 5. Audio sweetening. 6. Audio mixing. 4. Identify and evaluate major film and video editing principles and aesthetics. 1. Aesthetic styles. 1. Continuity. 2. Montage. 3. Deep focus. 4. Modernist. 5. Post-modern. 2. Principles of continuity. 1. Scene coverage. 2. Matching action. 3. Screen direction and the 180 degree line. 4. Continuous diegetic sound. 3. Pace of the edit. 1. Timing. 2. Rhythm. 3. The jump cut. 4. Sound and its influence on narrative. 1. The objective of the sound edit. 2. Dialogue. 3. Narration. 4. Music. 5. Ambience and sound effects. 6. Creative use of sound/sound design. 7. The sound transition. 5. Explore the varied editorial styles needed for different project formats. 1. Syncing image and sound. 2. Editing dialogue. 3. Editing for visual continuity.	6. Saving and storing the edit. 7. Equitable media management. 8. Color grading, inclusive of diverse skin tones and visual effects finishing. 3. Apply nonlinear audio editing techniques, including the construction and mixing of sound tracks. 1. Digitizing sound sources. 2. Building audio tracks. 3. The synchronization of image and sound. 4. The split edit/L-cut in dialogue editing. 5. Audio sweetening. 6. Audio mixing. 4. Identify and evaluate major film and video editing principles and aesthetics. 1. Aesthetic styles. 1. Continuity. 2. Montage. 3. Deep focus. 4. Modernist. 5. Post-modern. 2. Principles of continuity. 1. Scene coverage. 2. Matching action. 3. Screen direction and the 180-degree line. 4. Continuous diegetic sound. 3. Pace of the edit. 1. Timing. 2. Rhythm. 3. The jump cut. 4. Sound and its influence on narrative. 1. The objective of the sound edit. 2. Dialogue. 3. Narration. 4. Music. 5. Ambience and sound effects. 6. Creative use of sound/sound design. 7. The sound transition.

Changed	Field	Current Version	Proposed Version
		4. Editing styles in documentary. 5. Editorial styles for PSAs, commercials, and trailers.	5. Explore the varied editorial styles needed for different project formats. 1. Syncing image and sound. 2. Editing dialogue. 3. Editing for visual continuity. 4. Editing styles in documentary. 5. Editorial styles for PSAs, commercials, and trailers.
	Lab Component in this Course	Yes	Yes
	Lab Outline	1. Basics of Organizing Footage 2. Assembly Editing 3. Refining the Edit in Trim Mode 4. Visual Effects and Keyframing 5. Color Correction and Corrective Effects 6. Audio Editing and Sound Design 7. Syncing Dailies	1. Basics of Organizing Footage 2. Assembly Editing 3. Refining the Edit in Trim Mode 4. Visual Effects and Keyframing 5. Color Correction and Corrective Effects 6. Audio Editing and Sound Design 7. Syncing Dailies

Curriculum Office

Changed	Questions	Current Version	Proposed Version
❗	**Banner Start Term (202122)**	202122	No Value
❗	**Banner Division**	2CA	No Value
❗	**Catalog Term (21-22)**	21-22	No Value
❗	**5 Year Revision Year (2021)**	2020	No Value
❗	**Effective Quarter**	Fall	No Value
❗	**Effective Year (2021)**	2020	No Value
	Sort ID (00 < 10; 0 < 100)	F/TV 027	F/TV 027

Changed	Questions	Current Version	Proposed Version
	Course Status	Non-substantial	Non-substantial
!	**Course Status Code**	A	No Value
!	**Banner Department**	F/TV	No Value
!	**Course Level**	DU	No Value
!	**College Code**	DA	No Value
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
!	**CTE Status**	Yes	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	10/03/2023	10/03/2023
!	**Emergency Approval**	No	No Value
!	**Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)**	N	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)**	N	No Value
❗	**Hours Statement (Three hours lecture, three hours laboratory (72 hours total per quarter).)**	Three and one-half hours lecture, one and one-half hours laboratory (60 hours total per quarter).	No Value
❗	**Noncredit Enhanced Funding Indicator**	N	No Value
❗	**In Service Indicator**	N	No Value
❗	**Sports/Physical Education Course Indicator**	N	No Value
❗	**COA Code**	C	No Value
❗	**Fund Code**	114000	No Value
❗	**Organization Code**	231011	No Value
❗	**Account Code**	1320	No Value
❗	**Program Code**	060420	No Value
❗	**Percent**	100	No Value

Changed	Questions	Current Version	Proposed Version
	Curriculum Office Notes	No Value	No Value
❗	**Print/No Print to Catalog**	Yes	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	F/TV D020.	F/TV D020.
	Corequisite(s):	No Value	No Value
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value						
			Date	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/2/2026	Basic Course Information	Course Description	Suggested	Consider very minor revisions to describe the knowledge, skills, and abilities students will gain upon the completion of the course	

Changed	Questions	Current Version	Proposed Version				
			5/2/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this	Students are not required to purchase any primary texts or materials. All instructional readings are provided for free through Canvas.

Changed	Questions	Current Version	Proposed Version			
						information to the DEI Box if appropriate. This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.
		5/2/2026	Specifications	Examples of Primary Texts and References	Suggested	

Changed	Questions	Current Version	Proposed Version	
				Thanks for this list of assignments! Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's fine, just let me know in the Initiator response box.
			5/2/2026 SpecificationsAssignmentsSuggested	

Changed	Questions	Current Version	Proposed Version			
						For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate?
			5/2/2026 Specifications	Methods of Evaluation	Suggested	If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.
			5/2/2026 Outline	Course Outline	Suggested	Consider defining PSAs.
	Stage 4: Articulation Officer	No Value	No Value			
	Stage 5: De Anza General Education	No Value	No Value			
	Stage 6: Content Review Matrix Liaison	No Value	No Value			

Changed	Questions	Current Version	Proposed Version
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD027.
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000299207

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
Course Outline	Lab Outline
B-Matrix Form	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.
B-Matrix Form	Objective 2: Develop analytical ideas and topics for essays.
B-Matrix Form	Objective 3: Compose and support thesis statements for analytical essays.
B-Matrix Form	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.
B-Matrix Form	Objective 5: Identify and practice writing for different audiences and purposes.
B-Matrix Form	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

Section	Changed field
B-Matrix Form	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.
B-Matrix Form	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.
B-Matrix Form	Objective 9: Demonstrate appropriate grammar usage and mechanics.
Comments	Stage 3: DEI
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Shameka Walker	• Alexandra Lacey
	Course ID (CB01A and CB01B)	F/TVD030.	F/TVD030.
	Course Control Number	CCC000525401	CCC000525401
	Course Title (CB02)	Location Recording and Sound Design	Location Recording and Sound Design
	Short Course Title	LOCATION RECORDNG/SOUND DESIGN	LOCATION RECORDNG/SOUND DESIGN
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational

Changed	Field	Current Version	Proposed Version
❗	**Course Description**	This course will explore the art and techniques of audio recording for film and video with an emphasis on preproduction and production in the studio and on location. The aesthetics of design and the technologies of analog and digital audio through the manipulation of sound in the aural and recorded environment will be examined.	This course explores the art and techniques of audio recording for film and video with an emphasis on preproduction and production in the studio and on location. Students will examine the aesthetics of design and the technologies of analog and digital audio through the manipulation of sound in the aural and recorded environment. Students will develop and execute both indoor and outdoor sound recording plans, including operating microphones and other recording equipment, and will gain knowledge about the job of a sound recordist and a sound mixer for a variety of production environments.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	No value	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly F/TV D063A.)	(Formerly F/TV D063A.)

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and is a UC and CSU transferable undergraduate course. The course covers location audio recording skills.	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and is a UC and CSU transferable undergraduate course. The course covers location audio recording skills.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	Yes	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. First, the methods of instruction include a variety of learning modalities to accommodate different learning styles. Similarly, assignments and methods of evaluation allow for students to demonstrate their learning through a variety of activities including presented or written analysis, journal reflections, audio recording and editing projects, collaborative activities, and quizzes and exams. In these activities, students are given some flexibility in choosing topics and content, and are encouraged to connect learning to their own lived experience. Finally, the suggested textbook "Film/TV 30 Reader" is a low-cost textbook option, making the book more accessible to low-income students.
	Please check all areas in the COR that address DEI.	No value	• Specifications - Assignments • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐

Changed	Field	Current Version	Proposed Version
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film/TV: Animation **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Animation **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Animation **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Animation **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)

Changed	Field	Current Version	Proposed Version
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	2.5	2.5
	Lecture Hours - Out of Class	5	5

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	1.5	1.5
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	108	108
	Lecture Hours - Course In-Class (Contact) per Term	30	30
	Lecture Hours - Course Out-of-Class per Term	60	60
	Laboratory Hours - Course In-Class (Contact) per Term	18	18
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	60	60
	Total Credit Units - Minimum Credit Units	3	3
	Total Credit Units - Maximum Credit Units	3	3

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.

Changed	Field	Current Version	Proposed Version
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	90	90
	Total Laboratory Hours per Term	18	18
	Total Contact Hours per Term	-	0
	Total Credit Units	3	3
	Minimum Credit Units	3	3
	Maximum Credit Units	3	3

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class exploration of Internet sites Quiz and examination review performed in class Collaborative learning and small group exercises Homework and extended projects In-class screening and critique of assignments and lab exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Videos Discussion of assigned reading Discussion and problem solving performed in class Lecture and visual aids In-class exploration of Internet sites Quiz and examination review performed in class Collaborative learning and small group exercises Homework and extended projects In-class screening and critique of assignments Equipment and software demonstrations. Lab exercises Guest speakers

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading
		  1. Assigned reading from texts and other sources
		  2. Supplemental reading from library and professional departmental reference
		2. One 1200-word written analysis on the sound design of a film or television production, multimedia source or game.
		3. Recording projects
		  1. Location recording project using 5 microphones, mixer, recorder
		  2. Live studio recording project in talk show call-in format
			1. Reading
			  1. Assigned reading from texts and other sources
			  2. In class discussions of reading
			2. Individual and small group recording projects. Assignments can be revised based on instructor and peer feedback whenever such feedback is possible.
			  1. Location recording of an interview using lavalier microphones
			  2. Studio narration recording
			  3. ADR/looping
			  4. Narrative scene recording using wireless and and shotgun mics
			  5. Sfx recording
			  6. Foley recording
			  7. Location recording project using 5 microphones, mixer, recorder
			  8. Live studio recording project in talk show call-in format
			  9. Final videos using sound recordings created in class and edited with basic non linear editing software and techniques.
			3. Written project development and reflection
			  1. Written development and planning of recording scenarios and scripts
			  2. Individual and group location scouting
			  3. Completion of pre-production documents and sound logs
			  4. Journal entries reflecting on production assignments
			  5. Limited post-production assignments using non linear editing program
			4. Quizzes & Exams
			  1. Weekly quizzes on reading and course material
			  2. Multiple choice and short answer midterm
			  3. Multiple choice and short answer final

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Quizzes testing comprehension of reading, midterm and final examinations with objective, short answer and essay components on sound principles, recording techniques, and assembly of audio elements. 2. Analysis paper on professional sound in media designed to explore current industry standards in audio. Evaluation will focus on the accuracy of information presented, its relevance to a proposed film/audio career path, and the depth of research and synthesis. 3. Screening and critique of location and studio recording projects to demonstrate knowledge of audio recording principles. Attention will be given to the quality of sound recording, creativity of project assembly, and ability to follow the technical standards of the assignment.	**Methods of Evaluation** 1. Quizzes testing comprehension of reading, midterm and final examinations with objective, short answer and essay components on sound principles, recording techniques, and assembly of audio elements. 2. In-class (faculty and student) critiques and written faculty feedback on location and studio recording projects to demonstrate knowledge of audio recording principles. Attention will be given to the quality of sound recording, creativity of project assembly, and ability to follow the technical standards of the assignment. 3. Written faculty feedback on story scenarios, pre-production & production documents and reflection journals 4. Note: Instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate for recording projects

Changed	Field	Current Version	Proposed Version
			and other student work.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • Audio recording and foley lab, audio recording equipment, nonlinear audio editing software	**Essential Student Materials:** • SD Card **Essential College Facilities:** • Audio recording and foley lab, audio recording equipment, nonlinear video and audio editing software

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Woodhall, Woody. "Audio Production And Postproduction." Sudbury: Jones & Bartlett Learning, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The Foley Grail: The Art of Performing Sound for Film, Games, and Animation **Author** Ament, Vanessa Theme **Publisher** Focal Press **Date/Edition** 2022 **ISBN** 9780367442248 **Title** ilm/TV 31 Reader: Discover the Potential of Sound Design for Cinema **Author** Haack, Warren **Publisher** self published **Date/Edition** 2024 **ISBN** n/a **Title** The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects **Author** Viers, Ric **Publisher** Michael Wiese Productions **Date/Edition** 2008 **ISBN** 1932907483 **Title** Sound Recording in the 21st Century **Author** Larson, Thomas E **Publisher** Kendall Hunt Publishing **Date/Edition** 2023

Changed	Field	Current Version	Proposed Version
			ISBN 1792491026
			Title Producing Great Sound for Film and Video **Author** Rose, Jay **Publisher** Focal Press **Date/Edition** 2014/4th edition **ISBN** 9780415722070

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Alten, Stanley R. "Audio in Media." 10th ed. Belmont: Wadsworth, 2013. **May include, but are not limited to**: No value **Reading List**: Ament, Vanessa Theme. "The Foley Grail: The Art of Performing Sound for Film, Games, and Animation." 2nd ed. Woburn, Mass: Focal Press, 2014. **May include, but are not limited to**: No value **Reading List**: Benedetti, Robert, Patrick Williams, et al. "Creative Post Production: Editing Sound, Visuals Effects, and Music for Film and Video." London: Pearson, 2003. **May include, but are not limited to**: No value **Reading List**: Bordwell, David, and Kristin Thompson. "Film Art: An Introduction." 11th ed. New York: McGraw-Hill, 2016.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Holman, Tomlinson. "Sound for Film and Television." 3rd ed. Woburn, Mass.: Focal Press, 2010.	
		May include, but are not limited to No value	
		Reading List Holman, Tomlinson and Arthur Baum. "Sound for Digital Video." 2nd ed. Woburn, Mass.: Focal Press, 2013.	
		May include, but are not limited to No value	
		Reading List Rose, Jay. "Producing Great Sound for Film and Video." 4th ed. Woburn, Mass.: Focal Press, 2014.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Sonnenschein, David. "Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema." Studio City: Michael Wiese Productions, 2002. **May include, but are not limited to** No value	
		Reading List Yewdall, David Lewis. "Practical Art of Motion Picture Sound." 4th ed. Woburn, Mass: Focal Press, 2011. **May include, but are not limited to** No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Acquire knowledge of the nature of sound in the aural environment and how that environment determines the appropriate technologies for recording. • Investigate and analyze the development of a film or video sound track. • Compare and contrast the aesthetic conventions and technologies of radio, film, television, animation and multi-media in a historical and cultural context. • Evaluate and apply the roles and responsibilities of the sound designer. • Investigate sound studio requirements for performance, radio, television, film, music and electronic music. • Differentiate among different microphone types and polarities and determine which best meets the environmental and aesthetic requirements. • Observe and contrast the design and structure of audio consoles and how they are applicable to specific program needs. • Explain and apply the functions of analog recording. • Explain and apply the functions of digital recording. • Describe the applications of signal processing. • Analyze the acoustical environment and record voices in various situations. • Observe and produce multiple forms of sound effects. • Introduce location recording, production equipment, and techniques. • Discuss the current status of copyright law.	• Acquire knowledge of the nature of sound in the aural environment and how that environment determines the appropriate technologies for recording. • Investigate and analyze the creation of audio for film and video sound tracks • Evaluate and apply the roles and responsibilities of the sound recordist and department • Investigate sound studio requirements for performance, radio, television, film, music and electronic music. • Differentiate among different microphone types and polarities and determine which best meets the environmental and aesthetic requirements. • Observe and contrast the design and structure of audio consoles and how they are applicable to specific program needs. • Explain and apply the functions of digital recording. • Describe the applications of signal processing. • Analyze the acoustical environment and record voices in various situations. • Observe and produce multiple forms of sound effects. • Introduce location recording, production equipment, and techniques.

Changed	Field	Current Version	Proposed Version
❗	CSLOs	**CSLOs** Develop and execute a sound recording plan for indoor and outdoor shooting. **Expected SLO Performance** 0.0	**CSLOs** Develop and execute a sound recording plan for indoor and outdoor shooting. **Expected SLO Performance** 0.0
		CSLOs Identify and operate different microphones and recording equipment. **Expected SLO Performance** 0.0	**CSLOs** Identify and operate different microphones and recording equipment. **Expected SLO Performance** 0.0
			CSLOs Describe the job of the sound mixer and recordist for a variety of production environments. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Acquire knowledge of the nature of sound in the aural environment and how that environment determines the appropriate technologies for recording. 1. Human hearing 2. Compression and rarefaction 3. Frequency and pitch 4. Amplitude and loudness 5. Sonic elements combined in velocity, wavelength, phase, timbre, Doppler effect and the sound envelope 6. Acoustic environment and relationship to direct sound early reflection, reverberation and echo 7. Matching acoustics to program material 8. Design and materials of recording spaces affecting direction of sound reflections 2. Investigate and analyze the development of a film or video sound track. 1. Pre-production planning and design 2. Production recording 3. Looping or ADR 4. Foley 5. Sound design 6. Mixdown and spatial manipulation 3. Compare and contrast the aesthetic conventions and technologies of radio, film, television, animation and multi-media in a historical and cultural context. 1. Evaluate audio tracks in film, television, radio, and digital transmission 2. Analyze the use of voice, sound effects, processing, and music 3. Examine the development of techniques used by sound designers to enhance the aural environment of media (typical sources examined include Apocalypse Now, American Graffiti, The Birds, Bend It Like Beckham, Amores Perros, Dukes of Hazard, Miami Vice,	1. Acquire knowledge of the nature of sound in the aural environment and how that environment determines the appropriate technologies for recording. 1. Human hearing 2. Compression and rarefaction 3. Frequency and pitch 4. Amplitude and loudness 5. Sonic elements combined in velocity, wavelength, phase, timbre, Doppler effect and the sound envelope 6. Acoustic environment and relationship to direct sound early reflection, reverberation and echo 7. Matching acoustics to program material 8. Design and materials of recording spaces affecting direction of sound reflections 2. Investigate and analyze the creation of audio for film and video sound tracks 1. Pre-production planning and design 2. Production recording 3. Looping or ADR 4. Foley 5. Sound editing 6. Mixdown and spatial manipulation 3. Evaluate and apply the roles and responsibilities of the sound recordist and department 1. Coordinates the artistic and operational activities of all audio-related decisions, technologies and crews. 2. Discriminating listening 3. Hearing the aural environment differently 4. Nuances of speech, music and the aural environment 5. Understanding sonic structure and human response 4. Investigate sound studio requirements for performance, radio, television, film, music and electronic music. 1. Production studios, design and equipment

Changed	Field	Current Version	Proposed Version
		The Shadow, Prairie Home Companion, All Things Considered, Puttin' on the Ritz) 4. Evaluate and apply the roles and responsibilities of the sound designer. 1. Coordinates the artistic and operational activities of all audio-related decisions, technologies and crews. 2. Discriminating listening 3. Hearing the aural environment differently 4. Nuances of speech, music and the aural environment 5. Understanding sonic structure and human response 5. Investigate sound studio requirements for performance, radio, television, film, music and electronic music. 1. Production studios, design and equipment 2. Post production studios, design and equipment 1. Editing 2. Workstations 3. Mixdown 3. Sound chain 6. Differentiate among different microphone types and polarities and determine which best meets the environmental and aesthetic requirements. 1. Types of microphones and transducer performance 2. Polarity responses 3. Sound of a microphone 1. Proximity effect 2. Pop filters and windscreens 3. Shockmount and handling 4. Special purpose microphones 5. Lavalier, shotgun, parabolic, wireless, headset, contact, boundary mics 6. Microphone accessories 7. Observe and contrast the design and structure of audio consoles and how they are applicable to specific program needs. 1. Block diagrams and specifications	2. Post production studios, design and equipment: 1. Editing 2. Workstations 3. Mixdown 3. Sound chain 5. Differentiate among different microphone types and polarities and determine which best meets the environmental and aesthetic requirements. 1. Types of microphones and transducer performance 2. Polarity responses 3. Sound of a microphone: 1. Proximity effect 2. Pop filters and windscreens 3. Shockmount and handling 4. Special purpose microphones 5. Lavalier, shotgun, parabolic, wireless, headset, contact, boundary mics 6. Microphone accessories 6. Observe and contrast the design and structure of audio consoles and how they are applicable to specific program needs. 1. Block diagrams and specifications 2. Input system functions 1. Microphone 2. Line level 3. Auxiliary busses 4. Controls 3. Output system functions 1. Line and microphone outputs 2. Auxiliary outputs 3. Mix minus functions 4. Monitor system functions including metering, headphone and monitor outs 5. Patching 6. Console Automation 1. MIDI based consoles 2. Automation 3. Assignable consoles 4. Digital consoles 5. Virtual consoles 7. Explain and apply the functions of digital recording.

Changed	Field	Current Version	Proposed Version
		2. Input system functions 1. Microphone 2. Line level 3. Auxiliary busses 4. Controls 3. Output system functions 1. Line and microphone outputs 2. Auxiliary outputs 3. Mix minus functions 4. Monitor system functions including metering, headphone and monitor outs 5. Patching 6. Console Automation 1. MIDI based consoles 2. Automation 3. Assignable consoles 4. Digital consoles 5. Virtual consoles 8. Explain and apply the functions of analog recording. 1. Audio tape characteristics and formats 2. Physical and magnetic properties 3. Open reel tape recorders 4. Cassette recorders 5. Analog audio on videotape 6. Film recording in single and double systems 7. Recording calibration tones and professional identification procedures 9. Explain and apply the functions of digital recording. 1. Basics of A to D conversion 2. Digital audio tape 3. Digital recording technologies 1. Stationary head digital audio recording (DASH) 2. Rotary head digital audio recording (RDAT, ADAT) 3. Digital audio on digital videocassette tape 4. Disk based digital audio 1. Compact disc systems 2. Cartridge disk systems 3. Recordable compact discs 4. Computer based harddrive systems 5. Digital video discs	1. Basics of A to D conversion 2. Digital recording technologies 1. Stationary head digital audio recording (DASH) 2. Rotary head digital audio recording (RDAT, ADAT) 3. Digital audio on digital videocassette tape 8. Describe the applications of signal processing. 1. Spectrum signal processors including equalizers, filters and psychoacoustic processors 2. Time signal processors including reverb, delay, pitch shiftting 3. Amplitude processors including compressors and limiters, and expanders 4. Noise processors including double-ended noise reduction, single-ended noise reduction, and noise reduction with digital signal processing 9. Analyze the acoustical environment and record voices in various situations. 1. Sound and speaking voice. 2. Microphone technique 1. Phase: acoustical and electrical 2. Omnidirectional versus unidirectional microphones 3. Space and perspective 4. Placement 3. Microphone use in radio 4. Microphone use in picture 1. News and interview programming 2. Panel and talk programs 3. Dramatic programming 4. Double system audio 5. Recording speech 1. Narration, interview, dialogue & ADR 2. Multitrack and split-track production recording 6. Stereo sound for picture 1. Localization to talk and dialogue

Changed	Field	Current Version	Proposed Version
		6. Mini-disc 10. Describe the applications of signal processing. 1. Spectrum signal processors including equalizers, filters and psychoacoustic processors 2. Time signal processors including reverb, delay, pitch shiftting 3. Amplitude processors including compressors and limiters, and expanders 4. Noise processors including double-ended noise reduction, single-ended noise reduction, and noise reduction with digital signal processing 11. Analyze the acoustical environment and record voices in various situations. 1. Sound and speaking voice. 2. Microphone technique 1. Phase:acoustical and electrical 2. Omnidirectional versus unidirectional microphones 3. Space and perspective 3. Microphone use in radio 4. Microphone use in picture 1. News and interview programming 2. Panel and talk programs 3. Dramatic programming 5. Recording speech 1. Narration and dialogue 2. Multitrack and split-track production recording 6. Stereo sound for picture 1. Localization to talk and dialogue 2. Stereo and mono compatibility 12. Observe and produce multiple forms of sound effects. 1. Prerecorded sound effects and libraries 2. Live sound effects 1. Foley 2. Recording sound effects during production 3. Collecting sound effects in the field	2. Stereo and mono compatibility 10. Observe and produce multiple forms of sound effects. 1. Prerecorded sound effects and libraries 2. Live sound effects 1. Foley 2. Recording sound effects during production 3. Collecting sound effects in the field 3. Electronically generated sound effects 1. Synthesized sound effects 2. Computer generated sound effects 3. Sampling 11. Introduce location recording, production equipment, and techniques. 1. Cable wrapping 2. Proper on set protocol and workflow 3. Working with other members of the crew 4. Sound log annotation 5. DIT and file prep for post-production

Changed	Field	Current Version	Proposed Version
		3. Electronically generated sound effects 1. Synthesized sound effects 2. Computer generated sound effects 3. Sampling 13. Introduce location recording, production equipment, and techniques. 1. Electronic news gathering (ENG) 2. Electronic field production (EFP) 3. Single-camera production 14. Discuss the current status of copyright law. 1. Copyright law and regulations 2. Fair use 3. Invasion of privacy and casting in false light 4. Copyright clearance 5. Copyright clearing houses	
	Lab Component in this Course	Yes	Yes
	Lab Outline	1. Production Sound Recording 2. Microphones and Placement 3. Looping/ADR 4. Foley Effects 5. Sound Design 6. Audio Mixing 7. Sound Studio Setup 8. Audio Consoles	1. Production Sound Recording 2. Microphones Handling and Placement: wired lavaliers, boom, wireless mics, studio mics 3. Looping/ADR 4. Foley Effects 5. Sound Editing 6. Audio Mixing 7. Sound Studio Setup 8. Audio Consoles

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for ENGL C1000 or ENGL C1000H or ESL D005.	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.**	No Value	From Assignments A. Reading Assigned reading from texts and other sources In class discussions of reading
!	**Objective 2: Develop analytical ideas and topics for essays.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments
!	**Objective 3: Compose and support thesis statements for analytical essays.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments
❗	**Objective 5: Identify and practice writing for different audiences and purposes.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments
❗	**Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments
❗	**Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments
❗	**Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments
❗	**Objective 9: Demonstrate appropriate grammar usage and mechanics.**	No Value	From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 030	F/TV 030
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	NA	NA

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • CCN requisite changes appr. 9/23/24 (effect. F25). -sw	• Requisite change appr. 1/17/23 (effect. F23).-cc • CCN requisite changes appr. 9/23/24 (effect. F25). -sw

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
!	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/10/2026	Basic Course Information	Course Description	Suggested	Consider revisions to describe the knowledge, skills, and abilities students will gain upon the completion of the course	Y

Changed	Questions	Current Version	Proposed Version				
						Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.	There is not a representative OER textbook or a ZTC option, but the Film/TV 30 Reader listed by author Warren Haack is a low-cost option. I have added this information to the DEI box.
		4/10/2026	Specifications	Examples of Primary Texts and References	Required		

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	N/A

Changed	Questions	Current Version	Proposed Version			
					Thanks for this list of assignments.Do assignments do one or more of the following: (1) Provides choices in how students demonstrate proficiency (this is mentioned in the DEI statement, but it wasn't 100% clear where this was in the assignment list itself); (2) Encourage students to connect course content to their own life, background, and experiences; (3) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	Yes, assignments can be revised based on teacher and peer feedback whenever possible. This has been added to Assignments.
4/10/2026	Specifications	Assignments	Suggested			

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's fine, just let me know in the Initiator response box. This may not be appropriate given the highly technical nature of this course, but if appropriate, consider minor revisions to provide space to reflect on diverse perspectives and/or experiences, inequities, racism, or other barriers to inclusion specific to the course subject if appropriate. If not appropriate, that's fine, just let me know in the initiator response box.	Yes when possible and appropriate. This has been added to Methods of Evaluation.
			4/10/2026	Outline	Course Outline	Suggested		N/A

Changed	Questions	Current Version	Proposed Version
	Stage 4: Articulation Officer	No Value	No Value
	Stage 5: De Anza General Education	No Value	No Value
	Stage 6: Content Review Matrix Liaison	No Value	No Value
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD030.
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000525401

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
Course Outline	Lab Outline
B-Matrix Form	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.
B-Matrix Form	Objective 2: Develop analytical ideas and topics for essays.
B-Matrix Form	Objective 3: Compose and support thesis statements for analytical essays.
B-Matrix Form	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.
B-Matrix Form	Objective 5: Identify and practice writing for different audiences and purposes.
B-Matrix Form	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

Section	Changed field
B-Matrix Form	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.
B-Matrix Form	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.
B-Matrix Form	Objective 9: Demonstrate appropriate grammar usage and mechanics.
Comments	Stage 3: DEI
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Shameka Walker	• Alexandra Lacey
	Course ID (CB01A and CB01B)	F/TVD031.	F/TVD031.
	Course Control Number	CCC000527801	CCC000527801
	Course Title (CB02)	Audio Post-Production	Audio Post-Production
	Short Course Title	AUDIO POST-PRODUCTION	AUDIO POST-PRODUCTION
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational

Changed	Field	Current Version	Proposed Version
❗	**Course Description**	This course covers the concepts and techniques of audio post-production for film and video including nonlinear audio editing, sound effect scoring, foley, cutting sound to picture, and audio mixing.	This course covers the concepts and techniques of audio post-production for film and video. Students will learn skills including nonlinear audio editing, sound effect scoring, foley, cutting sound to picture, and audio mixing.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	No value	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly F/TV D063B.)	(Formerly F/TV D063B.)

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. The student learns concepts and techniques of audio post-production for film and video, including sound design, non-linear audio editing, cutting sound to picture, mixing, sound effects, scoring, and foley.	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. The student learns concepts and techniques of audio post-production for film and video, including sound design, non-linear audio editing, cutting sound to picture, mixing, sound effects, scoring, and foley.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	Yes	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course addresses DEI in several ways. First, the methods of instruction include a variety of learning modalities to accommodate different learning styles. Similarly, assignments and methods of evaluation allow for students to demonstrate their learning through a variety of activities including presented or written analysis, journal reflections, audio production and editing projects, collaborative activities, and quizzes and exams. In these activities, students are given some flexibility in choosing topics and content, and are encouraged to connect learning to their own lived experience. Finally, the suggested textbook "Film/TV 31 Reader" is a low-cost textbook option, making the book more accessible to low-income students.
❗	**Please check all areas in the COR that address DEI.**	No value	• Specifications - Assignments • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass

Changed	Field	Current Version	Proposed Version
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Animation **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)

Changed	Field	Current Version	Proposed Version
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	2.5	2.5
	Lecture Hours - Out of Class	5	5

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	1.5	1.5
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	108	108
	Lecture Hours - Course In-Class (Contact) per Term	30	30
	Lecture Hours - Course Out-of-Class per Term	60	60
	Laboratory Hours - Course In-Class (Contact) per Term	18	18
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	60	60
	Total Credit Units - Minimum Credit Units	3	3
	Total Credit Units - Maximum Credit Units	3	3

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.

Changed	Field	Current Version	Proposed Version
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	90	90
	Total Laboratory Hours per Term	18	18
	Total Contact Hours per Term	-	0
	Total Credit Units	3	3
	Minimum Credit Units	3	3
	Maximum Credit Units	3	3

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class Quiz and examination review performed in class Collaborative projects Homework and extended projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class Quiz and examination review performed in class Software and equipment demonstrations Film/video screenings Homework and extended projects Guest speakers

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading of assigned text
		2. One analysis writing paper on professional sound design in media
		3. Audio production and editing projects
			1. Reading of assigned text
			2. A presented or written analysis of professional sound design in media.
			3. Journal reflections on creative projects
			4. Audio production and editing projects including the following. Note: Assignments can be revised based on instructor and peer feedback whenever such feedback is possible.
			    1. Cutting and synching dialogue
			    2. Using roomtone
			    3. Creating a story through sfx and backgrounds using only audio elements
			    4. Using the 3 audio stems to cut to picture and design a soundtrack for a silent film clip.
			    5. Using the 3 audio stems to cut to picture and design a soundtrack for a documentary clip.
			    6. Using industry standard nonlinear audio software to mix and enhance music tracks
			    7. Using industry standard nonlinear audio software plugins to correct dialogue

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Quizzes testing comprehension of reading, midterm and final examinations with objective, short answer and essay components on audio theory, sound design, and the assembly of audio elements. 2. Analysis paper on professional sound techniques in audio post-production. Evaluation will focus on the accuracy of information presented, its relevance to a proposed film/audio career path, and the depth of research and synthesis. 3. In-class student and faculty screening and critique of production projects. Attention will be given to the quality of sound, creativity of project assembly, and ability to follow the technical standards of the assignment.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Quizzes on class material and readings, midterm and final examinations with objective, short answer and essay components on audio theory, sound design, and the assembly of audio elements. 2. Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction. 3. In-class (faculty and student) critiques and written faculty feedback on post-production projects. Attention will be given to the quality of sound, creativity of project assembly, and ability to follow the technical standards and criteria of the assignment. 4. Written faculty feedback on story scenarios and reflection journals.

Changed	Field	Current Version	Proposed Version
			5. Note: Instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate for recording projects and other student work.
✓	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • Classroom with video projector and audio screening capabilities, audio recording labs, Foley stage, nonlinear audio editing facilities	**Essential Student Materials:** • Access to professional audio software. **Essential College Facilities:** • Classroom with video projector and audio screening capabilities, audio recording labs, Foley stage, nonlinear audio editing facilities

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Woodhall, Woody. "Audio Production And Postproduction." Sudbury: Jones & Bartlett Learning, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Film/TV 31 Reader: Discover the Potential of Sound Design for Cinema, **Author** Haack, Warren **Publisher** self published **Date/Edition** 2024 **ISBN** n/a **Title** Telling Stories with Sound: A Comprehensive Guide to Sound Design for Film, Television, Animation, Games, Live Entertainment, Podcasts, and Digital Media, **Author** Gettleman, Mitchel **Publisher** Kendall Hunt **Date/Edition** 2025 **ISBN** No value **Title** Sound Design for the Visual Storyteller **Author** Christopher D. Anderson **Publisher** Routledge **Date/Edition** 2025/1st edition **ISBN** 03244620X **Title** Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema **Author** Sonnenschein, David

Changed	Field	Current Version	Proposed Version
			Publisher Studio City: Michael Wiese Productions
			Date/Edition 2002
			ISBN 0941188264

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Alten, Stanley R. "Audio in Media." 10th ed. Belmont: Wadsworth, 2013. **May include, but are not limited to**: No value **Reading List**: Benedetti, Robert, Patrick Williams, et al. "Creative Post Production: Editing Sound, Visuals Effects, and Music for Film and Video." London: Pearson, 2003. **May include, but are not limited to**: No value **Reading List**: Holman, Tomlinson. "Sound for Film and Television." 3rd ed. Woburn, Mass.: Focal Press, 2010. **May include, but are not limited to**: No value **Reading List**: Holman, Tomlinson and Arthur Baum. "Sound for Digital Video." 2nd ed. Woburn, Mass.: Focal Press, 2013.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Rose, Jay. "Producing Great Sound for Film and Video." 4th ed. Woburn, Mass.: Focal Press, 2014.	
		May include, but are not limited to No value	
		Reading List Sonnenschein, David. "Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema." Studio City: Michael Wiese Productions, 2002.	
		May include, but are not limited to No value	
		Reading List Wyatt, Hilary and Tim Amyes. "Audio Post Production for Television and Film: An Introduction to Technology and Techniques." 3rd ed. Woburn, Mass.: Focal Press, 2004.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Explain the difference between linear and nonlinear recording formats. • Observe and participate in the creation of multiple forms of sound effect production • Describe applications of signal processing • Explain and apply the functions of digital audio and recording in comparison to analog • Explain and apply the technique of sound effect recording on a Foley stage • Demonstrate the technique of sound effect scoring for film and video • Explain and apply the technique of building a soundtrack for picture • Apply signal processing and microphone technique for different types of sounds • Explain the technique of mastering a sound track for delivery	• Describe applications of signal processing • Apply signal processing for different types of sounds • Explain the three stems used in audio design for film • Demonstrate the creation of multi track soundtracks using nonlinear editing software • Demonstrate the technique of sound effect scoring for film and video • Explain and apply the technique of building a soundtrack for picture • Explain the technique of mastering a sound track for delivery

Changed	Field	Current Version	Proposed Version
!	CSLOs	**CSLOs** Design and produce multiple track audio projects in linear and nonlinear formats. **Expected SLO Performance** 0.0	**CSLOs** Design and produce multiple track audio projects in nonlinear formats. **Expected SLO Performance** 0.0
		CSLOs Demonstrate the technique of mastering a soundtrack for delivery and importing sounds into a master library. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate the technique of mastering a soundtrack for delivery and importing sounds into a master library. **Expected SLO Performance** 0.0
			CSLOs Explain the job and creative role of the sound designer in film and video. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Explain the difference between linear and nonlinear recording formats. 1. Linear editing 1. Cutting and splicing analog and digital audio-tape 2. Cutting and splicing magtrack and full coat film sound 3. Electronic editing of audio tape and videotape 2. Nonlinear editing 1. Hard-disk nonlinear editing 2. Destructive and nondestructive editing 3. Collecting sound effects in the field 2. Observe and participate in the creation of multiple forms of sound effect production 1. Prerecorded sound effects and libraries 2. Live sound effects 1. Foley 2. Recording sound effects during production 3. Collecting sound effects in the field 3. Electronically generated sound effects 1. Synthesized sound effects 2. Sampling 3. Computer-generated sound effects 3. Describe applications of signal processing 1. Spectrum signal processors including equalizers, filters, and psychoacoustic processors 2. Time signal processors including reverb, delay, pitch shifting 3. Amplitude procesors including compressors, limiters, and expanders 4. Noise processors including double-ended and single-ended noise reduction	1. Describe applications of signal processing 1. Spectrum signal processors including equalizers, filters, and psychoacoustic processors 2. Time signal processors including reverb, delay, pitch shifting 3. Amplitude processors including compressors, limiters, and expanders 4. Noise processors including double-ended and single-ended noise reduction 2. Apply signal processing for different types of sounds 1. Learn to mix a sound track in a non-linear format 2. Demonstrate the use of signal paths 3. Create groups and assign tracks to submasters 4. Volume graph to create optimum volume level 5. Verify peaks and plan the layout of tracks: dialogue, music and effects 3. Explain the three stems used in audio design for film 1. Analyze the construction of professional soundtracks to learn the emotional and storytelling impact of each stem 2. Construct music stem and integrate into larger sound design 3. Construct sfx stem and integrate into larger sound design 4. Construct voice stem and integrate into larger sound design 4. Demonstrate the creation of multi track soundtracks using nonlinear editing software 1. Creating, organizing & deleting tracks 2. Using Non-linear editing tools to manipulate audio assets

Changed	Field	Current Version	Proposed Version
		4. Explain and apply the functions of digital audio and recording in comparison to analog 1. A to D and D to A converters, sampling frequency, bit depth 2. Analogue VU meters vs. Bargraph meters and ballistics 3. Flash RAM recording and transfer to computer-based editing systems 5. Explain and apply the technique of sound effect recording on a Foley stage 1. Import Quicktime movie and prep for recording 2. Techniques for recording sounds which sound different than one would imagine 3. Material and layout of Foley stages 6. Demonstrate the technique of sound effect scoring for film and video 1. Explain and apply the functions of digital audio and recording in background effects vs. ambient effects 2. Foreground Effects vs. Background Effects (Hard EFX vs. Soft EFX) 3. Location sound, Foley recording, Library FX 7. Explain and apply the technique of building a soundtrack for picture 1. Import Quicktime movie into a non-linear editing system 2. Plan the layout of tracks: dialogue, music and effects 3. Import sounds into master library 4. Explain and apply the technique of sound effect recording on a Foley stage and place sounds into the EDL 5. Edit gain and pan using waveform editing 8. Apply signal processing and microphone technique for different types of sounds 1. Learn to mix a sound track in a non-linear format 2. Create groups and assign tracks to submasters	3. Import sounds into master library 4. Bouncing session to disk 5. Demonstrate the technique of sound effect scoring for film and video 1. Explain and apply the functions of digital audio and recording in background effects vs. ambient effects 2. Foreground Effects vs. Background Effects (Hard EFX vs. Soft EFX) 3. Location sound, Foley recording, Library effects(FX) 6. Explain and apply the technique of building a soundtrack for picture 1. Import Quicktime movie into a non-linear editing system 2. Sync double system audio dailies 3. Plan the layout of tracks: dialogue, music and effects 4. Explain and apply the technique of sound effect recording on a Foley stage and place sounds into the edit decision list (EDL) 5. Edit gain and pan using waveform editing 7. Explain the technique of mastering a sound track for delivery 1. Mastering for digital delivery 2. Mastering for film and TV 3. Monitor calibration: subjective and objective techniques for decision-making

Changed	Field	Current Version	Proposed Version
		3. Volume graph to create optimum volume level 4. Verify peaks and plan the layout of tracks: dialogue, music and effects 9. Explain the technique of mastering a sound track for delivery 1. Mastering for digital delivery 2. Mastering for film and TV 3. Monitor calibration: subjective and objective techniques for decision-making	
	Lab Component in this Course	Yes	Yes
!	**Lab Outline**	1. Foley Stage Recording 2. Signal Processing 3. Recording Sound Effects 4. Sound Effects Libraries 5. Audio Editing 6. Sound Effect Scoring 7. Soundtrack Mixing 8. Audio Mastering	1. Foley Stage Recording 2. Signal Processing 3. Sound Effects Libraries 4. Audio Editing 5. Sound Effect Scoring 6. Soundtrack Mixing 7. Audio Mastering

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for ENGL C1000 or ENGL C1000H or ESL D005.	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for ENGL C1000 or ENGL C1000H or ESL D005.

Changed	Questions	Current Version	Proposed Version
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
❗	**Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.**	No Value	Assignment A: Reading of assigned text
❗	**Objective 2: Develop analytical ideas and topics for essays.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.
❗	**Objective 3: Compose and support thesis statements for analytical essays.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.
❗	**Objective 5: Identify and practice writing for different audiences and purposes.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.
❗	**Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.
❗	**Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.
❗	**Objective 9: Demonstrate appropriate grammar usage and mechanics.**	No Value	Assignment B: A presented or written analysis of professional sound design in media. Evaluation B: Analysis paper or presentation of a professional sound design. Evaluation will focus on the level of critical thinking and understanding of the impacts of sound design choices to create story, character and audience identification, as well as technical deconstruction.

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 031	F/TV 031
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	NA	NA

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • CCN requisite changes appr. 9/23/24 (effect. F25). -sw	• Requisite change appr. 1/17/23 (effect. F23).-cc • CCN requisite changes appr. 9/23/24 (effect. F25). -sw

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/11/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options -- is the self-published book cost conscious?/low cost? Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate.	There is not a representative OER textbook or a ZTC option, but the Film/TV 31 Reader listed by author Warren Haack is a low-cost option. I have added this infromation to the DEI box.

Changed	Questions	Current Version	Proposed Version				
						This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	
		4/11/2026	Specifications	Examples of Primary Texts and References	Suggested		N/A

Changed	Questions	Current Version	Proposed Version			
					Thanks for this list of assignments. Do assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	Yes, assignments can be revised based on teacher and peer feedback whenever possible. This has been added to assignments.
			4/11/2026 SpecificationsAssignmentsSuggested			

Changed	Questions	Current Version	Proposed Version				
			4/11/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's fine, just let me know in the Initiator response box.	Yes, examples of successful assignments are provided when possible and appropriate. This has been added to Methods of Evaluation.

Changed	Questions	Current Version	Proposed Version				
			4/11/2026 Outline	Course Outline	Suggested	Consider minor revisions to clarify select technical terms (for example: NLE). Also -- This may not be appropriate given the highly technical nature of this course, but if appropriate, consider minor revisions to provide space to reflect on diverse perspectives and/or experiences, inequities, racism, or other barriers to inclusion specific to the course subject if appropriate. If not appropriate, that's fine, just let me know in the initiator response box.	Yes, technical terms clarified. And other revisions suggested are not applicable in this case.
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				
	Stage 7: Dean of Online Learning	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD031.
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000527801

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Course Type (CB27)
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
Curriculum Office	Banner Start Term (202122)
Curriculum Office	Banner Division
Curriculum Office	Catalog Term (21-22)
Curriculum Office	5 Year Revision Year (2021)
Curriculum Office	Effective Quarter
Curriculum Office	Effective Year (2021)
Curriculum Office	Course Status Code
Curriculum Office	Banner Department
Curriculum Office	Course Level
Curriculum Office	College Code

Section	Changed field
Curriculum Office	CTE Status
Curriculum Office	Emergency Approval
Curriculum Office	Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)
Curriculum Office	Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)
Curriculum Office	Hours Statement
Curriculum Office	Noncredit Enhanced Funding Indicator
Curriculum Office	In Service Indicator
Curriculum Office	Sports/Physical Education Course Indicator
Curriculum Office	COA Code
Curriculum Office	Fund Code
Curriculum Office	Organization Code
Curriculum Office	Account Code
Curriculum Office	Program Code
Curriculum Office	Percent
Curriculum Office	Print/No Print to Catalog
Req/Adv	Limitation(s) on Enrollment - Other:
Comments	Stage 3: DEI
Comments	Stage 8: SLO Coordinator
Course Justification	Course Justification
CTE Course	Is this a CTE (Career Technical Education) course?
Honors/Non-honors Course	Is this an honors/non-honors course?
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
Cross-listed Course	Is this a cross-listed course?
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

Section	Changed field
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mary Clark Tillman	• Milena Grozeva
	Course ID (CB01A and CB01B)	F/TVD048S	F/TVD048S
	Course Control Number	CCC000553388	CCC000553388
	Course Title (CB02)	Film/Television Production Workshop	Film/Television Production Workshop
	Short Course Title	FILM/TV PRODUCTN WRKSHP	FILM/TV PRODUCTN WRKSHP
	TOP Code (CB03)	0612.20	0612.20 Film Production
	CIP Code	Cinematography and Film/Video Production	50.0602 Cinematography and Film/Video Production
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2022	Fall ~~2022~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational

Changed	Field	Current Version	Proposed Version
❗	**Course Description**	This course is a production workshop in which the student works independently, or with a crew, to produce a film or video to refine skills in camera, lighting, directing, post-production, and other related skills. The number of units is dependent on the production.	This course is a production workshop in which the student works independently, or with a crew, to produce a film or video to refine skills in camera, lighting, directing, post-production, and other related skills. The number of units is dependent on the production. Upon completion of the course, students will gain more practical experience in the areas of pre-production, production, and post-production. Students will improve their technical skills while gaining confidence in executing their artistic vision.
❗	**Course Type (CB27)**	No value	• Lower Division
❗	**Mode of Delivery**	• NA	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a CSU transferable undergraduate course. This course allows students a practical opportunity to either stage an advanced, independent film/video production of their choice or continue an ongoing project from another quarter.	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. This course allows students a practical opportunity to either stage an advanced, independent film/video production of their choice or continue an ongoing project from another quarter.

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly F/TV 058S.)	(Formerly F/TV 058S.)

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	No value	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
❗	**Is this an honors/non-honors course?**	No value	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No value	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a cross-listed course?**	No value	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	In the basic course information, I added language to clarify what students would be able to accomplish upon its successful completion. In the methods of evaluation section, language was added to indicate the availability of choices for students and multiple ways of testing the various diverse learners in the classroom, as well as reliance on diverse perspectives and attention to inequities. From an equity perspective, textbooks were generally under $50, which is considered a low-cost textbook at De Anza. The current single OERI textbook was deemed not ideal as a resource to students in this course, however, the textbook is not required but recommended instead.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass

Changed	Field	Current Version	Proposed Version
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	0	0
	Lecture Hours - Out of Class	0	0
	Laboratory Hours - In Class	3	3
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	36	36

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course In-Class (Contact) per Term	0	0
	Lecture Hours - Course Out-of-Class per Term	0	0
	Laboratory Hours - Course In-Class (Contact) per Term	36	36
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	36	36
	Total - Course Out-of-Class Hours	0	0
	Total Credit Units - Minimum Credit Units	1	1
	Total Credit Units - Maximum Credit Units	1	1

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	-	0
	Total Laboratory Hours per Term	36	36
	Total Contact Hours per Term	-	0
	Total Credit Units	1	1

Changed	Field	Current Version	Proposed Version
	Minimum Credit Units	1	1
	Maximum Credit Units	1	1

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Discussion of assigned reading In-class exploration of Internet sites Quiz and examination review performed in class Field observation and field trips Collaborative learning and small group exercises Individual consultations	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Discussion of assigned reading In-class exploration of Internet sites Quiz and examination review performed in class Field observation and field trips Collaborative learning and small group exercises Individual consultations
	Assignments	1. Proposal for the final project. 2. Progress review report. 3. Final video project.	1. Proposal for the final project. 2. Progress review report. 3. Final video project.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Critique of proposal for final project based on feasibility and quality of script, treatment, and pre-production pitch materials. 2. Evaluation of student's progress through completing a set of defined production crew tasks. 3. Completion of the assigned production tasks culminating in an in-class screening and critique of the finished film or video that evaluates the quality of the student's contribution. Quality of editing, camera work, directing, and/or producing will be assessed.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Critique of proposal for final project based on feasibility and quality of script, treatment, and pre-production pitch materials. Proposal should reflect student's diverse perspectives or experiences and address inequities and inclusiveness as appropriate. Example assignments are available as resources and discussed in class. 2. Evaluation of student's progress through completing a set of defined production crew tasks. 3. Completion of the assigned production tasks culminating in an in-class screening and critique of the finished film or video that evaluates the quality of the student's contribution. Quality of editing, camera work, directing, and/or producing will be assessed. Example projects are available as resources. Students are able to revise their work based on instructor feedback, peer feedback, or self-evaluation.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • Film or video supplies needed for production **Essential College Facilities:** • Digital video cameras, 16mm motion picture cameras, lighting and sound equipment, editing equipment and facilities	**Essential Student Materials:** • SD card for use with a digital camera **Essential College Facilities:** • Digital video cameras, 16mm motion picture cameras, lighting and sound equipment, editing equipment and facilities

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rea, Peter and David Irving. "Producing and Directing the Short Film and Video." 5th ed. London: Routledge, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Cinematography Beyond Technique: A Story-First Approach to Moving Images **Author** Lazar, Tal **Publisher** Routledge **Date/Edition** 2026/1st **ISBN** 9781041137276 **Title** Directing Actors - 25th Anniversary Edition: Creating Memorable Performances for Film **Author** Weston, Judith **Publisher** Michael Wiese Productions **Date/Edition** 2021/1st **ISBN** 978-1615933211 **Title** The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition **Author** Mercado, Gustavo **Publisher** Focal Press **Date/Edition** 2022/2nd **ISBN** 978-1317673644 **Title** Visual Storytelling for Filmmakers **Author** Brown, Blain **Publisher** Routledge **Date/Edition** 2025/1st **ISBN** 1032414707

Changed	Field	Current Version	Proposed Version
			Title Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen
			Author Katz, Stephen
			Publisher Michael Wiese Productions
			Date/Edition 2019/3rd
			ISBN 1615932976

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Jago, Maxim. "Adobe Premiere Pro CC Classroom in a Book." San Francisco: Adobe Press, 2019. **May include, but are not limited to**: No value **Reading List**: Brown, Blain. "Cinematography: Theory and Practice." 3rd ed. London: Routledge, 2016. **May include, but are not limited to**: No value **Reading List**: Brown, Blain. "Motion Picture and Video Lighting." 2nd ed. London: Routledge, 2018. **May include, but are not limited to**: No value **Reading List**: Foust, James, Edward Fink, and Lynne Gross. "Video Production: Disciplines and Techniques." 12th ed. London: Routledge, 2017.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Hurbis-Cherrier, Mick. "Voice and Vision: A Creative Approach to Narrative Filmmaking." 3rd ed. London: Routledge, 2018.	
		May include, but are not limited to No value	
		Reading List Hurbis-Cherrier, Mick and Michael Rabiger. "Directing: Film Techniques and Aesthetics." 5th ed. Woburn, Mass.: Focal Press, 2012.	
		May include, but are not limited to No value	
		Reading List Long, Ben and Sonja Schenck. "The Digital Filmmaking Handbook." 6th ed. Higham Massachusetts: Charles River Media, Inc., 2017.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Zettl, Herbert. "Video Basics 8." 8th ed. Boston: Cengage, 2017. **May include, but are not limited to**: No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Write a proposal for a film or video production. • Devise a pre-production plan for the production. • Develop and understand crew roles for the selected project. • Develop his/her skill in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). • Complete a professional film or television production.	• Write a proposal for a film or video production which reflects diverse perspectives or experiences. • Devise a pre-production plan for the production. • Develop and understand crew roles for the selected project. • Develop and expand skillset in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). • Complete a professional film or television production.

Changed	Field	Current Version	Proposed Version
❗	CSLOs	**CSLOs**: Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. **Expected SLO Performance**: 0.0	**CSLOs**: Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. **Expected SLO Performance**: 0.0
		CSLOs: Work collaboratively with a film/video crew to produce a finished project. **Expected SLO Performance**: 0.0	**CSLOs**: Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project. **Expected SLO Performance**: 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Write a proposal for a film or video production. 1. Researching the idea 2. Writing the treatment 3. Writing and revising the script 4. Pitching a concept 2. Devise a pre-production plan for the production. 1. Logistics of production: budgets, scheduling 2. Casting 3. Location scouting 4. Storyboarding and shot pre-visualization 3. Develop and understand crew roles for the selected project. 1. Different crew positions and their responsibilities 2. Methods of creative collaboration and communication 3. Set procedures and etiquette 4. Develop his/her skill in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). 1. Defining the production area of interest and how it will be demonstrated in the project 2. Intermediate study and application of the chosen production area throughout the filming process 5. Complete a professional film or television production. 1. Developing a full post-production plan through completion and distribution 2. Constructing a festival and marketing plan	1. Write a proposal for a film or video production which reflects diverse perspectives or experiences. 1. Researching the idea 2. Writing the treatment 3. Writing and revising the script 4. Pitching a concept 2. Devise a pre-production plan for the production. 1. Logistics of production: budgets, scheduling 2. Casting 3. Location scouting 4. Storyboarding and shot pre-visualization 3. Develop and understand crew roles for the selected project. 1. Different crew positions and their responsibilities 2. Methods of creative collaboration and communication 3. Set procedures and etiquette 4. Develop and expand skillset in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). 1. Define the production area of interest and how it will be demonstrated in the project 2. Examine and apply the chosen production area throughout the filming process 5. Complete a professional film or digital video production. 1. Develop a full post-production plan through completion and distribution 2. Construct a festival and exhibition plan
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Curriculum Office

Changed	Questions	Current Version	Proposed Version
❗	**Banner Start Term (202122)**	202322	No Value
❗	**Banner Division**	2CA	No Value
❗	**Catalog Term (21-22)**	22-23	No Value
❗	**5 Year Revision Year (2021)**	2020	No Value
❗	**Effective Quarter**	Fall	No Value
❗	**Effective Year (2021)**	2022	No Value
	Sort ID (00 < 10; 0 < 100)	F/TV 048S	F/TV 048S
	Course Status	Non-substantial	Non-substantial
❗	**Course Status Code**	A	No Value
❗	**Banner Department**	F/TV	No Value
❗	**Course Level**	DU	No Value
❗	**College Code**	DA	No Value
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	Related Parent	Related Parent
	Cross-Listed/Related Course ID's	No Value	No Value
❗	**CTE Status**	Yes	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Emergency Approval**	No	No Value
❗	**Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)**	N	No Value
❗	**Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)**	N	No Value
❗	**Hours Statement**	Lab Hrs: 36.00 - 144.00 Out of Class Hrs: 0.00 Total Student Learning Hrs: 36.00 - 144.00	No Value
❗	**Noncredit Enhanced Funding Indicator**	N	No Value
❗	**In Service Indicator**	N	No Value
❗	**Sports/Physical Education Course Indicator**	N	No Value
❗	**COA Code**	C	No Value
❗	**Fund Code**	114000	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Organization Code**	231011	No Value
❗	**Account Code**	1320	No Value
❗	**Program Code**	060420	No Value
❗	**Percent**	100	No Value
	Curriculum Office Notes	• Course number change only appr. 10/26/21 (effect. F22).-mkct	• Course number change only appr. 10/26/21 (effect. F22).-mkct
❗	**Print/No Print to Catalog**	Yes	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	F/TV D020.	F/TV D020.
	Corequisite(s):	No Value	No Value
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
❗	**Limitation(s) on Enrollment - Other:**	(Not open to students with credit in F/TV D048T, F/TV D048U or F/TV D048V.)	(Not open to students with credit in F/TV D048T or F/TV D048V.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			03/26/2026	Specifications	Examples of Primary Texts and References	Suggested	Doe examples of primary texts and references meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.), and do they reflect diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If yes, let me know in the initiator response box.	Yes - from an equity perspective, textbooks were generally under $50, which is considered a low-cost textbook at De Anza. The current single OER! textbook was deemed not ideal as a resource to students in this course, however, the textbook is not required but recommended instead.

Changed	Questions	Current Version	Proposed Version			
			03/26/2026	SpecificationsAssignments	Suggested	Consider minor revisions to provide a bit more detail on these assignments (what form(s) does the proposal take or the report take, etc). Also -- looking at the methods of evaluation -- it looks like students have a fair bit of choice in topic selection. Consider making this a bit clearer for the relevant assignments. If not appropriate, let me know in the initiator response box.	Yes - in Methods of Evaluation, I have added: "Proposal should reflect student's diverse perspectives or experiences and address inequities and inclusiveness as appropriate. Example assignments are available as resources and discussed in class."

Changed	Questions	Current Version	Proposed Version				
			03/26/2026 Outline	Course Outline	Suggested	Consider minor revisions to reflect on diverse perspectives and/or experiences, inequities, racism, or other barriers to inclusion specific to the course subject if appropriate. If not appropriate, just let me know in the initiator response box.	Yes, completed – “Write a proposal for a film or video production which reflects diverse perspectives or experiences.”
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				
	Stage 7: Dean of Online Learning	No Value	No Value				

<table>
<tr><th>Changed</th><th>Questions</th><th>Current Version</th><th>Proposed Version</th></tr>
<tr><td></td><td>Stage 8: SLO Coordinator</td><td>No Value</td><td>
<table>
<tr><th>Date</th><th>Tab</th><th>Part - Field</th><th>Type of Edit</th><th>Edit</th><th>Initiator - Indicate "Y" When Completed or Initiator's Response</th></tr>
<tr><td>4/26/2026</td><td>Learning Outcomes</td><td>CSLO #1</td><td>Required</td><td>Student Learning Outcome must start with a Bloom’s Taxonomy verb. Suggestion: “Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project.”</td><td>Completed</td></tr>
</table>
</td></tr>
<tr><td></td><td>Stage 10: Curriculum Committee</td><td>No Value</td><td>No Value</td></tr>
</table>

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD048S
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Oct 26, 2021 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000553388

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Course Type (CB27)
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
Curriculum Office	Banner Start Term (202122)
Curriculum Office	Banner Division
Curriculum Office	Catalog Term (21-22)
Curriculum Office	5 Year Revision Year (2021)
Curriculum Office	Effective Quarter
Curriculum Office	Effective Year (2021)
Curriculum Office	Course Status Code
Curriculum Office	Banner Department
Curriculum Office	Course Level
Curriculum Office	College Code

Section	Changed field
Curriculum Office	CTE Status
Curriculum Office	Emergency Approval
Curriculum Office	Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)
Curriculum Office	Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)
Curriculum Office	Hours Statement
Curriculum Office	Noncredit Enhanced Funding Indicator
Curriculum Office	In Service Indicator
Curriculum Office	Sports/Physical Education Course Indicator
Curriculum Office	COA Code
Curriculum Office	Fund Code
Curriculum Office	Organization Code
Curriculum Office	Account Code
Curriculum Office	Program Code
Curriculum Office	Percent
Curriculum Office	Print/No Print to Catalog
Req/Adv	Limitation(s) on Enrollment - Other:
Comments	Stage 3: DEI
Comments	Stage 8: SLO Coordinator
Course Justification	Course Justification
CTE Course	Is this a CTE (Career Technical Education) course?
Honors/Non-honors Course	Is this an honors/non-honors course?
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
Cross-listed Course	Is this a cross-listed course?
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

Section	Changed field
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mary Clark Tillman	• Milena Grozeva
	Course ID (CB01A and CB01B)	F/TVD048T	F/TVD048T
	Course Control Number	CCC000320540	CCC000320540
	Course Title (CB02)	Film/Television Production Workshop	Film/Television Production Workshop
	Short Course Title	FILM/TV PRODUCTN WRKSHP	FILM/TV PRODUCTN WRKSHP
	TOP Code (CB03)	0612.20	0612.20 Film Production
	CIP Code	Cinematography and Film/Video Production	50.0602 Cinematography and Film/Video Production
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2022	Fall ~~2022~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational

Changed	Field	Current Version	Proposed Version
❗	**Course Description**	This course is a production workshop in which the student works independently, or with a crew, to produce a film or video to refine skills in camera, lighting, directing, post-production, and other related skills. The number of units is dependent on the production.	This course is a production workshop in which the student works independently, or with a crew, to produce a film or video to refine skills in camera, lighting, directing, post-production, and other related skills. The number of units is dependent on the production. Upon completion of the course, students will gain more practical experience in the areas of pre-production, production, and post-production. Students will improve their technical skills while gaining confidence in executing their artistic vision.
❗	**Course Type (CB27)**	No value	• Lower Division
❗	**Mode of Delivery**	• NA	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - FILM/TV

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a CSU transferable undergraduate course. This course allows students a practical opportunity to either stage an advanced, independent film/video production of their choice or continue an ongoing project from another quarter.	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. This course allows students a practical opportunity to either stage an advanced, independent film/video production of their choice or continue an ongoing project from another quarter.

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly F/TV 058T.)	(Formerly F/TV 058T.)

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	No value	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
❗	**Is this an honors/non-honors course?**	No value	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No value	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a cross-listed course?**	No value	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	In the basic course information, I added language to clarify what students would be able to accomplish upon its successful completion. In the methods of evaluation section, language was added to indicate the availability of choices for students and multiple ways of testing the various diverse learners in the classroom, as well as reliance on diverse perspectives and attention to inequities. From an equity perspective, textbooks were generally under $50, which is considered a low-cost textbook at De Anza. The current single OERI textbook was deemed not ideal as a resource to students in this course, however, the textbook is not required but recommended instead.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Examples of Primary Texts and References • Specifications - Assignments • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass

Changed	Field	Current Version	Proposed Version
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	0	0
	Lecture Hours - Out of Class	0	0
	Laboratory Hours - In Class	6	6
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	72	72

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course In-Class (Contact) per Term	0	0
	Lecture Hours - Course Out-of-Class per Term	0	0
	Laboratory Hours - Course In-Class (Contact) per Term	72	72
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	72	72
	Total - Course Out-of-Class Hours	0	0
	Total Credit Units - Minimum Credit Units	2	2
	Total Credit Units - Maximum Credit Units	2	2

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	-	0
	Total Laboratory Hours per Term	72	72
	Total Contact Hours per Term	-	0
	Total Credit Units	2	2

Changed	Field	Current Version	Proposed Version
	Minimum Credit Units	2	2
	Maximum Credit Units	2	2

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Discussion of assigned reading In-class exploration of Internet sites Quiz and examination review performed in class Field observation and field trips Collaborative learning and small group exercises Individual consultations	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Discussion of assigned reading In-class exploration of Internet sites Quiz and examination review performed in class Field observation and field trips Collaborative learning and small group exercises Individual consultations
	Assignments	1. Proposal for the final project. 2. Progress review report. 3. Final video project.	1. Proposal for the final project. 2. Progress review report. 3. Final video project.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Critique of proposal for final project based on feasibility and quality of script, treatment, and pre-production pitch materials. 2. Evaluation of student's progress through completing a set of defined production crew tasks. 3. Completion of the assigned production tasks culminating in an in-class screening and critique of the finished film or video that evaluates the quality of the student's contribution. Quality of editing, camera work, directing, and/or producing will be assessed.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Critique of proposal for final project based on feasibility and quality of script, treatment, and pre-production pitch materials. Proposal should reflect student's diverse perspectives or experiences and address inequities and inclusiveness as appropriate. Example assignments are available as resources and discussed in class. 2. Evaluation of student's progress through completing a set of defined production crew tasks. 3. Completion of the assigned production tasks culminating in an in-class screening and critique of the finished film or video that evaluates the quality of the student's contribution. Quality of editing, camera work, directing, and/or producing will be assessed. Example projects are available as resources. Students are able to revise their work based on

Changed	Field	Current Version	Proposed Version
			instructor feedback, peer feedback, or self-evaluation.
!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • Film or video supplies needed for production **Essential College Facilities:** • Digital video cameras, 16mm motion picture cameras, lighting and sound equipment, editing equipment and facilities	**Essential Student Materials:** • SD card for use with a digital camera **Essential College Facilities:** • Digital video cameras, 16mm motion picture cameras, lighting and sound equipment, editing equipment and facilities

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rea, Peter and David Irving. "Producing and Directing the Short Film and Video." 5th ed. London: Routledge, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Cinematography Beyond Technique: A Story-First Approach to Moving Images **Author** Lazar, Tal **Publisher** Routledge **Date/Edition** 2026/1st **ISBN** 9781041137276 **Title** Directing Actors - 25th Anniversary Edition: Creating Memorable Performances for Film and Television **Author** Weston, Judith **Publisher** Michael Wiese Productions **Date/Edition** 2021/1st **ISBN** 978-1615933211 **Title** The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition **Author** Mercado, Gustavo **Publisher** Focal Press **Date/Edition** 2022/2nd **ISBN** 978-1317673644 **Title** Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen **Author** Katz, Stephen

Changed	Field	Current Version	Proposed Version
			Publisher Michael Wiese Productions **Date/Edition** 2019/3rd **ISBN** 1615932976
			Title Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen **Author** Katz, Stephen **Publisher** Michael Wiese Productions **Date/Edition** 2019/3rd **ISBN** 1615932976

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Jago, Maxim. "Adobe Premiere Pro CC Classroom in a Book." San Francisco: Adobe Press, 2019. **May include, but are not limited to**: No value **Reading List**: Brown, Blain. "Cinematography: Theory and Practice." 3rd ed. London: Routledge, 2016. **May include, but are not limited to**: No value **Reading List**: Brown, Blain. "Motion Picture and Video Lighting." 2nd ed. London: Routledge, 2018. **May include, but are not limited to**: No value **Reading List**: Foust, James, Edward Fink, and Lynne Gross. "Video Production: Disciplines and Techniques." 12th ed. London: Routledge, 2017.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Hurbis-Cherrier, Mick. "Voice and Vision: A Creative Approach to Narrative Filmmaking." 3rd ed. London: Routledge, 2018.	
		May include, but are not limited to No value	
		Reading List Hurbis-Cherrier, Mick and Michael Rabiger. "Directing: Film Techniques and Aesthetics." 5th ed. Woburn, Mass.: Focal Press, 2012.	
		May include, but are not limited to No value	
		Reading List Long, Ben and Sonja Schenck. "The Digital Filmmaking Handbook." 6th ed. Higham Massachusetts: Charles River Media, Inc., 2017.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Zettl, Herbert. "Video Basics 8." 8th ed. Boston: Cengage, 2017. **May include, but are not limited to**: No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Write a proposal for a film or video production. • Devise a pre-production plan for the production. • Develop and understand crew roles for the selected project. • Develop his/her skill in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). • Complete a professional film or television production.	• Write a proposal for a film or video production which reflects diverse perspectives or experiences. • Devise a pre-production plan for the production. • Develop and understand crew roles for the selected project. • Develop and expand skillset in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). • Complete a professional film or digital video production.

Changed	Field	Current Version	Proposed Version
!	CSLOs	**CSLOs** Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. **Expected SLO Performance** 0.0	**CSLOs** Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. **Expected SLO Performance** 0.0
		CSLOs Work collaboratively with a film/video crew to produce a finished project. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Write a proposal for a film or video production. 1. Researching the idea 2. Writing the treatment 3. Writing and revising the script 4. Pitching a concept 2. Devise a pre-production plan for the production. 1. Logistics of production: budgets, scheduling 2. Casting 3. Location scouting 4. Storyboarding and shot pre-visualization 3. Develop and understand crew roles for the selected project. 1. Different crew positions and their responsibilities 2. Methods of creative collaboration and communication 3. Set procedures and etiquette 4. Develop his/her skill in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). 1. Defining the production area of interest and how it will be demonstrated in the project 2. Intermediate study and application of the chosen production area throughout the filming process 5. Complete a professional film or television production. 1. Developing a full post-production plan through completion and distribution 2. Constructing a festival and marketing plan	1. Write a proposal for a film or video production which reflects diverse perspectives or experiences. 1. Researching the idea 2. Writing the treatment 3. Writing and revising the script 4. Pitching a concept 2. Devise a pre-production plan for the production. 1. Logistics of production: budgets, scheduling 2. Casting 3. Location scouting 4. Storyboarding and shot pre-visualization 3. Develop and understand crew roles for the selected project. 1. Different crew positions and their responsibilities 2. Methods of creative collaboration and communication 3. Set procedures and etiquette 4. Develop and expand skillset in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). 1. Define the production area of interest and how it will be demonstrated in the project 2. Examine and apply the chosen production area throughout the filming process 5. Complete a professional film or digital video production. 1. Develop a full post-production plan through completion and distribution 2. Construct a festival and exhibition plan
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Curriculum Office

Changed	Questions	Current Version	Proposed Version
❗	**Banner Start Term (202122)**	202322	No Value
❗	**Banner Division**	2CA	No Value
❗	**Catalog Term (21-22)**	22-23	No Value
❗	**5 Year Revision Year (2021)**	2020	No Value
❗	**Effective Quarter**	Fall	No Value
❗	**Effective Year (2021)**	2022	No Value
	Sort ID (00 < 10; 0 < 100)	F/TV 048T	F/TV 048T
	Course Status	Non-substantial	Non-substantial
❗	**Course Status Code**	A	No Value
❗	**Banner Department**	F/TV	No Value
❗	**Course Level**	DU	No Value
❗	**College Code**	DA	No Value
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	Related Child	Related Child
	Cross-Listed/Related Course ID's	F/TV 48S	F/TV 48S
❗	**CTE Status**	Yes	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Emergency Approval**	No	No Value
❗	**Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)**	N	No Value
❗	**Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)**	N	No Value
❗	**Hours Statement**	Lab Hrs: 36.00 - 144.00 Out of Class Hrs: 0.00 Total Student Learning Hrs: 36.00 - 144.00	No Value
❗	**Noncredit Enhanced Funding Indicator**	N	No Value
❗	**In Service Indicator**	N	No Value
❗	**Sports/Physical Education Course Indicator**	N	No Value
❗	**COA Code**	C	No Value
❗	**Fund Code**	114000	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Organization Code**	231011	No Value
❗	**Account Code**	1320	No Value
❗	**Program Code**	060420	No Value
❗	**Percent**	100	No Value
	Curriculum Office Notes	• Course number change only appr. 10/26/21 (effect. F22).-mkct	• Course number change only appr. 10/26/21 (effect. F22).-mkct
❗	**Print/No Print to Catalog**	Yes	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	F/TV D020.	F/TV D020.
	Corequisite(s):	No Value	No Value
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
❗	**Limitation(s) on Enrollment - Other:**	(Not open to students with credit in F/TV D048S, F/TV D048U or F/TV D048V.)	(Not open to students with credit in F/TV D048S or F/TV D048V.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			03/26/2026	Specifications	Examples of Primary Texts and References	Suggested	Doe examples of primary texts and references meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.), and do they reflect diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If yes, let me know in the initiator response box.	Yes - from an equity perspective, textbooks were generally under $50, which is considered a low-cost textbook at De Anza. The current single OERI textbook was deemed not ideal as a resource to students in this course, however, the textbook is not required but recommended instead.

Changed	Questions	Current Version	Proposed Version		
			03/26/2026 SpecificationsAssignmentsSuggested	Consider minor revisions to provide a bit more detail on these assignments (what form(s) does the proposal take or the report take, etc). Also -- looking at the methods of evaluation -- it looks like students have a fair bit of choice in topic selection. Consider making this a bit clearer for the relevant assignments. If not appropriate, let me know in the initiator response box.	Yes - in Methods of Evaluation, I have added: "Proposal should reflect student's diverse perspectives or experiences and address inequities and inclusiveness as appropriate. Example assignments are available as resources and discussed in class."

Changed	Questions	Current Version	Proposed Version				
			03/26/2026 Outline	Course Outline	Suggested	Consider minor revisions to reflect on diverse perspectives and/or experiences, inequities, racism, or other barriers to inclusion specific to the course subject if appropriate. If not appropriate, just let me know in the initiator response box.	Yes - completed - "Write a proposal for a film or video production which reflects diverse perspectives or experiences."
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				
	Stage 7: Dean of Online Learning	No Value	No Value				

<table>
<tr><th>Changed</th><th>Questions</th><th>Current Version</th><th>Proposed Version</th></tr>
<tr><td></td><td>Stage 8: SLO Coordinator</td><td>No Value</td><td>
<table>
<tr><th>Date</th><th>Tab</th><th>Part - Field</th><th>Type of Edit</th><th>Edit</th><th>Initiator - Indicate "Y" When Completed or Initiator's Response</th></tr>
<tr><td>4/26/2026</td><td>Learning Outcomes</td><td>CSLO #2</td><td>Required</td><td>Student Learning Outcome must start with a Bloom’s Taxonomy verb. Suggestion: “Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project.”</td><td>Completed</td></tr>
</table>
</td></tr>
<tr><td></td><td>Stage 10: Curriculum Committee</td><td>No Value</td><td>No Value</td></tr>
</table>

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD048T
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Oct 26, 2021 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000320540

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Course Type (CB27)
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
Curriculum Office	Banner Start Term (202122)
Curriculum Office	Banner Division
Curriculum Office	Catalog Term (21-22)
Curriculum Office	5 Year Revision Year (2021)
Curriculum Office	Effective Quarter
Curriculum Office	Effective Year (2021)
Curriculum Office	Course Status Code
Curriculum Office	Banner Department
Curriculum Office	Course Level
Curriculum Office	College Code
Curriculum Office	CTE Status

Section	Changed field
Curriculum Office	Emergency Approval
Curriculum Office	Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)
Curriculum Office	Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)
Curriculum Office	Hours Statement
Curriculum Office	Noncredit Enhanced Funding Indicator
Curriculum Office	In Service Indicator
Curriculum Office	Sports/Physical Education Course Indicator
Curriculum Office	COA Code
Curriculum Office	Fund Code
Curriculum Office	Organization Code
Curriculum Office	Account Code
Curriculum Office	Program Code
Curriculum Office	Percent
Curriculum Office	Print/No Print to Catalog
Req/Adv	Limitation(s) on Enrollment - Other:
Comments	Stage 3: DEI
Comments	Stage 8: SLO Coordinator
Course Justification	Course Justification
CTE Course	Is this a CTE (Career Technical Education) course?
Honors/Non-honors Course	Is this an honors/non-honors course?
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
Cross-listed Course	Is this a cross-listed course?
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

Section	Changed field
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mary Clark Tillman	• Milena Grozeva
	Course ID (CB01A and CB01B)	F/TVD048V	F/TVD048V
	Course Control Number	CCC000290424	CCC000290424
	Course Title (CB02)	Film/Television Production Workshop	Film/Television Production Workshop
	Short Course Title	FILM/TV PRODUCTN WRKSHP	FILM/TV PRODUCTN WRKSHP
	TOP Code (CB03)	0612.20	0612.20 Film Production
	CIP Code	Cinematography and Film/Video Production	50.0602 Cinematography and Film/Video Production
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
!	**Effective Term**	Fall 2022	Fall ~~2022~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational
!	**Course Description**	This course is a production workshop in which the student works independently, or with a crew, to produce a film or video to refine skills in camera, lighting, directing, post-production, and other related skills. The number of units is dependent on the production.	This course is a production workshop in which the student works independently, or with a crew, to produce a film or video to refine skills in camera, lighting, directing, post-production, and other related skills. Upon completion of the course, students will have gained additional practical experience in the areas of pre-production, production, and post-production. Students will improve their technical skills while gaining confidence in executing their artistic vision.
!	**Course Type (CB27)**	No value	• Lower Division
!	**Mode of Delivery**	No value	• Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - FILM/TV

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a CSU transferable undergraduate course. This course allows students a practical opportunity to either stage an advanced, independent film/video production of their choice or continue an ongoing project from another quarter.	This course is intended to meet the requirement of the A.A. degree in Film/TV: Production and serves as a UC and CSU transferable undergraduate course. This course allows students a practical opportunity to either stage an advanced, independent film/video production of their choice or continue an ongoing project from another quarter.

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly F/TV 058V.)	(Formerly F/TV 058V.)

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
!	**Is this a CTE (Career Technical Education) course?**	No value	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
!	**Is this an honors/non-honors course?**	No value	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No value	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a cross-listed course?**	No value	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	In the basic course information, I added language to clarify what students would be able to accomplish upon its successful completion. In the methods of evaluation section, language was added to indicate the availability of choices for students and multiple ways of testing the various diverse learners in the classroom. I also updated the course outline to reflect how the course incorporates students' diverse perspectives and lived experiences. From an equity perspective, textbooks were generally under $50, which is considered a low-cost textbook at De Anza. The current single OERI textbook was deemed not ideal as a resource to students in this course, however, the textbook is not required but recommended instead.
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Examples of Primary Texts and References • Specifications - Assignments • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program**: Film, Television, and Electronic Media for Transfer (In Development) **Award Type**: Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Film/TV: Production **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)
		Associated Program: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Film/TV: Production **Award Type**: Certificate of Achievement-Advanced (COA-A)

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	0	0
	Lecture Hours - Out of Class	0	0
	Laboratory Hours - In Class	12	12
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course In-Class (Contact) per Term	0	0
	Lecture Hours - Course Out-of-Class per Term	0	0
	Laboratory Hours - Course In-Class (Contact) per Term	144	144
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	144	144
	Total - Course Out-of-Class Hours	0	0
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	-	0
	Total Laboratory Hours per Term	144	144
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Discussion of assigned reading In-class exploration of Internet sites Quiz and examination review performed in class Field observation and field trips Collaborative learning and small group exercises Individual consultations	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Discussion of assigned reading In-class exploration of Internet sites Quiz and examination review performed in class Field observation and field trips Collaborative learning and small group exercises Individual consultations
	Assignments	1. Proposal for the final project. 2. Progress review report. 3. Final video project.	1. Proposal for the final project. 2. Progress review report. 3. Final video project.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Critique of proposal for final project based on feasibility and quality of script, treatment, and pre-production pitch materials. 2. Evaluation of student's progress through completing a set of defined production crew tasks. 3. Completion of the assigned production tasks culminating in an in-class screening and critique of the finished film or video that evaluates the quality of the student's contribution. Quality of editing, camera work, directing, and/or producing will be assessed.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Critique of proposal for final project based on feasibility and quality of script, treatment, and pre-production pitch materials. Proposal should reflect student's diverse perspectives or experiences and address inequities and inclusiveness as appropriate. Example assignments are available as resources and discussed in class. 2. Evaluation of student's progress through completing a set of defined production crew tasks. 3. Completion of the assigned production tasks culminating in an in-class screening and critique of the finished film or video that evaluates the quality of the student's contribution. Quality of editing, camera work, directing, and/or producing will be assessed. Example projects are available as resources. Students are able to revise their work based on instructor feedback, peer feedback, or self-evaluation.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • Film or video supplies needed for production **Essential College Facilities:** • Digital video cameras, 16mm motion picture cameras, lighting and sound equipment, editing equipment and facilities	**Essential Student Materials:** • SD card for use with a digital camera **Essential College Facilities:** • Digital video cameras, 16mm motion picture cameras, lighting and sound equipment, editing equipment and facilities

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rea, Peter and David Irving. "Producing and Directing the Short Film and Video." 5th ed. London: Routledge, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Cinematography Beyond Technique: A Story-First Approach to Moving Images **Author** Lazar, Tal **Publisher** Routledge **Date/Edition** 2026/1st **ISBN** 9781041137276 **Title** Directing Actors - 25th Anniversary Edition: Creating Memorable Performances for Film and Television **Author** Weston, Judith **Publisher** Michael Wiese Productions **Date/Edition** 2021/1st **ISBN** 978-1615933211 **Title** The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition **Author** Mercado, Gustavo **Publisher** Focal Press **Date/Edition** 2022/2nd **ISBN** 978-1317673644 **Title** Visual Storytelling for Filmmakers **Author** Brown, Blain **Publisher** Routledge **Date/Edition** 2025/1st **ISBN** 1032414707

Changed	Field	Current Version	Proposed Version
			Title Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen
			Author Katz, Stephen
			Publisher Michael Wiese Productions
			Date/Edition 2019/3rd edition
			ISBN 1615932976

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Jago, Maxim. "Adobe Premiere Pro CC Classroom in a Book." San Francisco: Adobe Press, 2019. **May include, but are not limited to**: No value **Reading List**: Brown, Blain. "Cinematography: Theory and Practice." 3rd ed. London: Routledge, 2016. **May include, but are not limited to**: No value **Reading List**: Brown, Blain. "Motion Picture and Video Lighting." 2nd ed. London: Routledge, 2018. **May include, but are not limited to**: No value **Reading List**: Foust, James, Edward Fink, and Lynne Gross. "Video Production: Disciplines and Techniques." 12th ed. London: Routledge, 2017. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Hurbis-Cherrier, Mick. "Voice and Vision: A Creative Approach to Narrative Filmmaking." 3rd ed. London: Routledge, 2018. **May include, but are not limited to** No value	
		Reading List Hurbis-Cherrier, Mick and Michael Rabiger. "Directing: Film Techniques and Aesthetics." 5th ed. Woburn, Mass.: Focal Press, 2012. **May include, but are not limited to** No value	
		Reading List Long, Ben and Sonja Schenck. "The Digital Filmmaking Handbook." 6th ed. Higham Massachusetts: Charles River Media, Inc., 2017. **May include, but are not limited to** No value	
		Reading List Zettl, Herbert. "Video Basics 8." 8th ed. Boston: Cengage, 2017. **May include, but are not limited to** No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Write a proposal for a film or video production. • Devise a pre-production plan for the production. • Develop and understand crew roles for the selected project. • Develop his/her skill in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). • Complete a professional film or television production.	• Write a proposal for a film or video production which reflects diverse perspectives or experiences. • Devise a pre-production plan for the production. • Develop and understand crew roles for the selected project. • Develop and expand skillset in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). • Complete a professional film or digital video production.
❗	**CSLOs**	**CSLOs**: Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. **Expected SLO Performance**: 0.0	**CSLOs**: Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. **Expected SLO Performance**: 0.0
		CSLOs: Work collaboratively with a film/video crew to produce a finished project. **Expected SLO Performance**: 0.0	**CSLOs**: Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project. **Expected SLO Performance**: 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Write a proposal for a film or video production. 1. Researching the idea 2. Writing the treatment 3. Writing and revising the script 4. Pitching a concept 2. Devise a pre-production plan for the production. 1. Logistics of production: budgets, scheduling 2. Casting 3. Location scouting 4. Storyboarding and shot pre-visualization 3. Develop and understand crew roles for the selected project. 1. Different crew positions and their responsibilities 2. Methods of creative collaboration and communication 3. Set procedures and etiquette 4. Develop his/her skill in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). 1. Defining the production area of interest and how it will be demonstrated in the project 2. Intermediate study and application of the chosen production area throughout the filming process 5. Complete a professional film or television production. 1. Developing a full post-production plan through completion and distribution 2. Constructing a festival and marketing plan	1. Write a proposal for a film or video production which reflects diverse perspectives or experiences. 1. Researching the idea 2. Writing the treatment 3. Writing and revising the script 4. Pitching a concept 2. Devise a pre-production plan for the production. 1. Logistics of production: budgets, scheduling 2. Casting 3. Location scouting 4. Storyboarding and shot pre-visualization 3. Develop and understand crew roles for the selected project. 1. Different crew positions and their responsibilities 2. Methods of creative collaboration and communication 3. Set procedures and etiquette 4. Develop and expand skillset in a designated area of filmmaking or television production (ie: directing, camera operation, lighting techniques, sound design, nonlinear editing). 1. Define the production area of interest and how it will be demonstrated in the project 2. Examine and apply the chosen production area throughout the filming process 5. Complete a professional film or digital video production. 1. Develop a full post-production plan through completion and distribution 2. Construct a festival and exhibition plan
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Curriculum Office

Changed	Questions	Current Version	Proposed Version
!	**Banner Start Term (202122)**	202322	No Value
!	**Banner Division**	2CA	No Value
!	**Catalog Term (21-22)**	22-23	No Value
!	**5 Year Revision Year (2021)**	2020	No Value
!	**Effective Quarter**	Fall	No Value
!	**Effective Year (2021)**	2022	No Value
	Sort ID (00 < 10; 0 < 100)	F/TV 048V	F/TV 048V
	Course Status	Non-substantial	Non-substantial
!	**Course Status Code**	A	No Value
!	**Banner Department**	F/TV	No Value
!	**Course Level**	DU	No Value
!	**College Code**	DA	No Value
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	Related Child	Related Child
	Cross-Listed/Related Course ID's	F/TV D048S	F/TV D048S
!	**CTE Status**	Yes	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
!	**Emergency Approval**	No	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)**	N	No Value
❗	**Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)**	N	No Value
❗	**Hours Statement**	Lab Hrs: 36.00 - 144.00 Out of Class Hrs: 0.00 Total Student Learning Hrs: 36.00 - 144.00	No Value
❗	**Noncredit Enhanced Funding Indicator**	N	No Value
❗	**In Service Indicator**	N	No Value
❗	**Sports/Physical Education Course Indicator**	N	No Value
❗	**COA Code**	C	No Value
❗	**Fund Code**	114000	No Value
❗	**Organization Code**	231011	No Value
❗	**Account Code**	1320	No Value
❗	**Program Code**	060420	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Percent**	100	No Value
	Curriculum Office Notes	• Course number change only appr. 10/26/21 (effect. F22).-mkct	• Course number change only appr. 10/26/21 (effect. F22).-mkct
❗	**Print/No Print to Catalog**	Yes	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	F/TV D020.	F/TV D020.
	Corequisite(s):	No Value	No Value
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
❗	**Limitation(s) on Enrollment - Other:**	(Not open to students with credit in F/TV D048S, F/TV D048T or F/TV D048U.)	(Not open to students with credit in F/TV D048S or F/TV D048T.)
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			03/18/2026	Specifications	Examples of Primary Texts and References	Suggested	Doe examples of primary texts and references meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.), and do they reflect diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If yes, let me know in the initiator response box.	Yes, the choices of textbooks reflect diverse voices and perspectives and are current. The "Directing Actors" book is a seminal textbook widely taught in film programs across the nation and is also written by a woman.

Changed	Questions	Current Version	Proposed Version				
			03/18/2026	Specifications	Assignments	Suggested	Consider minor revisions to provide a bit more detail on these assignments (what form(s) does the proposal take or the report take, etc). Also -- looking at the methods of evaluation -- it looks like students have a fair bit of choice in topic selection. Consider making this a bit clearer for the relevant assignments. If not appropriate, let me know in the initiator response box.	The proposal encompasses research of the idea, writing a treatment and a script, as well as pitching the concept/proposal. These elements are outlined as numbers under the assignment portion.
			03/18/2026	Outline	Course Outline	Suggested	Consider minor revisions to reflect on diverse perspectives and/or experiences, inequities, racism, or other barriers to inclusion specific to the course subject if appropriate. If not appropriate, just let me know in the initiator response box.	I updated the course objectives and expanded the description of the methods of evaluation to include the suggestion about diverse perspectives.

<table>
<tr><th>Changed</th><th>Questions</th><th>Current Version</th><th>Proposed Version</th></tr>
<tr><td></td><td>Stage 4: Articulation Officer</td><td>No Value</td><td>No Value</td></tr>
<tr><td></td><td>Stage 5: De Anza General Education</td><td>No Value</td><td>No Value</td></tr>
<tr><td></td><td>Stage 6: Content Review Matrix Liaison</td><td>No Value</td><td>No Value</td></tr>
<tr><td></td><td>Stage 7: Dean of Online Learning</td><td>No Value</td><td>No Value</td></tr>
<tr><td>!</td><td>Stage 8: SLO Coordinator</td><td>No Value</td><td>
<table>
<tr><th>Date</th><th>Tab</th><th>Part - Field</th><th>Type of Edit</th><th>Edit</th><th>Initiator - Indicate "Y" When Completed or Initiator's Response</th></tr>
<tr><td>4/26/2026</td><td>Learning Outcomes</td><td>CSLO #2</td><td>Required</td><td>Student Learning Outcome must start with a Bloom’s Taxonomy verb. Suggestion: “Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project.”</td><td>Completed</td></tr>
</table>
</td></tr>
<tr><td></td><td>Stage 10: Curriculum Committee</td><td>No Value</td><td>No Value</td></tr>
</table>

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD048V
	Distance Education Approved	No

Changed	Field	Current Version
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Oct 26, 2021 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000290424

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
CTE Course	Is this a CTE (Career Technical Education) course?
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Tech Support	• Rachel Silveria • Grozeva, Milena
	Course ID (CB01A and CB01B)	F/TVD057A	F/TVD057A
	Course Control Number	CCC000294502	CCC000294502
	Course Title (CB02)	Documentary Production Fundamentals I	Documentary Production Fundamentals I
	Short Course Title	DOCUMENTARY PROD FUNDAMENT I	DOCUMENTARY PROD FUNDAMENT I
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational
❗	**Course Description**	This course will cover the nonfiction concepts, principles, and techniques as related to the production of a documentary video. The historical roots in nonfiction film and television with an emphasis on production work in documentary formats will be examined.	This course covers the nonfiction concepts, principles, and techniques related to the production of a documentary video. You will examine the historical roots of nonfiction film and television through global perspectives, with an emphasis on production work in documentary formats. This inclusive and accessible curriculum focuses on your own unique storytelling.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	• Online	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Mass Communication

Changed	Field	Current Version	Proposed Version
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degree and certificates in Film/TV: Production and is a CSU transferable undergraduate course. This course meets student demand in the area of nonfiction and documentary production. Skills learned in this course will include research, preproduction, interviewing, camera, editing, and aesthetics specifically related to nonfiction work.	This course is intended to meet the requirement of the A.A. degree and certificates in Film/TV: Production and is a CSU transferable undergraduate course. This course meets student demand in the area of nonfiction and documentary production. Skills learned in this course will include research, preproduction, interviewing, camera, editing, and aesthetics specifically related to nonfiction work.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
!	**Is this a CTE (Career Technical Education) course?**	No	~~No~~ Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
!	**Please check all areas in the COR that address DEI.**	No value	• Outline - Course Outline • Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation
	Please summarize the ways in which your course includes DEI.	No value	.This course utilizes varied instructional methods and Universal Design for Learning principles to provide multiple means of representation. The curriculum integrates peer review and iterative feedback to support student success in an inclusive environment

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.

Changed	Field	Current Version	Proposed Version
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	No

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement (COA)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement (COA)

Changed	Field	Current Version	Proposed Version
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to CSU only	Transferable to CSU only
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	3.5	3.5
	Lecture Hours - Out of Class	7	7
	Laboratory Hours - In Class	1.5	1.5
	Laboratory Hours - Out of Class	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	42	42
	Lecture Hours - Course Out-of-Class per Term	84	84
	Laboratory Hours - Course In-Class (Contact) per Term	18	18
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0

Changed	Field	Current Version	Proposed Version
	Total - Course In-Class (Contact) Hours	60	60
	Total - Course Out-of-Class Hours	84	84
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐

Changed	Field	Current Version	Proposed Version
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	126	126
	Total Laboratory Hours per Term	18	18
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Multi-modal lectures and visual aids incorporating diverse perspectives Discussion of assigned readings from inclusive and varied sources Collaborative problem solving and peer-to-peer instruction In-class exploration of Open Educational Resources (OER) and digital archives Formative quiz and examination review performed in class Scaffolded homework and extended projects with iterative feedback Guest speakers representing diverse industry backgrounds and perspectives Collaborative learning and small group exercises Inclusive team-based collaborative projects
❗	**Assignments**	1. Assigned weekly reading from primary texts. 2. Written proposal package for documentary video project: including concept, treatment, and production schedule. 3. Edited documentary projects. 4. Weekly shooting exercises on assigned topics.	1. Assigned weekly reading from primary texts authored by a diverse range of practitioners. 2. Written proposal package for documentary video project: including concept, treatment, and production schedule. 3. Edited documentary projects developed through peer workshops and iterative feedback. 4. Weekly shooting exercises on assigned topics utilizing accessible equipment and techniques.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Final exam based on assigned reading, in class discussions, and lecture topics that demonstrates analysis of concepts learned in the course 2. Evaluation of written and in-class presentation of documentary proposal based on pre-production tasks completed, project research, and ability to articulate the story the student is telling 3. Evaluation and critique of weekly video assignments demonstrating application of documentary directing, lighting, camera, editing, and sound techniques	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Final exam and cumulative assessments based on assigned readings, inclusive discussions, and lecture topics that allow for multiple modes of demonstrating analysis of concepts learned in the course. 2. Evaluation of written and in-class presentation of documentary proposal based on pre-production tasks completed, project research, and ability to articulate the story the student is telling, using transparent rubrics that prioritize relevant research and the student's ability to articulate an authentic narrative voice. 3. Evaluation and critique of weekly video assignments emphasizing iterative growth and demonstrating the application of documentary directing, lighting, camera, editing, and sound techniques across diverse creative contexts.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • Video recording media, cameras, lighting, sound gear, and additional supplies needed for individual projects **Essential College Facilities:** • Nonlinear editing facilities, sound editing facilities	**Essential Student Materials:** • Video recording media and additional supplies needed for individual projects **Essential College Facilities:** • Nonlinear editing facilities, video, and sound equipment

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rabiger, Michael. "Directing the Documentary." 6th ed. Woburn, Mass.: Focal Press, 2014. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Directing the Documentary **Author** Rabiger, Michael and Hermann, Courtney **Publisher** Routledge **Date/Edition** 2020 / 7th Edition **ISBN** 978-0367235574 **Title** Documentary Storytelling: Creative Nonfiction on Screen **Author** Bernard, Sheila Curran **Publisher** Routledge **Date/Edition** 2022 / 5th Edition **ISBN** 978-0367499112 **Title** Radical Reality: Documentary Storytelling and the Global Fight for Social Justice **Author** Caty Borum and David Conrad-Pérez **Publisher** Oxford University Press **Date/Edition** 2025 / 1st Edition **ISBN** 978-0197604267 **Title** The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production **Author** Artis, Anthony Q. **Publisher** Routledge **Date/Edition** 2020 / 2nd Edition

Changed	Field	Current Version	Proposed Version
			ISBN 978-1138357457
			Title Documentary Storytelling: Creative Nonfiction on Screen **Author** Bernard, Sheila Curran **Publisher** Routledge **Date/Edition** 2022 / 5th Edition **ISBN** 978-1032267296
			Title A New History of Documentary Film **Author** McLane, Betsy A. **Publisher** Bloomsbury Academic **Date/Edition** 2023 / 3rd Edition **ISBN** 978-1501385155
			Title Introduction to Documentary **Author** Nichols, Bill and Baron, Jaimie **Publisher** Indiana University Press **Date/Edition** 2024 / 4th Edition **ISBN** 978-0253070159
			Title The Documentary Filmmaker's Roadmap: A Practical Guide to Planning, Production and Distribution **Author** Trump, Maxine **Publisher** Routledge **Date/Edition** 2018 / 1st Edition

Changed	Field	Current Version	Proposed Version
			ISBN 978-1138671157
			Title The Act of Documenting: Documentary Film in the 21st Century **Author** Winston, Brian; Vanstone, Gail; and Wang, Chi **Publisher** Bloomsbury Academic **Date/Edition** 2017 / 1st Edition **ISBN** 978-1501309144

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Artis, Anthony Q. "The Shut Up and Shoot Documentary Guide: A Down and Dirty DV Production." 2nd edition. New York: Routledge, 2014. **May include, but are not limited to**: No value **Reading List**: Bernard, Sheila Curran. "Documentary Storytelling: Creative Nonfiction on Screen." 4th Edition. Routledge, 2015. **May include, but are not limited to**: No value **Reading List**: Bruzzi, Stella. "New Documentary." 2nd ed. London: Routledge, 2006. **May include, but are not limited to**: No value **Reading List**: Dancyger, Ken. "The Technique of Film and Video Editing." 6th Edition. Routledge, 2018.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Honthaner, Eve Light. "The Complete Film Production Handbook," 4th ed. Woburn, Mass.: Focal Press, 2010.	
		May include, but are not limited to No value	
		Reading List Long, Ben and Sonja Schenck. "The Digital Filmmaking Handbook." 6th ed. Routledge, 2017.	
		May include, but are not limited to No value	
		Reading List McLane, Betsy A. "A New History of Documentary Film." 2nd Edition, Continuum, 2012.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Nichols, Bill. "Introduction to Documentary." 3rd Edition, Bloomington: Indiana University Press, 2017.	
		May include, but are not limited to No value	
		Reading List Rosenthal, Alan. "Writing, Directing, and Producing Documentary Films and Videos." 5th ed. Carbondale: Southern Illinois University Press, 2015.	
		May include, but are not limited to No value	
		Reading List Rosenthal, Alan and John Corner, ed. "New Challenges for Documentary." 2nd ed. Manchester: Manchester University Press, 2005.	
		May include, but are not limited to No value	
		Reading List Stubbs, Liz. "Documentary Filmmakers Speak." New York: Allworth Press, 2002.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Trump, Maxine. "The Documentary Filmmaker's Roadmap: A Practical Guide to Planning, Production and Distribution." 1st Edition. Routledge, 2018.	
		May include, but are not limited to No value	
		Reading List Winston, Brian and Vanstone, Gail and Chi Wang. "The Act of Documenting: Documentary Film in the 21st Century." Bloomsbury Academic, 2017.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Recognize, examine, and identify historical roots of nonfiction film and television in a global context. • Recognize and identify the varieties of documentary nonfiction film and television. • Organize a nonfiction production from concept to preparation for shooting. • Practice aspects of nonfiction video production, including camera, sound, editing, interviewing, writing narration, and direction.	• Recognize, examine, and identify historical roots of nonfiction film and television in a global context. • Recognize and identify the varieties of documentary nonfiction film and television. • Organize a nonfiction production from concept to preparation for shooting. • Practice aspects of nonfiction video production, including camera, sound, editing, interviewing, writing narration, and direction.
	CSLOs	**CSLOs** Research and write a proposal for a documentary production. **Expected SLO Performance** 0.0	**CSLOs** Research and write a proposal for a documentary production. **Expected SLO Performance** 0.0
		CSLOs Demonstrate and apply interviewing techniques in a documentary shoot with proper lighting and sound recording. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply interviewing techniques in a documentary shoot with proper lighting and sound recording. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Recognize, examine, and identify historical roots of nonfiction film and television in a global context. 1. The American romantic tradition of Robert Flaherty. 2. The early Soviet cinema tradition of Dziga Vertov. 3. The newsreel and the propaganda film. 4. The British documentary tradition. 5. The early American documentary tradition. 6. The early television documentaries of the 1950s. 7. Cinema Verite and Direct Cinema. 8. The modern documentary. 2. Recognize and identify the varieties of documentary nonfiction film and television. 1. The event-centered documentary. 2. The process and journey documentary. 3. The personal documentary. 4. Reality television and its influence on the form. 3. Organize a nonfiction production from concept to preparation for shooting. 1. The research process including pre-interviews. 2. The documentary treatment. 3. The preparation to shoot. 4. Equipment selection. 5. Developing the crew. 4. Practice aspects of nonfiction video production, including camera, sound, editing, interviewing, writing narration, and direction. 1. Camera techniques for documentary shooting. 2. Directing the crew. 3. Interviewing skills. 4. Post-production video and audio editing. 5. Narration and voice-over: writing, recording, and directing talent. 6. Graphics and titles. 7. Location sound recording.	1. Recognize, examine, and identify historical roots of nonfiction film and television in a global context. 1. The American romantic tradition of Robert Flaherty. 2. The early Soviet cinema tradition of Dziga Vertov. 3. The newsreel and the propaganda film. 4. The British and European documentary traditions. 5. Third Cinema and global documentary movements. 6. The contribution of women and underrepresented voices in early nonfiction. 7. Cinema Verite, Direct Cinema, and Indigenous self-representation. 8. Documentary as a tool for social justice and civil rights. 2. Recognize and identify the varieties of documentary nonfiction film and television. 1. The event-centered and observational documentary. 2. The personal and auto-ethnographic documentary. 3. The activist and social impact documentary. 4. Collaborative and participatory documentary models. 5. Reality television and its influence on the form. 3. Organize a nonfiction production from concept to preparation for shooting. 1. The research process including pre-interviews. 2. Ethics of representation and filmmaker-subject power dynamics. 3. The documentary treatment and social impact strategy. 4. Accessible equipment selection and inclusive crew development. 4. Practice aspects of nonfiction video production, including camera, sound, editing, interviewing, writing narration, and direction.

Changed	Field	Current Version	Proposed Version
		8. Lighting for interviews. 9. Use of still photographs and archival footage.	1. Camera techniques for documentary shooting. 2. Directing the crew. 3. Ethical and trauma-informed interviewing skills. 4. Lighting for interviews, including diverse skin tones. 5. Post-production video and audio editing. 6. Narration and voice-over: writing, recording, and directing talent. 7. Graphics and titles. 8. Use of still photographs and archival footage. 9. Location sound recording.
	Lab Component in this Course	Yes	Yes
	Lab Outline	1. Interviewing Skills and Tips 2. Camera Operation for Interviews and B-Roll 3. Documentary Editing Techniques 4. Balancing Documentary Sound Elements 5. Lighting for Interviews 6. Sound Recording in Documentary Shooting	1. Interviewing Skills and Tips 2. Camera Operation for Interviews and B-Roll 3. Documentary Editing Techniques 4. Balancing Documentary Sound Elements 5. Lighting for Interviews 6. Sound Recording in Documentary Shooting

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	F/TV D020.	F/TV D020.
	Corequisite(s):	No Value	No Value
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 057A	F/TV 057A
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	CTE	CTE

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Course title change appr. 6/4/24 (effect. F25).-mkct	• Course title change appr. 6/4/24 (effect. F25).-mkct

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
!	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			04/27/2026	Basic Course Information	Course Description	Suggested	Consider revisions to use welcoming, student-centered language and minimize the use of impersonal, course-centered language, and to describe the knowledge, skills, and abilities students will gain upon the completion of the course. Consider noting the ways in which different aspects of the COR address DEI -- for example, its use of varied instructional methods to promote multiple means of representation in keeping with universal design, and the way it builds in peer review and iterative feedback.	
			4/27/2026	Basic Course Information	DEI Review Box	Suggested		

Changed	Questions	Current Version	Proposed Version				
						Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.	This course is Zero Textbook Cost (ZTC). Students are not required to purchase any primary texts or materials. All instructional readings are provided for free through Canvas.
		04/27/2026	Specifications	Examples of Primary Texts and References	Required		

Changed	Questions	Current Version	Proposed Version			
			04/27/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.

Changed	Questions	Current Version	Proposed Version	
				Thanks for this list of assignments. Do assignments do one or more of the following: (1) Provides choices in how students demonstrate proficiency; (2) Encourage students to
			04/27/2026 SpecificationsAssignmentsSuggested	connect course content to their own life, background, and experiences? If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.

Changed	Questions	Current Version	Proposed Version			
			04/27/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's fine, just let me know in the Initiator response box.
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/5/26	Basic Course Information	Proposed Details - Attachments	Required	Please upload your Online Course Delivery form as a .pdf file in the attachments since Online is listed as a mode of delivery. The Hybrid form is correct.	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD057A
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Jun 4, 2024 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM

Changed	Field	Current Version
	Course Control Number	CCC000294502

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Comments	Stage 3: DEI
Comments	Stage 6: Content Review Matrix Liaison
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Tech Support	• Rachel Silveria • Grozeva, Milena

Changed	Field	Current Version	Proposed Version
	Course ID (CB01A and CB01B)	F/TVD057B	F/TVD057B
	Course Control Number	CCC000342757	CCC000342757
	Course Title (CB02)	Documentary Production Fundamentals II	Documentary Production Fundamentals II
	Short Course Title	DOCUMENTARY PROD FUNDAMENT II	DOCUMENTARY PROD FUNDAMENT II
	TOP Code (CB03)	0604.20	0604.20 Television (including combined TV/film/video)
	CIP Code	Radio and Television	09.0701 Radio and Television
	Department	F/TV - Film and TV Prod.	F/TV - Film and TV Prod.
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	B - Advanced Occupational	B - Advanced Occupational
!	**Course Description**	This course covers advanced techniques in nonfiction film and television, including cinematography, sound, lighting, postproduction editing, and directing. An analysis of the modern film and television documentary with an emphasis on production of a completed documentary video will also be included.	This course covers advanced techniques in nonfiction film and television, including cinematography, sound, lighting, postproduction editing, and directing. You will analyze the modern film and television documentary through global perspectives, with an emphasis on the production of a completed video project. This inclusive and accessible curriculum focuses on applying professional workflows to your own unique storytelling.
	Course Type (CB27)	• Lower Division	• Lower Division
	Mode of Delivery	• Online	• Online

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Mass Communication
	Discipline 2	No value	No value

Changed	Field	Current Version	Proposed Version
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - FILM/TV

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is intended to meet the requirement of the A.A. degrees and certificates in Film/TV: Production and serves as a CSU transferable undergraduate course. This course meets student demand in the area of nonfiction and documentary production. Advanced skills are built progressively to culminate in a nonfiction production.	This course is intended to meet the requirement of the A.A. degrees and certificates in Film/TV: Production and serves as a CSU transferable undergraduate course. This course meets student demand in the area of nonfiction and documentary production. Advanced skills are built progressively to culminate in a nonfiction production.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	Yes	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	.This course highlights global perspectives and underrepresented voices. Utilizing Universal Design, it emphasizes the ethics of representation, lighting for diverse skin tones, and iterative feedback to ensure an inclusive, accessible environment for all student storytellers.
!	**Please check all areas in the COR that address DEI.**	No value	• Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline • Basic Course Information - Course Description

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0

Changed	Field	Current Version	Proposed Version
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	No

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree	**Associated Program** Film, Television, and Electronic Media for Transfer (In Development) **Award Type** Associate in Science for Transfer (A.S.-T.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Production **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Film/TV: Production **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to CSU only	Transferable to CSU only
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	3.5	3.5
	Lecture Hours - Out of Class	7	7
	Laboratory Hours - In Class	1.5	1.5
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	42	42
	Lecture Hours - Course Out-of-Class per Term	84	84
	Laboratory Hours - Course In-Class (Contact) per Term	18	18

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	60	60
	Total - Course Out-of-Class Hours	84	84
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.

Changed	Field	Current Version	Proposed Version
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	126	126
	Total Laboratory Hours per Term	18	18
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class exploration of Internet sites Quiz and examination review performed in class Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Multi-modal lectures and visual aids incorporating diverse perspectives Discussion of assigned readings from inclusive and varied sources Collaborative problem solving and peer-to-peer instruction In-class exploration of Open Educational Resources (OER) and digital archives Formative quiz and examination review performed in class Scaffolded homework and extended projects with iterative feedback Guest speakers representing diverse industry backgrounds and perspectives Collaborative learning and small group exercises Inclusive team-based collaborative projects

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Readings from text 2. Writing the funding proposal 3. Documentary Project Pitch 4. Edited Documentary Project	1. Assigned weekly reading from primary texts authored by a diverse range of practitioners. 2. Written proposal package for documentary video project: including concept, treatment, and production schedule. 3. Long-form documentary projects developed through peer workshops and iterative feedback. 4. Weekly shooting exercises on assigned topics utilizing accessible equipment and techniques.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Final exam based on assigned reading, in class discussions, and lecture topics that demonstrates analysis of concepts learned in the course 2. Evaluation of written documentary funding proposal based on feasibility, completion of research, and quality of pre-production preparations such as schedules and budgets 3. Final documentary project pitch presentation to class to assess student's ability to communicate their idea and details of production coherently and effectively to an audience 4. Screening of raw footage, rough cuts, and completed documentary in class to assess the student's progress and development of storytelling in editing through various stages of the post-	**Methods of Evaluation** 1. Final exam and cumulative assessments based on assigned readings, inclusive discussions, and lecture topics that allow for multiple modes of demonstrating analysis of concepts learned in the course. 2. Evaluation of written and in-class presentation of documentary proposal based on pre-production tasks completed, project research, and ability to articulate the story the student is telling, using transparent rubrics that prioritize relevant research and the student’s ability to articulate an authentic narrative voice. 3. Evaluation and critique of weekly video assignments emphasizing iterative growth and demonstrating the application of documentary directing, lighting, camera, editing, and sound techniques across diverse creative contexts.

Changed	Field	Current Version	Proposed Version
		production process	
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • Video recording media, cameras, lighting, sound gear, and additional supplies needed for individual projects **Essential College Facilities:** • Nonlinear editing facilities, sound editing facilities	**Essential Student Materials:** • Video recording media, cameras, lighting, sound gear, and additional supplies needed for individual projects **Essential College Facilities:** • Nonlinear editing facilities, sound editing facilities

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rabiger, Michael. "Directing the Documentary." 6th Edition. Focal Press, 2014. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Directing the Documentary **Author** Rabiger, Michael and Hermann, Courtney **Publisher** Routledge **Date/Edition** 2020 / 7th Edition **ISBN** 978-0367235574 **Title** Documentary Storytelling: Creative Nonfiction on Screen **Author** Bernard, Sheila Curran **Publisher** Routledge **Date/Edition** 2022 / 5th Edition **ISBN** 978-0367499112 **Title** Radical Reality: Documentary Storytelling and the Global Fight for Social Justice **Author** Caty Borum and David Conrad-Pérez **Publisher** Oxford University Press **Date/Edition** 2025 / 1st Edition **ISBN** 978-0197604267 **Title** The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production **Author** Artis, Anthony Q. **Publisher** Routledge **Date/Edition** 2020 / 2nd Edition

Changed	Field	Current Version	Proposed Version
			ISBN 978-1138357457
			Title Documentary Storytelling: Creative Nonfiction on Screen **Author** Bernard, Sheila Curran **Publisher** Routledge **Date/Edition** 2022 / 5th Edition **ISBN** 978-1032267296
			Title A New History of Documentary Film **Author** McLane, Betsy A. **Publisher** Bloomsbury Academic **Date/Edition** 2023 / 3rd Edition **ISBN** 978-1501385155
			Title Introduction to Documentary **Author** Nichols, Bill and Baron, Jaimie **Publisher** Indiana University Press **Date/Edition** 2024 / 4th Edition **ISBN** 978-0253070159
			Title The Documentary Filmmaker's Roadmap: A Practical Guide to Planning, Production and Distribution **Author** Trump, Maxine **Publisher** Routledge **Date/Edition** 2018 / 1st Edition

Changed	Field	Current Version	Proposed Version
			ISBN 978-1138671157
			Title The Act of Documenting: Documentary Film in the 21st Century
			Author Winston, Brian; Vanstone, Gail; and Wang, Chi
			Publisher Bloomsbury Academic
			Date/Edition 2017 / 1st Edition
			ISBN 978-1501309144

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Artis, Anthony Q. "The Shut Up and Shoot Documentary Guide: A Down and Dirty DV Production." 2nd Edition. Routledge, 2014. **May include, but are not limited to**: No value **Reading List**: Bernard, Sheila. "Documentary Storytelling: Creative Nonfiction on Screen." 4th Edition. Routledge, 2015. **May include, but are not limited to**: No value **Reading List**: Bruzzi, Stella. "New Documentary." 2nd ed. London: Routledge, 2006. **May include, but are not limited to**: No value **Reading List**: Dancyger, Ken. "The Technique of Film and Video Editing." 6th Edition. Routledge, 2018.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Honthaner, Eve Light. "The Complete Film Production Handbook," 4th ed. Woburn, Mass.: Focal Press, 2010.	
		May include, but are not limited to No value	
		Reading List Kilborn, Richard and John Izod. "Confronting Reality: An Introduction to Television Documentary." Manchester: Manchester University Press, 1997.	
		May include, but are not limited to No value	
		Reading List Klotman, Phyllis R. and Janet K. Cutler, ed. "Struggles for Representation: African American Documentary Film and Video." Bloomington: Indiana University Press, 1999.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: MacDougall, David. "Transcultural Cinema." Princeton: Princeton University Press, 1998. **May include, but are not limited to**: No value	
		Reading List: Nichols, Bill. "Representing Reality: Issues and Concepts in Documentary." Bloomington, IN: Indiana University Press, 1992. **May include, but are not limited to**: No value	
		Reading List: Ouellette, Laurie. "A Companion to Reality Television." 1st Edition. Wiley-Blackwell, 2016. **May include, but are not limited to**: No value	
		Reading List: Renov, Michael, ed. "Theorizing Documentary." London: Routledge, 1993. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List Stubbs, Liz. "Documentary Filmmakers Speak." New York: Allworth Press, 2002. **May include, but are not limited to** No value	
		Reading List Trump, Maxine. "The Documentary Filmmaker's Roadmap: A Practical Guide to Planning, Production and Distribution." 1st Edition. Routledge, 2018. **May include, but are not limited to** No value	
		Reading List Waldman, Diane and Janet Walker. "Feminism & Documentary." Minneapolis: University of Minnesota Press, 1999. **May include, but are not limited to** No value	
		Reading List Winston, Brian. "Lies, Damn Lies and Documentaries." London: British Film Institute, 2000.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Winston, Brian and Vanstone, Gail and Chi Wang. "The Act of Documenting: Documentary Film in the 21st Century." Bloomsbury Academic, 2017.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Produce, direct and edit a documentary video from inception to finish. • Practice advanced techniques of nonfiction video production, including camera, lighting, sound, interviewing, editing, and direction. • Distinguish and analyze different documentary story approaches. • Explain methods for securing funding and distribution of a nonfiction program. • Recognize ethical issues arising from documentary theory and production.	• Analyze and evaluate historical roots of nonfiction film and television in a global context. • Analyze and apply the varieties of documentary nonfiction film and television. • Manage a nonfiction production from concept through advanced preparation. • Master aspects of nonfiction video production, including camera, sound, editing, interviewing, writing, and direction.

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Research and write a proposal and shooting plan for a documentary production. **Expected SLO Performance** 0.0	**CSLOs** Research and write a proposal and shooting plan for a documentary production. **Expected SLO Performance** 0.0
		CSLOs Apply advanced production techniques in the completion of a documentary project. **Expected SLO Performance** 0.0	**CSLOs** Apply advanced production techniques in the completion of a documentary project. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Produce, direct and edit a documentary video from inception to finish. 1. Production scheduling, releases, and research 2. Directing non-actors and crew 3. Interviewing: on camera and for research 4. Camera, sound, and lighting for documentary 5. Archival research and acquisition 6. Casting and directing the narrator 7. Documentary editing techniques 8. Graphics and titles 2. Practice advanced techniques of nonfiction video production, including camera, lighting, sound, interviewing, editing, and direction. 1. Cinematography 2. Lighting 3. Sound recording 4. Interviewing 5. Transcribing and organizing footage for a paper edit 6. Animation of photos and graphics 7. Editing interview and b-roll footage 8. Audio soundtrack editing and mixing 3. Distinguish and analyze different documentary story approaches. 1. Poetic 2. Expository 3. Observational 4. Participatory 5. Reflexive 6. Performative 4. Explain methods for securing funding and distribution of a nonfiction program. 1. Funding resources and organizations, online fundraising 2. Writing funding proposals 3. Preparing sample reels 4. Pitching the documentary project	1. Analyze and evaluate historical roots of nonfiction film and television in a global context. 1. Contemporary legacy of American romantic and Soviet traditions. 2. Modern newsreel and propaganda styles. 3. British and European documentary traditions. 4. Global movements and Third Cinema. 5. The ongoing impact of women and underrepresented voices. 6. Cinema Verite, Direct Cinema, and Indigenous representation. 7. Documentary for social justice and civil rights. 2. Analyze and apply the varieties of documentary nonfiction film and television. 1. Event-centered and observational documentary. 2. Personal and auto-ethnographic documentary. 3. Activist and social impact documentary. 4. Collaborative and participatory models. 5. Reality television and its influence. 3. Manage a nonfiction production from concept through advanced preparation. 1. Advanced research and pre-interviews. 2. Complex ethics of representation and power dynamics. 3. Advanced documentary treatment and impact strategy. 4. Professional equipment and inclusive crew development. 4. Master aspects of nonfiction video production, including camera, sound, editing, interviewing, writing, and direction. 1. Advanced camera techniques for documentary. 2. Professional crew direction.

Changed	Field	Current Version	Proposed Version
		5. Publicity and promotion of non-fiction programs 6. Exhibition and distribution of non-fiction programs 5. Recognize ethical issues arising from documentary theory and production. 1. Representation of subjects 2. Quality and accuracy of evidence 3. Point of view 4. Fairness 5. Right of privacy 6. Exploitation and audience voyeurism 7. Legitimacy of various documentary forms and conventions 8. Cultural diversity	3. Refined ethical and trauma-informed interviewing. 4. Advanced lighting for diverse skin tones. 5. Advanced post-production and audio editing. 6. Narration: writing, recording, and directing. 7. Graphics, titles, and archival media. 8. Professional location sound recording.
	Lab Component in this Course	Yes	Yes
	Lab Outline	1. Interviewing Techniques for Camera and Research 2. Directing the Voice-over/Narrator 3. Camera for Interviews and Action 4. Lighting for Documentary 5. Sound Recording for Nonfiction 6. Combining the Elements in Documentary Editing 7. Multilayer Audio Editing	1. Interviewing Techniques for Camera and Research 2. Directing the Voice-over/Narrator 3. Camera for Interviews and Action 4. Lighting for Documentary 5. Sound Recording for Nonfiction 6. Combining the Elements in Documentary Editing 7. Multilayer Audio Editing

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	F/TV D057A	F/TV D057A
	Corequisite(s):	No Value	No Value
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	F/TV 057B	F/TV 057B
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	CTE	CTE

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Course title change appr. 6/4/24 (effect. F25).-mkct	• Course title change appr. 6/4/24 (effect. F25).-mkct

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
!	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			04/28/2026	Basic Course Information	Course Description	Suggested	Consider revisions to use welcoming, student-centered language and minimize the use of impersonal, course-centered language, and describe the knowledge, skills, and abilities students will gain upon the completion of the course. Consider noting the ways in which different aspects of the COR address DEI -- for example, its use of varied instructional methods to promote multiple means of representation in keeping with universal design, and the way it builds in peer review and iterative feedback.	
			04/28/2026	Basic Course Information	DEI Review Box	Suggested		

Changed	Questions	Current Version	Proposed Version			
			04/28/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Areare there representative OER options? T**he methods of instruction mention: "In-class exploration of Open Educational Resources (OER) and digital archives", which is great!** Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator	This course is Zero Textbook Cost (ZTC). Students are not required to purchase any primary texts or materials. All instructional readings are provided for free through Canvas.

Changed	Questions	Current Version	Proposed Version			
						response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.
		04/28/2026	Specifications	Examples of Primary Texts and References	Suggested	

Changed	Questions	Current Version	Proposed Version	
				Thanks for this list of assignments. Do assignments do one or more of the following: (1) Provides choices in how students demonstrate proficiency; (2) Encourage students to
			04/28/2026 SpecificationsAssignmentsSuggested	connect course content to their own life, background, and experiences? If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.

Changed	Questions	Current Version	Proposed Version			
			04/28/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's fine, just let me know in the Initiator response box.
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				

Changed	Questions	Current Version	Proposed Version					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Req/Adv	Corequisite	Required	please remove (a course is not a corequisite of itself)	Y
			5/4/26	Matrix	G	Required	the entries in the left hand column need to come from the course objectives, these can be found in the Learning Outcomes tab Please indicate where the information in the right hand column can be found in eLumen (this information should come from the Assignments, Methods of Evaluation and.or the Course Outline)	Y Columns on the left are now all course objectives from F/TV 57A. Columns on the right are now all from the Course Outline for F/TV 57B.
	Stage 7: Dean of Online Learning	No Value	No Value					
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	F/TVD057B

Changed	Field	Current Version
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Jun 4, 2024 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000342757

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mary Clark Tillman	• Carol Cini
	Course ID (CB01A and CB01B)	HISTD007A	HISTD007A

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000362598	CCC000362598
	Course Title (CB02)	Colonial Latin American History	Colonial Latin American History
	Short Course Title	COLONIAL LATIN AMER HIST	COLONIAL LATIN AMER HIST
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General.	54.0101 History, General.
	Department	HIST - History	HIST - History
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course examines Colonial Latin America and its role in the Atlantic world (to 1825) including the independence movements. Themes in the course cover social, intellectual, and cultural developments, the impact of poverty, race and gender relations, and popular culture.	This course examines early Latin American history from pre-1492 to 1825, from the rise of indigenous civilizations such as the Aztec and the Inca, to European conquest and colonization, and to the independence movements of Latin American nations by the early 1800s. Themes include political, economic, cultural, and social developments, as well as race, ethnicity, class, and gender issues, and early Latin America's role in the Atlantic world.
	Course Type (CB27)	• Lower Division	• Lower Division
	Mode of Delivery	• Online	• Online

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza and Cal-GETC and is UC/CSU transferable. It belongs on the Intercultural Studies A.A. degree. It was developed to provide students with an overview of the Iberian European conquest and colonization of indigenous civilizations and the creation of the hybrid culture of the Americas.	This course meets a general education requirement for De Anza and ~~Cal-GETC and~~ Cal-GETC. This course is ~~UC/CSU~~ UC and CSU transferable. ~~It belongs on~~ This course also contributes to the ~~Intercultural Studies A.A. degree. It~~ fulfillment of elective requirements for the Associate of Arts degree for Transfer in History. This course was developed to provide students with an overview of the Iberian European conquest and colonization of indigenous civilizations and the creation of the hybrid culture of the Americas.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass

Changed	Field	Current Version	Proposed Version
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Community Impact **Award Type** Certificate of Achievement (COA)	**Associated Program** Community Impact **Award Type** Certificate of Achievement (COA)
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Intercultural Studies	**Associated Program** Intercultural Studies

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement-Advanced (COA-A)	**Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Social Justice Studies: General Studies for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Social Justice Studies: General Studies for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Social Justice Studies: General Studies for Transfer (In Development)	**Associated Program** Social Justice Studies: General Studies for Transfer (In Development)

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts for Transfer (A.A.-T.) Degree	**Award Type** Associate in Arts for Transfer (A.A.-T.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.

Changed	Field	Current Version	Proposed Version
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Guest speakers Collaborative projects Discussion of assigned reading Discussion and problem solving performed in class Homework and extended projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading:
		  1. Suggested supplementary readings as primary and secondary sources such as journals, memoirs, newspapers, articles, magazines
		  2. Critical reading of required texts
		2. Writing: Essay on historical interpretation where students demonstrate understanding of key concepts, theories, events and people from the readings and class discussion.
		3. Participation in both written and oral presentation through collaborative groups where individual contributions will be assessed for clarity and critical analysis
			1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course.
			2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
			3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.
			4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Midterm essay examination to test for recognition, identification, interpretation, synthesis, and analysis of key concepts. 2. Written final examination which require analysis, interpretation, and synthesis. 3. Written essays focused on analyzing texts, reflective analysis and synthesis of ideas in historical topics.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version	
			Methods of Evaluation	1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least

Changed	Field	Current Version	Proposed Version
			1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Gonzalez, Juan. Harvest of Empire: A History of Latinos in America. Penguin Books, 2011. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Galeano, Eduardo (. Open Veins of Latin America: Five Centuries of the Pillage of a Continent. Serpents Tail, 2009. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Chasteen, John Charles. Born in Blood and Fire: Latin American Voices. W.W. Norton and Company, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value	**Title** Colonial Latin America. **Author** Burkholder, Mark A. and Lyman L. Johnson. **Publisher** Oxford University Press. **Date/Edition** 10th Edition. 2018. **ISBN** No value **Title** Open Veins of Latin America: Five Centuries of the Pillage of a Continent. **Author** Galeano, Eduardo. **Publisher** Raj Publication. **Date/Edition** 23rd Edition. 2008. **ISBN** No value **Title** Born in Blood and Fire: A Concise History of Latin America. **Author** Chasteen, John Charles. **Publisher** W. W. Norton and Company. **Date/Edition** 5th edition. 2024. **ISBN** No value **Title** The Americas: A Hemispheric History. **Author** Fernandez-Armesto, Felipe. **Publisher** Modern Library. **Date/Edition** Reprint Edition. 2006. **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Author Fernandez-Armesto, Felipe. The Americas: A Hemispheric History. Reprint edition NY: Modern Library. 2006. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Latin America in Colonial Times. **Author** Restall, Matthew, and Kris Lane. **Publisher** Cambridge University Press. **Date/Edition** 2nd Edition. 2018. **ISBN** No value
		Title No value **Author** Batalla, Guillermo Bonfil, and Philip A. Dennis. México Profundo: Reclaiming a Civilization. University of Texas Press, 1996. **Publisher** No value **Date/Edition** No value **ISBN** No value	

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Gibson, Charles. Spain in America, Harper-torchbooks, 1966. **May include, but are not limited to**: No value **Reading List**: Hill, Robert. Colonial Cakchiquels, Harcourt, 1991. **May include, but are not limited to**: No value **Reading List**: Hoberan, Louisa and Susan Socolow. Cities and Society in Colonial Latin America, New Mexico, 1986. **May include, but are not limited to**: No value **Reading List**: Keen, Benjamin. A History of Latin America, 5th edition: Houghton Mifflin Co., Boston, 1991. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Keen, Benjamin. A History of Latin America, Vol. I: Houghton Mifflin Co., Boston, 1996. **May include, but are not limited to** No value	
		Reading List Keen, Benjamin. Latin American Civilization, Westview Press, Boulder, 1991. **May include, but are not limited to** No value	
		Reading List Lockhart, James. Spanish Peru: 1532-1560. Wisconsin, 1968. **May include, but are not limited to** No value	
		Reading List Lockhart, James and Stuart Schwartz. Early Latin America, Cambridge, 1983. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Otte, Enrique. Letters and People of the Spanish Indies, Cambridge, 1976. **May include, but are not limited to** No value	
		Reading List Reis, Joao Jose. Slave Rebellion in Brazil, Johns Hopkins, 1993. **May include, but are not limited to** No value	
		Reading List Salvucci, Richard J. Latin America and the World Economy, Heath, 1996. **May include, but are not limited to** No value	
		Reading List Stein, Stanley. The Colonial Heritage of Latin America, Princeton, 1975. **May include, but are not limited to** No value	
		Reading List Soustelle, Jacques. Daily Life of the Aztecs, Stanford, 1961.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Woodward, Ralph Lee. Central America. Oxford, 1985.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze, judge, and synthesize historical evidence • Describe and assess the influence of the diverse geography of Latin America. • Examine, evaluate, and interpret the nature and development of relationships and institutions between the Latin American environment and Indigenous cultures, and the environmental impacts on Indigenous organization and culture.(Teotihuacan, Toltec, Maya, Aztec, Tupi, Arawak, Carib, Inca) • Compare the effects of European contact on different geographical regions and different Indian groups, and the European perception of nature and culture. • Evaluate the validity of traditional interpretations of the European conquest. • Identify and examine the consequences of mestizaje (mixed races) in Colonial society. • Describe, evaluate and analyze the legacy of racial stratification in the development of social, economic and political structures of colonialism. • Explain the development of African slavery in North and South America. (Sugar, cotton, urban slaves) • Compare and contrast the factors leading to the Latin American independence movements. (Brazil, Argentina, Latin America, Peru) • Appraise, summarize, and assess the roles and influence of gender over time in Latin America • Evaluate the role of religion on conquest and syncretism	• Develop a critical understanding of the historical method in the context of early Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of colonial Latin American history through the use of primary and secondary sources. • Describe and assess the influence of the diverse geography of Latin America on indigenous cultures and civilizations. • Examine, evaluate, and interpret, using primary and secondary sources, the nature and development of relationships between the Latin American environment and Indigenous cultures and institutions, and the environmental impacts on Indigenous organization and culture, and the achievements of various indigenous cultures and civilizations, including Teotihuacan, Toltec, Maya, Aztec, Mexica, Tupi, Arawak, Carib, Inca, and pre-Incan Andean society. • Compare the effects of European contact on different geographical regions and different Indigenous groups in Latin America, and analyze the European perception of nature and culture, using primary and secondary sources. • Evaluate the validity of traditional interpretations of the European conquest of Latin America, and compare and contrast with Indigenous interpretations, using primary and secondary sources from a diverse range of authors. • Identify and examine the consequences of mestizaje (mixed races) in colonial Latin American society, using primary and secondary sources. • Describe, evaluate, and analyze the legacy of racial stratification in the development of social, economic, and political structures of colonialism in Latin America, using primary and secondary sources.

Changed	Field	Current Version	Proposed Version
			• Explain the development of African slavery in North America, South America, and the Caribbean, and analyze slave rebellions and anti-slavery movements, using primary and secondary sources. • Compare and contrast, using primary and secondary sources, the factors leading to the Latin American independence movements, including Mexico, Haiti, Brazil, Argentina, Peru, the efforts of Simón Bolivar, and others. • Appraise, summarize, and assess the roles and influence of gender over time in colonial Latin America, using primary and secondary sources. • Evaluate the role of religion on conquest and syncretism in colonial Latin America, using primary and secondary sources.

Changed	Field	Current Version	Proposed Version
❗	CSLOs	**CSLOs**: Demonstrate and apply a critical assessment, interpretation and understanding of Colonial Latin American history from the 1400s until the 1820s to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance**: 0.0	**CSLOs**: Demonstrate and apply knowledge of colonial Latin American history from the pre-Columbian era through the 1820s to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance**: 0.0
		CSLOs: Analyze and interpret the significance of the term mestizaje as it pertains to the creating of the culture and society of Colonial Latin America. **Expected SLO Performance**: 0.0	**CSLOs**: Identify, critically evaluate, and interpret colonial Latin American history from the pre-Columbian period to the 1820s using primary source documents to construct historical analysis. **Expected SLO Performance**: 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze, judge, and synthesize historical evidence 1. Defining historical evidence such as: 1. Primary sources 2. Secondary sources 2. Theoretical frameworks used in analyzing historical processes and events 1. Objectivity, perspective and critque of Eurocentrism and bias 2. Interpretation and critical reflection 3. Validity and impact 3. Introduction of methodologies and assumptions that characterize the discipline of history 2. Describe and assess the influence of the diverse geography of Latin America. 1. Identifying, comparing, and appraising various disciplinary approaches to the study of relationships between the Latin American environment, Indigenous cultures and European cultures. 2. The study of Indigenous cultures prior to European Conquest in various disciplines (e.g., anthropology, sociology, economics and literature) along with a non-western cultural perspective. 3. Geography of Western Hemisphere and impact on Indigenous cultures 1. Tierra Caliente (Tropical lowlands) 2. Tierra Fria (highlands) 3. Tierra Templada (Mild climate) 3. Examine, evaluate, and interpret the nature and development of relationships and institutions between the Latin American environment and Indigenous cultures, and the environmental impacts on Indigenous organization and culture.(Teotihuacan, Toltec,	1. Develop a critical understanding of the historical method in the context of early Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early Latin American history through the use of primary and secondary sources. 1. Defining historical evidence, such as: 1. Primary sources 2. Secondary sources 3. Written sources, physical sources, artistic sources, statistical sources 2. Theoretical frameworks used in analyzing historical processes and events 1. Objectivity, perspective, and critique of Eurocentrism and bias 2. Interpretation and critical reflection 3. Validity and impact 4. Areas of historical focus, including political, economic, social, cultural, and environmental 5. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 3. Understanding how study of early Latin American history has changed, and how historiography of the field has developed over time 4. Introduction of methodologies that characterize the discipline of history and in relation to the study of early Latin America 2. Describe and assess the influence of the diverse geography of Latin America on indigenous cultures and civilizations. 1. Identifying, comparing, and appraising various disciplinary

Changed	Field	Current Version	Proposed Version
		Maya, Aztec, Tupi, Arawak, Carib, Inca) 1. Sedentary cultures (Aztec, Maya, Inca) 2. Semi-sedentary cultures (Iroquois, Tupi, Arawak) 3. Nomadic (Chichimec, Quilmes) 4. Consciousness (Worldviews and symbols) 5. Gender relationships (economic and social) 4. Compare the effects of European contact on different geographical regions and different Indian groups, and the European perception of nature and culture. 1. Colonial organization (encomienda, repartiimiento, slavery, transatlantic processing and exchange; gender roles) 2. Fueros (trade forts) 3. Latifundias, plantations, estancias, haciendas 5. Evaluate the validity of traditional interpretations of the European conquest. 1. Historiography of the European conquest 1. Black Legend 2. White Legend 3. Grey Legend 4. Indigenous Consciousness (resistance, genocide) 2. Role of epidemics and geography in conquest 1. smallpox 2. yellow fever 3. influenza 6. Identify and examine the consequences of mestizaje (mixed races) in Colonial society. 1. Consequences and legacy of Mestizaje 1. Perceptions of race 2. Miscegenation - casta (social mobility, gender roles, cultural exchange) 3. Slavery	approaches to the study of relationships between the Latin American environment, Indigenous cultures, and European cultures 2. The study of Indigenous cultures and civilizations and their achievements prior to European Conquest, as analyzed in various disciplines (e.g., anthropology, history, sociology, economics, and literature) along with a non-western cultural perspective. 3. Geography of Western Hemisphere and impact on Indigenous cultures 1. Tierra Caliente (Tropical lowlands) 2. Tierra Fria (highlands) 3. Tierra Templada (Mild climate) 4. Comparison of Indigenous geographical areas with what later became nation-states in Latin America to understand impact of conquest 3. Examine, evaluate, and interpret, using primary and secondary sources, the nature and development of relationships between the Latin American environment and Indigenous cultures institutions, and the environmental impacts on Indigenous organization and culture, and the achievements of various indigenous cultures and civilizations, including Teotihuacan, Olmec, Toltec, Maya, Aztec, Mexica, Tupi, Arawak, Carib, Inca, and pre-Incan Andean society. 1. Sedentary cultures (Aztec, Maya, Inca), including knowledge of architecture (e.g. pyramids), astronomy, agriculture 2. Semi-sedentary cultures (Iroquois, Tupi, Arawak) 3. Nomadic (Chichimec, Quilmes) 4. Consciousness (Worldviews and symbols)

Changed	Field	Current Version	Proposed Version
		4. Consciousness of race (Role of Church, mestizaje, Cedulas de Sangre) 2. Circumventation of color barriers (cedula de gracias al sacar) 7. Describe, evaluate and analyze the legacy of racial stratification in the development of social, economic and political structures of colonialism. 1. Economic production (encomienda, hacienda, estancia, village) 2. Social organization (Alcalde Mayor, Cacique, Kuraka, Viceroy) 3. Political organization (Audiencia, Indian courts, New Laws) 8. Explain the development of African slavery in North and South America. (Sugar, cotton, urban slaves) 1. Perceptions of Africa culture (reconquista, Islam, convivencia) 2. Economic production (Brazil, sugar, Safra, Dutch trade) 3. Maroon societies 4. Consciousness (worldview, religion, music) 9. Compare and contrast the factors leading to the Latin American independence movements. (Brazil, Argentina, Latin America, Peru) 1. European precursors 1. War Of Spanish Succession 2. Napoleon Bonaparte 3. Enlightenment 4. Political response 2. Colonial Reforms (Bourbons, Pombaline) 1. Social conflict (Revolts, Tupac Amaru) 2. Criollo Consciousness (Americanism, Enlightenment , the role of the Jesuits) 3. Urban/Rural social development 10. Appraise, summarize, and assess the roles and influence of gender	5. Gender relationships (economic, political, and social) 4. Compare the effects of European contact on different geographical regions and different Indigenous groups in Latin America, and analyze the European perception of nature and culture, using primary and secondary sources. 1. Colonial organization (encomienda, repartiimiento, slavery, transatlantic processing and exchange; gender roles) 2. Fueros (trade forts) 3. Latifundias, plantations, estancias, haciendas 5. Evaluate the validity of traditional interpretations of the European conquest and compare and contrast with indigenous interpretations, using primary and secondary sources from a diverse range of authors. 1. Historiography of the European conquest 1. Black Legend 2. White Legend 3. Gray Legend 4. Indigenous Consciousness (resistance, genocide) 5. Florentine Codex (in Spanish and Nahuatl) 2. Role of epidemics and geography in conquest and impact on indigenous population 1. smallpox 2. yellow fever 3. influenza 3. Knowledge of main participants in European conquest and Indigenous resistance 6. Identify and examine the consequences of mestizaje (mixed races) in colonial Latin American society, using primary and secondary sources. 1. Consequences and legacy of Mestizaje 1. Perceptions of race

Changed	Field	Current Version	Proposed Version
		over time in Latin America 1. Native American roles and influences 1. Pre colonial adoption of social and cultural practices 2. European colonial reorganization of gender roles 3. Development of male dominated society 2. Gender roles and influences 1. Fostering of mestizaje 2. Female dominated production in domestic and urban issues 3. Indigenous and Spanish female differences 4. Victimization of female - derecho de pernada 11. Evaluate the role of religion on conquest and syncretism 1. Mexica religion and spirituality (Quetzalcoatl, Tonantzin, Huitzilopochtli) 2. Incan religion and spirituality (huacas, Coricancha, Sapa Inca, pantheism) 3. Roman Christian Catholic beliefs (regular and secular orders, apostolic twelve, triad of conquest, role of doctrinas, patronato real, missions) 4. Virgin of Guadalupe, Marian devotion, Baroque art, nationalism	2. Miscegenation - casta (social mobility, gender roles, cultural exchange) 3. Slavery 4. Consciousness of race (Role of Church, mestizaje, Cedulas de Sangre 2. Circumvention of color barriers (cedula de gracias al sacar) 7. Describe, evaluate and analyze the legacy of racial stratification in the development of social, economic, and political structures of colonialism, using primary and secondary sources. 1. Economic production (encomienda, hacienda, estancia, village) 2. Social organization (Alcalde Mayor, Cacique, Kuraka, Viceroy) 3. Political organization (Audiencia, Indian courts, New Laws) 8. Explain the development of African slavery in North America, South America, and the Caribbean, and analyze slave rebellions and antislavery movements, using primary and secondary sources. 1. Perceptions of African culture (reconquista, Islam, convivencia) 2. Economic production (Brazil, sugar, Safra, Dutch trade, cotton, urban slaves) 3. Maroon societies 4. Consciousness (worldview, religion, music) 5. Anti-slavery movements, and antislavery leaders, such as Toussaint Louverture of Haiti 6. Haitian Revolution, the only successful large-scale slave revolt, and the first black republic 9. Compare and contrast, using primary and secondary sources, the factors leading to the Latin American independence movements, including

Changed	Field	Current Version	Proposed Version
			Mexico, Haiti, Brazil, Argentina, Peru, the efforts of Simón Bolivar, and others. 1. European precursors 1. War Of Spanish Succession 2. Napoleon Bonaparte 3. Enlightenment 4. Political response 2. Colonial Reforms (Bourbons, Pombaline) 1. Social conflict (Revolts, Tupac Amaru) 2. Criollo Consciousness (Americanism, Enlightenment , the role of the Jesuits) 3. Urban/Rural social development 10. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources. 1. Native American roles and influences 1. Pre colonial adoption of social and cultural practices 2. European colonial reorganization of gender roles 3. Development of male dominated society 2. Gender roles and influences 1. Fostering of mestizaje 2. Female dominated production in domestic and urban issues 3. Indigenous and Spanish female differences 4. Victimization of females - derecho de pernada 5. Gender roles and religion, in relation to ideas about heresy and witchcraft 6. Female intellectuals, such as Sor Juana Inés de la Cruz, first published feminist of the New World (1648-1695) 11. Evaluate the role of religion on conquest and syncretism, using

Changed	Field	Current Version	Proposed Version
			primary and secondary sources. 1. Mexica religion and spirituality (Quetzalcoatl, Tonantzin, Huitzilopochtli) 2. Incan religion and spirituality (huacas, Coricancha, Sapa Inca, pantheism) 3. Roman Christian Catholic beliefs (regular and secular orders, apostolic twelve, triad of conquest, role of doctrinas, patronato real, missions) 4. Virgin of Guadalupe, Marian devotion, Baroque art, nationalism
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- B.2. -- The study of Indigenous cultures and civilizations and their achievements prior to European Conquest, as analyzed in various disciplines (e.g., anthropology, history, sociology, economics, and literature) along with a non-western cultural perspective. -- Outline: -- A. Develop a critical understanding of the historical method in the context of early Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early Latin American history through the use of primary and secondary sources. ---------- 2. Theoretical frameworks used in analyzing historical processes and events. ---------- e. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation.
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- B. Describe and assess the influence of the diverse geography of Latin America on Indigenous cultures and civilizations. ---------- 1. -- Identifying, comparing, and appraising various disciplinary approaches to the study of relationships between the Latin American environment, Indigenous cultures, and European cultures. ---------- 2. -- The study of Indigenous cultures and civilizations and their achievements prior to European Conquest, as analyzed in various disciplines (e.g., anthropology, history, sociology, economics, and literature) along with a non-western cultural perspective. -- Outline: -- C. Examine, evaluate, and interpret, using primary and secondary sources, the nature and development of relationships between the Latin American environment and Indigenous cultures and institutions, and the environmental impacts on Indigenous organization and culture, and the achievements of various indigenous cultures and civilizations, including Teotihuacan, Olmec, Toltec, Maya, Aztec, Mexica, Tupi, Arawak, Carib, Inca, and pre-Incan Andean society. -- Outline: -- H. Explain the development of African slavery in North America, South America, and the Caribbean, and analyze slave rebellions and antislavery movements, using primary and secondary sources. -- Outline: -- J. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. Develop a critical understanding of the historical method in the context of early Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early Latin American history through the use of primary and secondary sources. ---------- 1. Defining historical evidence, such as: ---------- a. Primary sources ---------- b. Secondary sources ---------- c. Written sources, physical sources, artistic sources, statistical sources ---------- 2. Theoretical frameworks used in analyzing historical processes and events ---------- a. Objectivity, perspective, and critique of Eurocentrism and bias ---------- b. Interpretation and critical reflection ---------- c. Validity and impact ---------- d. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- e. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 3. Understanding how study of colonial Latin American history has changed, and how historiography of the field has developed over time ---------- 4. Introduction of methodologies that characterize the discipline of history and in relation to the study of colonial Latin America

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. Develop a critical understanding of the historical method in the context of early Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early Latin American history through the use of primary and secondary sources. ---------- ----- 2. Theoretical frameworks used in analyzing historical processes. ---------- --------- e. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- B. Describe and assess the influence of the diverse geography of Latin America on Indigenous cultures and civilizations. ---------- 1. -- Identifying, comparing, and appraising various disciplinary approaches to the study of relationships between the Latin American environment, Indigenous cultures, and European cultures. ---------- ------ 2. -- The study of Indigenous cultures and civilizations and their achievements prior to European Conquest, as analyzed in various disciplines (e.g., anthropology, history, sociology, economics, and literature) along with a non-western cultural perspective. -- Outline: -- C. Examine, evaluate, and interpret, using primary and secondary sources, the nature and development of relationships between the Latin American environment and Indigenous cultures and institutions, and the environmental impacts on Indigenous organization and culture, and the achievements of various indigenous cultures and civilizations, including Teotihuacan, Olmec, Toltec, Maya, Aztec, Mexica, Tupi, Arawak, Carib, Inca, and pre-Incan Andean society. -- Outline: -- E. Evaluate the validity of traditional interpretations of the European conquest and compare and contrast with indigenous interpretations, using primary and secondary sources from a diverse range of authors. -- Outline: -- H. Explain the development of African slavery in North America, South America, and the Caribbean, and analyze slave rebellions and antislavery movements, using primary

Changed	Questions	Current Version	Proposed Version
			and secondary sources. -- Outline: -- J. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources.
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: - E. Evaluate the validity of traditional interpretations of the European conquest of Latin America and compare and contrast with indigenous interpretations, using primary and secondary sources from a diverse range of authors. -- Outline: - H. Explain the development of African slavery in North America, South America, and the Caribbean, and analyze slave rebellions and antislavery movements, using primary and secondary sources.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #4, below, and in Assignments C. - map identifications, to understand the impact of the conquest on Indigenous peoples of Latin America today. -- Outline: - B. Describe and assess the influence of the diverse geography of Latin America on indigenous cultures and civilizations. ----------1. Identifying, comparing, and appraising various disciplinary approaches to the study of relationships between the Latin American environment, Indigenous cultures, and European cultures ---------- 2. The study of Indigenous cultures and civilizations and their achievements prior to European Conquest, as analyzed in various disciplines (e.g., anthropology, sociology, economics, and literature) along with a non-western cultural perspective. ---------- 3. Geography of Western Hemisphere and impact on Indigenous cultures ---------- a. Tierra Caliente (Tropical lowlands) ---------- b. Tierra Fria (highlands) ---------- c. Tierra Templada (Mild climate) ---------- 4. Comparison of Indigenous geographical areas with what later became nation-states in Latin America to understand impact of conquest Additional real-world, hands-on applications are in #G and #J, below, and in Methods of Evaluation A. Oral participation in class discussion about the "legacy of racial stratification" and the "the roles and influence of gender over time in Latin America," as per the Outline topics, below: -- Outline: - G. Describe, evaluate and analyze the legacy of racial stratification in the development of social, economic, and political structures of colonialism, using primary and secondary sources. -- Outline: - J. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources.

De Anza GE - ESGC Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Explain the interconnectivity of economic prosperity, social equity and environmental quality.	No Value	No Value
	Criteria 2: Identify the most serious environmental, equity, and social justice problems globally and locally and explain their underlying causes and possible consequences.	No Value	No Value
	Criteria 3: Explain some significant ways students can make a difference in making a positive impact, locally, at a state level, or globally in making the world more environmentally sustainable and socially just.	No Value	No Value
	Criteria 4: Analyze how the well being of human society is dependent on sustainable social and ecological systems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 5: Demonstrate an understanding of how the student's personal activities impact the environment and communities by participating in actions to create a more environmentally sustainable and equitable future.	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 007A	HIST 007A
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	10/24/2023	10/24/2023
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Online added appr. 10/24/23 (effect. W24) - mc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Online added appr. 10/24/23 (effect. W24) - mc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/30/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. **If there is no representative (appropriate) OER textbook, please write the following in the initiator response box: There is no representative OER.** Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate.	There is currently no representative (appropriate) OER textbook for this class. -- For an appropriate textbook for this class (listed in Examples of Texts, above), there is a low cost option by John Charles Chasteen, *Born in Blood and Fire: A Concise History of Latin America*, which is currently listed at under $50.00 by W.W. Norton publisher.

Changed	Questions	Current Version	Proposed Version				
						This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? **If so, let me know in the Initiator response box, and consider adding this to the DEI statement.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)
			4/30/2026	Specifications	Examples of Primary Texts and References	Suggested	

Changed	Questions	Current Version	Proposed Version			
					Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the	
			4/30/2026	SpecificationsAssignmentsSuggested	opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A

Changed	Questions	Current Version	Proposed Version				
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. I**f not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				
	Stage 7: Dean of Online Learning	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD007A
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Nov 21, 2023 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000362598

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mary Clark Tillman	• Carol Cini
	Course ID (CB01A and CB01B)	HISTD007B	HISTD007B

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000086437	CCC000086437
	Course Title (CB02)	Modern Latin American History	Modern Latin American History
	Short Course Title	MODRN LATIN AMER HIST	MODRN LATIN AMER HIST
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General.	54.0101 History, General.
	Department	HIST - History	HIST - History
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course examines Latin American history from post-colonialism to the present (1810 to the present) and focuses on understanding the region as a diverse geographic, political, and social reality. Special attention will be given to the contributions of various peoples and cultures, human communities in arts and literature.	This course examines modern Latin American history from post-colonialism to the present (1810 to the present). The course focuses on revolutions, the region's political, economic, cultural, and social transformations, the emergence of modern Latin American nations, the impact of foreign interventions, and Latin America's changing role in the modern world. Topics also include social reform and race, ethnicity, class, and gender issues.
	Course Type (CB27)	• Lower Division	• Lower Division
	Mode of Delivery	• Online	• Online

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value

Changed	Field	Current Version	Proposed Version
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza and Cal-GETC and is UC/CSU transferable. It belongs on the Intercultural Studies A.A. degree. It was developed to provide students with an overview of the impact of conquest and colonization of indigenous civilizations and indigenous contributions to arts and literature.	This course meets a general education requirement for De Anza and ~~Cal-GETC and~~ Cal-GETC. This course is ~~UC/CSU~~ UC and CSU transferable. ~~It belongs on~~ This course also contributes to the fulfillment of elective requirements for the ~~Intercultural Studies A.A. degree. It~~ Associate of Arts degree for Transfer in History. This course was developed to provide students with an overview of the impact of conquest and colonization of indigenous civilizations and ~~indigenous contributions~~ to ~~arts and literature.~~ also provide an historical overview of Latin America's changing role in the modern world.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course

Changed	Field	Current Version	Proposed Version
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Community Impact **Award Type** Certificate of Achievement (COA)	**Associated Program** Community Impact **Award Type** Certificate of Achievement (COA)
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Intercultural Studies	**Associated Program** Intercultural Studies

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement-Advanced (COA-A)	**Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Social Justice Studies: General Studies for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Social Justice Studies: General Studies for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Social Justice Studies: General Studies for Transfer (In Development)	**Associated Program** Social Justice Studies: General Studies for Transfer (In Development)

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts for Transfer (A.A.-T.) Degree	**Award Type** Associate in Arts for Transfer (A.A.-T.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.

Changed	Field	Current Version	Proposed Version
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Guest speakers Collaborative projects Discussion of assigned reading Discussion and problem solving performed in class Homework and extended projects Collaborative learning and small group exercises	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading:
		    1. Critical reading or required texts
		    2. Suggested supplementary readings. Two to three outside readings to deepen the understanding of students to various topics.
		2. Writing: Essay on historical interpretation where students ability to demonstrate comprehension, synthesize and interconnect between key concepts, theories, events and people discussed in class and readings will be applied.
		3. Participation in both written and oral presentation through collaborative groups where individual contributions will be assessed for clarity, critical analysis and demonstrated understanding of key concepts from readings and class discussion.
			1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course.
			2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
			3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.
			4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Midterm essay examination to test for recognition, identification, interpretation, synthesis, and analysis of key concepts. 2. Written final examination which require analysis, interpretation, and synthesis. 3. Written essays and oral presentations focused on analyzing texts, reflective analysis and synthesis of ideas in historical topics.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version	
			Methods of Evaluation	1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least

Changed	Field	Current Version	Proposed Version
			1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Garcia Marquez, Gabriel. One Hundred Years of Solitude. Harper Perennial, NY 2004 **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A New History of Modern Latin America. **Author** Clayton, Lawrence A., Michael L. Connif, and Susan M. Gauss. **Publisher** University of California Press. **Date/Edition** 3rd Edition. 2017. **ISBN** No value
		Title No value **Author** Frank, Dana. The Long Honduran Night: Resistance, Terror, and the United States in the Aftermath of the Coup. Haymarket Books, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Born in Blood and Fire: A Concise History of Latin America. **Author** Chasteen, John Charles. **Publisher** W. W. Norton and Company. **Date/Edition** 5th edition. 2024. **ISBN** No value
		Title No value **Author** Chomsky, Noam. Turning the Tide: U.S. Intervention in Central America and the Struggle for Peace. Haymarket Books, 2015. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Modern Latin America. **Author** Smith, Peter H., James N. Green, and Thomas E. Skidmore. **Publisher** Oxford University Press. **Date/Edition** 9th edition. 2018. **ISBN** No value
			Title The History of Latin America: Collision of Cultures. **Author** Eakin, Marshall C. **Publisher** St. Martin's Griffin. **Date/Edition** 1st Edition. 2007.

Changed	Field	Current Version	Proposed Version
			ISBN Isbn
			Title Problems in Modern Latin American History: Sources and Interpretations. **Author** Rose, Anna, ed. **Publisher** Bloomsbury Academic. **Date/Edition** 6th Edition. 2026. **ISBN** No value

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Andrews, George Reid. Blacks and Whites in Sao Paulo Brazil 1888-1988, Wisconsin, 1991. **May include, but are not limited to**: No value **Reading List**: Arrom, Silvia Marina. The Women of Mexico City, 1790-1857, Stanford, 1985. **May include, but are not limited to**: No value **Reading List**: Benjamin, Jules. The United States and the Origins of the Cuban Revolution. Princeton, 1990. **May include, but are not limited to**: No value **Reading List**: Besse, Susan. Restructuring Patriarchy, chapel Hill, 1996. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Burns, E. Bradford, The Poverty of Progress: Latin America in the Nineteenth Century, University of California Press, 1983. **May include, but are not limited to** No value	
		Reading List Cordoso, Fernando and Enzo Faletto. Dependency and Development in Latin America, UC Press, 1979. **May include, but are not limited to** No value	
		Reading List Coatesworth, John. Central America and the United States, Twayne, 1994. **May include, but are not limited to** No value	
		Reading List Cortes, Carlos. Gaucho Politics in Brazil, New Mexico, 1974. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Diacon, Todd. Millenarian Vision, Capitalist Reality, Duke, 1991. **May include, but are not limited to** No value	
		Reading List Gootenbuerg, Paul. Between Silver and Guano, Princeton, 1989. **May include, but are not limited to** No value	
		Reading List Graham, Richard. The Idea of Race in Latin America, 1870-1940, Texas, 1990. **May include, but are not limited to** No value	
		Reading List Graham, Sandra Lauderdale. House and Street, Texas, 1988. **May include, but are not limited to** No value	
		Reading List Guy, Donna. Sex and Danger in Buenos Aires, Nebraska, 1990.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Immerman, Richard. The CIA in Guatemala, Texas, 1982.	
		May include, but are not limited to No value	
		Reading List Keen, Benjamin. A History of Latin America, Vol. I: Houghton Mifflin Co., Boston, 1996.	
		May include, but are not limited to No value	
		Reading List Knight, Alan. The Mexican Revolution, Cambridge, 1986.	
		May include, but are not limited to No value	
		Reading List Lafeber, Walter. Inevitable Revolution, Norton, 1993.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Monlineu, harold. US Policy Toward Latin America, Westview, 1990.	
		May include, but are not limited to No value	
		Reading List O, Jaime E. Rodriguez. Mexico in the Age of Democratic Revolutions, 1750-1850, Rienner, 1994.	
		May include, but are not limited to No value	
		Reading List Scott, Rebecca. Slave Emancipation in Cuba, Princeton, 1985.	
		May include, but are not limited to No value	
		Reading List *Skidmore, Thomas and Peter Smith. Modern Latin American History, 2nd ed., Oxford, 1989.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Stern, Steve. Resistance, Rebellion, and Consciousness in the Andean Peasant World, Wisconsin Press, 1987.	
		May include, but are not limited to No value	
		Reading List Vanderwood, Paul. Disorder and Progress, Scholarly Resources Inc., 1984.	
		May include, but are not limited to No value	
		Reading List Womack, John Jr. Zapata and the Mexican Revolution, Vintage, 1968.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze and synthesize historical evidence as a means to understanding the discipline of being a historian. • Identify, compare and appraise the various paths taken by Latin American nations from the late colonial period to independence. • Identify and discuss the reasons for post independence political instability. • Examine and evaluate the impact of European neo-colonialism • Examine and summarize the resistance of traditional Latin American societies to modernism • Explain the declining influence of regionalism in modern Latin American economies and politics • Explain the complex nature of United States/Latin American relations in the twentieth century • Identify and explain the role of social and political revolution in 20th Century Latin America. • Explore 20th Century economic development and Latin American strategies. • Appraise, summarize, and assess the roles and influence of gender over time in Latin America	• Develop a critical understanding of the historical method in the context of modern Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern Latin American history through the use of primary and secondary sources. • Identify, compare and appraise, using primary and secondary sources, the various paths taken by Latin American nations from the late colonial period to independence. • Identify and discuss the reasons for post independence political instability, using primary and secondary sources. • Examine and evaluate the impact of European neo-colonialism in Latin America, using primary and secondary sources. • Examine and summarize the resistance of traditional Latin American societies to modernism, using primary and secondary sources. • Explain the declining influence of regionalism in modern Latin American economies and politics, using primary and secondary sources. • Explain the complex nature of United States/Latin American relations in the nineteenth and twentieth centuries, using primary and secondary sources. • Identify and explain the role of social and political revolution in 20th Century Latin America, using primary and secondary sources. • Explore 20th Century economic development and Latin American strategies, using primary and secondary sources. • Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources.

Changed	Field	Current Version	Proposed Version
❗	CSLOs	**CSLOs**: Describe and analyze the different paths taken by the Spanish New World Colonies to achieve independence. **Expected SLO Performance**: 0.0	**CSLOs**: Demonstrate and apply knowledge of modern Latin American history from the 1810s to the present to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance**: 0.0
		CSLOs: Describe, assess and interpret the different paths taken by the Independent Nations of Latin America to achieve modernization. **Expected SLO Performance**: 0.0	**CSLOs**: Identify, critically evaluate, and interpret modern Latin American history from the 1810s to the present using primary source documents to construct historical analysis. **Expected SLO Performance**: 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze and synthesize historical evidence as a means to understanding the discipline of being a historian. 1. Theoretical frameworks, methodologies and assumptions used in analyzing historical processes and events 2. Analyzing, judging, and synthesizing historical evidence such as oral traditions and written documents 3. Defining sources in history 1. Primary sources 2. Secondary sources 4. Cultural/Political uses of historical interpretation 1. Objectivity and Relativism in historical analysis 2. Interpretation and critical reflection 5. Theoretical methodologies in Latin American History 1. Cultural determinism 2. Economic determinism 3. Postmodern relativism 2. Identify, compare and appraise the various paths taken by Latin American nations from the late colonial period to independence. 1. Examining, evaluating, and interpreting the nature and development of the history between the Latin American people, their environment and the world. 2. Paths to Latin America independence 1. Differences between Spanish and Portuguese colonialism 2. Bourbon and Pombaline reforms 3. Demographic and economic development (mining, slavery, indigenous populations, urban and rural development)	1. Develop a critical understanding of the historical method in the context of modern Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern Latin American history through the use of primary and secondary sources. 1. Defining historical evidence, such as: 1. Primary sources 2. Secondary sources 3. Written sources, physical sources, artistic sources, statistical sources 2. Theoretical frameworks used in analyzing historical processes and events. 1. Postmodern relativism, Economic determinism, Cultural determinism 2. Cultural/Political uses of historical interpretation 3. Objectivity and Relativism in historical analysis 4. Interpretation and critical reflection 5. Areas of historical focus, including political, economic, social, cultural, and environmental 6. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation. 3. Understanding how study of modern Latin American history has changed, and how historiography of the field has developed over time. 4. Introduction of methodologies that characterize the discipline of history and in relation to the study of early Latin America

Changed	Field	Current Version	Proposed Version
		3. Identify and discuss the reasons for post independence political instability. 1. Development of Caudillismo 1. Colonial economy v. liberal economy 2. Political liberalism v. conservatism 2. Political and economic role of the Catholic Church 3. European invasion during the 19th century 4. 19th Century conflicts 1. Chaco War 2. Peru/Chile 5. Role of Caudillos in political instability 4. Examine and evaluate the impact of European neo-colonialism 1. European investment in Railroads and national development (Great Britain, France, United States, Germany) 2. Integration into the industrial world economy (Mexico; copper, henequin, silver, Brazil; coffee, rubber, Argentina; cattle, wheat, Peru; guano, nitrates, Bolivia; tin) 3. Environmental conquest 5. Examine and summarize the resistance of traditional Latin American societies to modernism 1. Persistence of slavery and maroon societies 2. Nomadic resistance and conquest (Argentine Patagonia, Mexico; Apache/Comanche/Yaqui, Peru;Quechua) 3. Sedentary resistance/Second conquest (Yucatan Maya, highland societies) 6. Explain the declining influence of regionalism in modern Latin American economies and politics 1. Nation building concluded, end of national conflicts 2. Rise of liberalism and defeat of caudillos 3. Foreign investment in industrial infrastructure	2. Identify, compare and appraise, using primary and secondary sources, the various paths taken by Latin American nations from the late colonial period to independence. 1. Examining, evaluating, and interpreting the nature and development of the history between the Latin American people, their environment and the world. 2. Paths to Latin America independence 1. Differences between Spanish and Portuguese colonialism 2. Bourbon and Pombaline reforms 3. Demographic and economic development (mining, slavery, indigenous populations, urban and rural development) 3. Identify and discuss the reasons for post independence political instability, using primary and secondary sources. 1. Development of Caudillismo 1. Colonial economy v. liberal economy 2. Political liberalism v. conservatism 2. Political and economic role of the Catholic Church 3. European invasion during the 19th century 4. 19th Century conflicts 1. Chaco War 2. Peru/Chile 5. Role of Caudillos in political instability 6. Internal divisions within nations, such as Mexico, leading to revolutions 4. Examine and evaluate the impact of European neo-colonialism in Latin America, using primary and secondary sources. 1. European investment in Railroads and national development (Great Britain,

Changed	Field	Current Version	Proposed Version
		4. National dictatorships (Mexico; Porfiriato) 7. Explain the complex nature of United States/Latin American relations in the twentieth century 1. Invasions by US in 19th and 20th Centuries (Mexico, Cuba, Nicaragua, Guatemala, Panama) 2. Political and National Security (Cuba; US/Spanish/Cuban war, Platt Amendment, Mexico; Conquest of 1846, immigrant issues, NAFTA, LA; School of the Americas, CIA; Chile, Guatemala, Mexico) 3. Diplomacy (Good Neighbor Policy, Alliance for Progress, Peace Corp) 4. Cuban Missile conflict (Fidel Castro, refugees) 8. Identify and explain the role of social and political revolution in 20th Century Latin America. 1. Economic and political factors (Mexico; Emiliano Zapata, Pancho Villa, Francisco Madero, PRI, Cuban; Castro, Chile; Allende) 2. Socialist resistance to liberal development (Peru; Tupac Amaru, "the Shining Path", Mexico; Zapatistas) 3. Environmental resistance (Brazilian indigenous groups, Central American eco-tourism) 4. Importance of counter-revolution in Latin American political organization. 1. Role of military in politics; Military coups (Brazil; Vargas, Argentina; Evita and Juan Peron, Chile; Pinochet) 2. Foreign sponsored coup d'etat 5. Noirism and the Duvaliers of Haiti 9. Explore 20th Century economic development and Latin American strategies.	France, United States, Germany) 2. Integration into the industrial world economy (Mexico; copper, henequin, silver, Brazil; coffee, rubber, Argentina; cattle, wheat, Peru; guano, nitrates, Bolivia; tin) 3. Environmental conquest 5. Examine and summarize the resistance of traditional Latin American societies to modernism, and examine movements and processes which eventually led to the legal end of slavery in Latin American nations, using primary and secondary sources. 1. Persistence of slavery and maroon societies; peonage (for example, in Mexico) 2. Anti-slavery movements and processes which eventually led to the legal end of slavery in various Latin American nations 3. Nomadic resistance and conquest (Argentine Patagonia, Mexico; Apache/Comanche/Yaqui, Peru;Quechua) 4. Sedentary resistance/Second conquest (Yucatan Maya, highland societies) 6. Explain the declining influence of regionalism in modern Latin American economies and politics, using primary and secondary sources. 1. Nation building concluded, end of national conflicts 2. Rise of liberalism and defeat of caudillos 3. Foreign investment in industrial infrastructure 4. National dictatorships (Mexico; Porfiriato) 7. Explain the complex nature of United States/Latin American relations in the nineteenth and twentieth centuries, using primary and secondary sources. 1. Invasions by U.S. in 19th and 20th Centuries (Mexico, Cuba,

Changed	Field	Current Version	Proposed Version
		1. WWI and WWII and shift to import substitution 2. Military coups (Brazil; Vargas, Argentina; Evita and Juan Peron, Chile; Pinochet) 3. Rise of multi-national corporations 4. Oil crisis of 1973 10. Appraise, summarize, and assess the roles and influence of gender over time in Latin America 1. Native American roles and influences 1. Development of Colonial gender relationships and their evolution in the national period 2. The enlightenment and the role of women 3. Development of the national Latin American female identity 4. Continuity in women's roles 2. National identity and the role of women 1. Utilizing mestizje in national identity (Argentina; Gaucho, European immigrations, Mexico; indigenismo) 2. Female dominated production in domestic and urban issues, female revolutionary participation	Nicaragua, Guatemala, Panama) 2. Political and National Security (Cuba; US/Spanish/Cuban war, Platt Amendment, Mexico; Conquest of 1846, immigrant issues, NAFTA, LA; School of the Americas, CIA; Chile, Guatemala, Mexico) 3. Diplomacy (Good Neighbor Policy, Alliance for Progress, Peace Corps) 4. Cuban Missile conflict (Fidel Castro, refugees) 5. Past and present historical context of the Cold War in U.S.-Latin American relations 8. Identify and explain the role of social and political revolution in 20th Century Latin America, using primary and secondary sources. 1. Economic and political factors (Mexico; Emiliano Zapata, Pancho Villa, Francisco Madero, PRI, Cuban; Castro, Chile; Allende) 2. Socialist resistance to liberal development (Peru; Tupac Amaru, "the Shining Path", Mexico; Zapatistas) 3. Environmental resistance (Brazilian indigenous groups, Central American eco-tourism) 4. Importance of counter-revolution in Latin American political organization. 1. Role of military in politics; Military coups (Brazil; Vargas, Argentina; Evita and Juan Peron, Chile; Pinochet) 2. Foreign sponsored coup d'etat 5. Noirism and the Duvaliers of Haiti 9. Explore 20th Century economic development and Latin American strategies, using primary and secondary sources. 1. WWI and WWII and shift to import substitution

Changed	Field	Current Version	Proposed Version
			2. Military coups (Brazil; Vargas, Argentina; Evita and Juan Peron, Chile; Pinochet) 3. Rise of multi-national corporations 4. Oil crisis of 1973 10. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources. 1. Native American roles and influences 1. Development of Colonial gender relationships and their evolution in the national period 2. The enlightenment and the role of women 3. Development of the national Latin American female identity 4. Continuity in women's roles 2. National identity and the role of women 1. Utilizing mestizje in national identity (Argentina; Gaucho, European immigrations, Mexico; indigenismo) 2. Female dominated production in domestic and urban issues, female revolutionary participation 3. Women as elected political leaders
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. Develop a critical understanding of the historical method in the context of modern Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern Latin American history through the use of primary and secondary sources. ---------- 2. Theoretical frameworks used in analyzing historical processes and events. ---------- -- e. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. Develop a critical understanding of the historical method in the context of modern Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, interpret, explain, defend, and critique informed study of modern Latin American history through the use of primary and secondary sources. ---------- 2. Theoretical frameworks used in analyzing historical processes and events. ---------- e. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation. -- Outline: -- E. Examine and summarize the resistance of traditional Latin American societies to modernism, and examine movements and processes which eventually led to the legal end of slavery in Latin American nations, using primary and secondary sources. -- Outline: -- J. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. Develop a critical understanding of the historical method in the context of modern Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern Latin American history through the use of primary and secondary sources. ---------- 1. Defining historical evidence, such as: ---------- a. Primary sources ---------- b. Secondary sources ---------- c. Written sources, physical sources, artistic sources, statistical sources ---------- 2. Theoretical frameworks used in analyzing historical processes and events. ---------- a. Postmodern relativism, Economic determinism, Cultural determinism ---------- b. Cultural/Political uses of historical interpretation ---------- c. Objectivity and Relativism in historical analysis ---------- d. Interpretation and critical reflection ---------- e. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation. ---------- 3. Understanding how study of modern Latin American history has changed, and how historiography of the field has developed over time. ---------- 4. Introduction of methodologies that characterize the discipline of history and in relation to the study of early Latin America

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. Develop a critical understanding of the historical method in the context of modern Latin American history, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern Latin American history through the use of primary and secondary sources. ---------- 2. Theoretical frameworks used in analyzing historical processes and events. ---------- e. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation. -- Outline: -- E. Examine and summarize the resistance of traditional Latin American societies to modernism, and examine movements and processes which eventually led to the legal end of slavery in Latin American nations, using primary and secondary sources. -- Outline: -- J. Appraise, summarize, and assess the roles and influence of gender over time in Latin America, using primary and secondary sources.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- B. Identify, compare and appraise, using primary and secondary sources, the various paths taken by Latin American nations from the late colonial period to independence. ---------- 1. Examining, evaluating, and interpreting the nature and development of the history between the Latin American people, their environment and the world. -- Outline: -- D. Examine and evaluate the impact of European neo-colonialism in Latin America, using primary and secondary sources. -- Outline: -- G. Explain the complex nature of United States/Latin American relations in the nineteenth and twentieth centuries, using primary and secondary sources. ---------- 1. Invasions by U.S. in 19th and 20th Centuries (Mexico, Cuba, Nicaragua, Guatemala, Panama) ---------- 5. Past and present historical context of the Cold War in U.S.-Latin American relations

Changed	Questions	Current Version	Proposed Version
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in Outline #G., #1 and #5, below, and in Methods of Evaluation A. Oral participation in class discussion about the "invasions by U.S." in Latin America in the past (see Outline, #G, #1, below), and relate to the recent U.S. intervention in Venezuela and possibility of a similar future event in Cuba, and in relation to Outline #G., #1 and #5, below, with regard to class discussion of the "past and present historical context of the Cold War in U.S.-Latin American relations. -- Outline: -- G. Explain the complex nature of United States/Latin American relations in the nineteenth and twentieth centuries, using primary and secondary sources. ----- 1. Invasions by U.S. in 19th and 20th Centuries (Mexico, Cuba, Nicaragua, Guatemala, Panama) ---- - 5. Past and present historical context of the Cold War in U.S.-Latin American relations

De Anza GE - ESGC Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Explain the interconnectivity of economic prosperity, social equity and environmental quality.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 2: Identify the most serious environmental, equity, and social justice problems globally and locally and explain their underlying causes and possible consequences.	No Value	No Value
	Criteria 3: Explain some significant ways students can make a difference in making a positive impact, locally, at a state level, or globally in making the world more environmentally sustainable and socially just.	No Value	No Value
	Criteria 4: Analyze how the well being of human society is dependent on sustainable social and ecological systems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 5: Demonstrate an understanding of how the student's personal activities impact the environment and communities by participating in actions to create a more environmentally sustainable and equitable future.	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 007B	HIST 007B
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	10/24/2023	10/24/2023
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Online added appr. 10/24/23 (effect. W24) - mc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Online added appr. 10/24/23 (effect. W24) - mc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/30/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. **If there is no representative (appropriate) OER textbook, please write the following in the initiator response box: There is no representative OER.** Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate.	There is currently no representative (appropriate) OER textbook for this class. -- For an appropriate textbook for this class (listed in Examples of Texts, above), there is a low cost option by John Charles Chasteen, *Born in Blood and Fire: A Concise History of Latin America*, which is currently listed at under $50.00 by W.W. Norton publisher.

Changed	Questions	Current Version	Proposed Version				
						This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? **If so, let me know in the Initiator response box, and consider adding this to the DEI statement.**	
		4/30/2026	Specifications	Examples of Primary Texts and References	Suggested		N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version			
					Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the	
			4/30/2026	SpecificationsAssignmentsSuggested	opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A

Changed	Questions	Current Version	Proposed Version				
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				
	Stage 7: Dean of Online Learning	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD007B
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Nov 21, 2023 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000086437

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Carol Cini
	Course ID (CB01A and CB01B)	HISTD017A	HISTD017A

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000296141	CCC000296141
	Course Title (CB02)	History of the United States to Early National Era	History of the United States to Early National Era
	Short Course Title	HIST U.S. TO ERLY NATNL ERA	HIST U.S. TO ERLY NATNL ERA
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General	54.0101 History, General
	Department	HIST - History	HIST - History
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course examines U.S. civilization to the Early National Era. Students will survey the social, cultural, political, economic, and intellectual development of the Colonial Era with an emphasis on the era of the American Revolution, the development of the Constitution, and the role of the major ethnic, social, and gender groups in the American experience.	This course examines U.S. history from the colonial period to the Early National Era. The course is a survey of political, economic, cultural, and social developments, with an emphasis on indigenous societies, European colonization, the impact of the transatlantic slave trade, the origins of representative government in the colonies, the American Revolution, the Constitution and Bill of Rights, and the role of race, ethnicity, class, and gender in the American experience.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• History

Changed	Field	Current Version	Proposed Version
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors and G.E. in providing significant knowledge of American history from the colonial period to the early national era. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors and G.E. in providing significant knowledge of American history from the colonial period to the early national era. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	HIST F017A	HIST F017A
	Does the course have a Foothill equivalent?	Yes	Yes

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.

Changed	Field	Current Version	Proposed Version
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program**: Cal-GETC **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Cal-GETC **Award Type**: Certificate of Achievement-Advanced (COA-A)
		Associated Program: Cal-GETC (In Development) **Award Type**: Certificate of Achievement-Advanced (COA-A)	**Associated Program**: Cal-GETC (In Development) **Award Type**: Certificate of Achievement-Advanced (COA-A)
		Associated Program: History for Transfer **Award Type**: Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program**: History for Transfer **Award Type**: Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program: History for Transfer **Award Type**: Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program**: History for Transfer **Award Type**: Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program: Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type**: Associate in Arts (A.A.) Degree
		Associated Program: Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type**: Associate in Arts (A.A.) Degree	**Associated Program**: Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type**: Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D017A & HIST D017B required for C-ID HIST 130	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D017A & HIST D017B required for C-ID HIST 130
		System/Institution CSU **Area(s)** • CUS1 - Approved. - No value	**System/Institution** CSU **Area(s)** • CUS1 - Approved. - No value
		System/Institution Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value
		System/Institution De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value	**System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Collaborative learning and small group exercises Guest speakers Other: Film/documentary/or other media Other: Analytical paper(s)	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading Assignments: Regular reading assignments from college-level texts, including both primary and secondary sources, from which students will gain and demonstrate knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Writing Assignments: Writing to be selected from a combination of assignments such as: research papers; in-class essays in exam format including for the final exam; book reviews; and other analytic written assignments that critique and evaluate primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, or objective sections of in-class midterm(s) or the final examination in which students demonstrate knowledge of primary and secondary historical sources. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including primary historical documents.	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary

Changed	Field	Current Version	Proposed Version
			source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Oral analysis: participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Students will write at least 1700 words during the	**Methods of Evaluation** 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a

Changed	Field	Current Version	Proposed Version
		quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, objective sections of in-class exams, or other analytical projects in which students demonstrate knowledge of college-level secondary source readings and primary source documents in the era of history for this course.	choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse

Changed	Field	Current Version	Proposed Version
			primary source documents in the era of history for this course.
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Boyer, Paul S., et al. The Enduring Vision: A History of the American People. 9th edition. New York, NY: Cengage, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Give Me Liberty!: An American History. Seagull Edition. Volume 1. **Author** Foner, Eric, Kathleen DuVal, and Lisa McGirr. **Publisher** W. W. Norton. **Date/Edition** 8th Edition. 2025. **ISBN** No value
		Title No value **Author** Edwards, Rebecca, and James Henretta, et al. America's History. Value edition. 9th edition. Boston, MA: Bedford St.Martin's/Macmillan, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** U.S. History. **Author** Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery. **Publisher** Houston, TX: OpenStax. (Rice University). **Date/Edition** 1st Edition. 2014. **ISBN** No value
		Title No value **Author** Kamensky, Jane, and Mary Beth Norton, et al. A People and a Nation: A History of the United States. 11th edition. New York, NY: Cengage, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A People and a Nation: A History of the United States. **Author** Kamensky, Jane, and Beth Bailey, et al. **Publisher** Cengage Learning. **Date/Edition** 12th Edition. 2024. **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Title No value **Author** Roark, James L., et al. The American Promise: A History of the United States. Value edition. 7th edition. Boston, MA: Bedford/St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Promise: A History of the United States. Value Edition. Volume 1. **Author** Roark, James L., et al. **Publisher** Macmillan. **Date/Edition** 9th Edition. 2023. **ISBN** No value
		Title No value **Author** Zinn, Howard. A People's History of the United States. New York, NY: Harper, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Yawp: A Massively Collaborative Open U.S. History Textbook. **Author** Locke, Joseph and Ben Wright, editors. **Publisher** Stanford, CA: Stanford University Press. **Date/Edition** PDF version. 2019. **ISBN** No value

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Beard, Charles A. An Economic Interpretation of the Constitution of the United States. New York: Macmillan, 1913. **May include, but are not limited to**: No value **Reading List**: Beeman, Richard, ed. Beyond Confederation: Origins of the Constitution and American National Identity. Chapel Hill, NC: University of North Carolina Press, 2003. **May include, but are not limited to**: No value **Reading List**: Berkhover, Robert F., Jr. The White Man's Indian: Images of the American Indian from Columbus to the Present. New York: Pathfinder Press, Revised edition, 2000. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Berlin, Ira. Many Thousands Gone: The First Two Centuries of Slavery in North America. Boston: Harvard University Press, 2008. **May include, but are not limited to** No value	
		Reading List Calloway, Colin G., ed. The World Turned Upside Down: Indian Voices from Early America. 2nd edition. Boston: Bedford/St. Martin's Press, 2016. **May include, but are not limited to** No value	
		Reading List _____. New Worlds For All: Indians, Europeans, and the Remaking of Early America. Baltimore, MD: Johns Hopkins University Press, 2010. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Countryman, Edward, ed. What Did the Constitution Mean to Early Americans?: Selected Readings. Boston: Bedford/St. Martin's Press, 2008.	
		May include, but are not limited to No value	
		Reading List Crosby, Alfred W., Jr. The Columbian Exchange: Biological and Cultural Consequences of 1492. Westport, CT: Greenwood Press, 30th anniversary edition, 2003.	
		May include, but are not limited to No value	
		Reading List Fagan, Brian. Ancient North America: The Archaeology of a Continent. Boston: University of MA Press, 1991.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Gross, Robert A. The Minutemen and Their World. New York: Hill and Wang, 1976. **May include, but are not limited to** No value	
		Reading List Gutierrez, Ramon. When Jesus Came, the Corn Mothers Went Away: Marriage, Sexuality, and Power in New Mexico, 1500-1846. Stanford: Stanford University Press, 1991. **May include, but are not limited to** No value	
		Reading List Jennings, Francis. The Invasion of America: Indians, Colonialism, and the Cant of Conquest. New York: W. W. Norton and Company, 2005. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Johnson, Michael, ed. Reading the American Past: Selected Historical Documents. Vol. 1. 5th edition. Boston: Bedford/St.Martin's Press, 2012. **May include, but are not limited to**: No value	
		Reading List: Kerber, Linda. Women of the Republic: Intellect and Ideology in Revolutionary America. New York: W. W. Norton and Company, 2001. **May include, but are not limited to**: No value	
		Reading List: Maier, Pauline. American Scripture: Making the Declaration of Independence. New York: Oxford University Press, 1997. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List Morgan, Edmund S. American Slavery, American Freedom: the Ordeal of Colonial Virginia. New York: W.W. Norton, Revised edition, 2001. **May include, but are not limited to** No value	
		Reading List Nash, Gary B. Red, White, and Black: The Peoples of Early America, Englewood Cliffs, NJ: Prentice-Hall, 6th ed., 2009. **May include, but are not limited to** No value	
		Reading List _____. The Urban Crucible: Social Change, Political Consciousness, and the Origins of the American Revolution. Cambridge, Mass.: Harvard University Press, 1979. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Norton, Mary Beth. Founding Mothers and Fathers: Gendered Power and the Formation of American Society. New York: W.W. Norton, 2006.	
		May include, but are not limited to No value	
		Reading List Rakove, Jack N. Original Meanings: Politics and Ideas in the Making of the Constitution. New York: Knopf, 2006.	
		May include, but are not limited to No value	
		Reading List Sale, Kirkpatrick. The Conquest of Paradise: Christopher Columbus and the Columbian Legacy. New York: Oxford University Press, Revised edition, 2003.	
		May include, but are not limited to No value	
		Reading List Weber, David J. The Spanish Frontier in North America. Albuquerque, NM: University of New Mexico Press, 1992.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Karlsen, Carol. The Devil in the Shape of a Woman: Witchcraft in Colonial New England. 2nd edition. New York: W. W. Norton, 1998.	
		May include, but are not limited to No value	
		Reading List Wood, Gordon. The Creation of the American Republic, 1776-1787. New York: W. W. Norton, 1969.	
		May include, but are not limited to No value	
		Reading List Wood, Peter. Black Majority: Negroes in Colonial South Carolina from 1670 Through the Stono Rebellion. New York: W. W. Norton and Company, 1999.	

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		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze the nature of the historical discipline and apply critical thinking skills within a multi-cultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. • Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. • Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. • Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history.	• Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. • Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. • Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. • Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history.

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Demonstrate and apply knowledge of the pre-Columbian and colonial eras through 1800 in U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply knowledge of the pre-Columbian and colonial eras through 1800 in U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0
		CSLOs Identify, critically evaluate, and interpret U.S. history from the pre-Columbian and colonial eras through 1800 using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0	**CSLOs** Identify, critically evaluate, and interpret U.S. history from the pre-Columbian and colonial eras through 1800 using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the nature of the historical discipline and apply critical thinking skills within a multi-cultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. 1. History as a mental construct and an act of critical thinking 2. Primary historical evidence from diverse sources, and its analysis and interpretation 3. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past 4. History as a cultural process and cultural product 5. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective 6. History as a tool for self-knowledge 2. Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. 1. The philosophical ideals of American representative government, liberty, and equality as stated in the Declaration of Independence; the Articles of Confederation and their weaknesses; the reasons why many Americans originally favored a weak central government without	1. Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. 1. History as a mental construct and an act of critical thinking 2. Defining historical evidence, including primary sources and secondary sources 3. Primary historical evidence from diverse sources, and its analysis and interpretation 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past 5. History as a cultural process and cultural product 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective 7. Areas of historical focus, including political, economic, social, cultural, and environmental 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Field	Current Version	Proposed Version
		a strong executive, as well as events such as Shays's Rebellion which eventually helped lead to the call for a more powerful national government 2. Constitutional Convention in Philadelphia and the role of individuals and compromises in forming the American Constitution (for example the 3/5 compromise and other sections regarding slavery; the Virginia plan vs. the New Jersey plan for Congressional representation; James Madison's role as "Father of the Constitution; the fact that voter eligibility requirements -- for white male property owners -- were determined at the state level and were not included in the national constitution; the reasons behind the creation of the electoral college for the election of the president; the membership of the constitutional convention in Philadelphia as well as the groups not represented there) 3. Constitutional Ratification Debates; Federalist and Anti-Federalist Arguments (including Federalist #10 written in support of ratification by James Madison, and the critique of the Constitution by Anti-Federalist Mercy Otis Warren, a female historian of the revolutionary era) 4. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of	2. Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. 1. The philosophical ideals of American representative government, liberty, and equality as stated in the Declaration of Independence; the Articles of Confederation and their weaknesses; the reasons why many Americans originally favored a weak central government without a strong executive, as well as events such as Shays's Rebellion which eventually helped lead to the call for a more powerful national government 2. Constitutional Convention in Philadelphia and the role of individuals and compromises in forming the American Constitution (for example the 3/5 compromise and other sections regarding slavery; the Virginia plan vs. the New Jersey plan for Congressional representation; James Madison's role as "Father of the Constitution; the fact that voter eligibility requirements -- for white male property owners -- were determined at the state level and were not included in the national constitution; the reasons behind the creation of the electoral college for the election of the president; the

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		whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present 5. Controversies over the Constitution in the Early National Era. Debate on interpretation of constitutionality, broad v. strict construction 6. Origins of judicial review, i.e., Marbury v. Madison, and the implications for future Supreme Court decisions 7. The impact of Enlightenment philosophy and republican thought through cultural expression in colonial America, in the era of revolution, and in the young republic of the United States as illustrated in: visual art, paintings, or drawings (such as John Trumbull's painting of the drafting of the Declaration of Independence), artistic depictions of democratic rebellions (such as women and men at protests during the American Revolution), and architectural styles in the Federal period reflecting the values of ancient Greek democracies and the Roman republic. 3. Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. Identifying historical events as turning points in American history (for example, the migration of	membership of the constitutional convention in Philadelphia as well as the groups not represented there) 3. Constitutional Ratification Debates; Federalist and Anti-Federalist Arguments (including Federalist #10 written in support of ratification by James Madison, and the critique of the Constitution by Anti-Federalist Mercy Otis Warren, a female historian of the revolutionary era) 4. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present 5. Controversies over the Constitution in the Early National Era. Debate on interpretation of constitutionality, broad v. strict construction 6. Origins of judicial review, i.e., Marbury v. Madison, and the implications for future Supreme Court decisions 7. The impact of Enlightenment philosophy and republican thought through cultural expression in colonial America, in the era of revolution, and in the young republic of the United States as illustrated in: visual art, paintings, or drawings (such as John Trumbull's painting of the drafting of the Declaration of

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		native peoples across the Bering Strait to the American continents; the development of agriculture by various native cultures; the landing of Columbus in the Americas; the establishment of the first permanent colonies by Spain and England in the Americas; the end of Iroquois unity and the consequences for native peoples; the American Revolution and its impact on various groups) 2. The actions of individuals as the shapers of history (for example, in colonization, in the struggle for independence, in the risks taken in writing the Declaration of Independence, and in the positions taken for or against slavery and other issues in the constitutional ratification debates) 3. The role of early leaders in establishing a new republic (for example, Thomas Jefferson, George Washington, John Adams, Alexander Hamilton, and others) 4. The philosophy, literature, and oral speeches of men and women as conduits for influencing public attitudes toward issues and historical change in America, including Thomas Jefferson's political ideals in the Declaration of Independence, Thomas Paine's philosophy in Common Sense, and other works such as Benjamin Banneker's and Phillis Wheatley's writings on anti-slavery and revolutionary	Independence), artistic depictions of democratic rebellions (such as women and men at protests during the American Revolution), and architectural styles in the Federal period reflecting the values of ancient Greek democracies and the Roman republic. 3. Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. Identifying historical events as turning points in American history (for example, the migration of native peoples across the Bering Strait to the American continents; the development of agriculture by various native cultures; the landing of Columbus in the Americas; the establishment of the first permanent colonies by Spain and England in the Americas; the end of Iroquois unity and the consequences for native peoples; the American Revolution and its impact on various groups) 2. The actions of individuals as the shapers of history (for example, in colonization, in the struggle for independence, in the risks taken in writing the Declaration of Independence, and in the positions taken for or against slavery and other issues in the constitutional ratification debates) 3. The role of early leaders in establishing a new republic (for example, Thomas

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		ideals, Abigail Adams' letters and Judith Sargent Murray's essays regarding republican values, women's rights, women's roles, and education, and Powhatan's speech regarding Native American cultural values and resistance during European conquest. 5. The music and art of Americans as reflections of European, African and Native American influences (for example, African musical forms and instruments and the impact on American popular music; European painting and sculpture; Native American creation stories and ceremonial dances) 6. Early economic, political, religious, institutional, and cultural developments (for example, in contrast to European political institutions, the relatively representative elected legislatures for white male property holders such as the House of Burgesses in Virginia and assemblies in other American colonies; town meetings and direct democracy in New England; the gradual spread of religious diversity and the disestablishment of state-supported churches; the use of joint stock companies and the rise of manufacturing with its attendant economic and cultural impact; the influence of the Enlightenment on scientific experimentation; the eventual development of tax-supported public education in Massachusetts and the spread of literacy)	Jefferson, George Washington, John Adams, Alexander Hamilton, and others) 4. The philosophy, literature, and oral speeches of men and women as conduits for influencing public attitudes toward issues and historical change in America, including Thomas Jefferson's political ideals in the Declaration of Independence, Thomas Paine's philosophy in Common Sense, and other works such as Benjamin Banneker's and Phillis Wheatley's writings on anti-slavery and revolutionary ideals, Abigail Adams' letters and Judith Sargent Murray's essays regarding republican values, women's rights, women's roles, and education, and Powhatan's speech regarding Native American cultural values and resistance during European conquest. 5. The music and art of Americans as reflections of European, African and Native American influences (for example, African musical forms and instruments and the impact on American popular music; European painting and sculpture; Native American creation stories and ceremonial dances) 6. Early economic, political, religious, institutional, and cultural developments (for example, in contrast to European political institutions, the relatively representative elected legislatures for white male property holders such as the

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		7. The Enlightenment, the scientific revolution, and technology's role in shaping American landscape and society; for example, the planting of tobacco, the cotton gin, the steam engine, early manufacturing, irrigation, inoculation against diseases such as smallpox, and Benjamin Franklin's development of the theory of electricity 8. Cultural expression and impact by individuals in early American print culture through literature, art, and philosophy (such as native Mexicas' account of the Spanish conquest in the Florentine codex, Anne Bradstreet's poetry, John Winthrop's Arbella sermon, John Peter Zenger's newspaper and trial involving freedom of the printing press, Ben Franklin's Poor Richard's Almanac, Mary Rowlandson's captivity narrative, Olaudah Equiano's autobiography and anti-slavery narrative, and Paul Revere's engraving and description of the Boston Massacre of 1770). 4. Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. 1. Understand history as a record of the lives and actions of diverse human beings 2. Understand the diversity of Native American cultures	House of Burgesses in Virginia and assemblies in other American colonies; town meetings and direct democracy in New England; the gradual spread of religious diversity and the disestablishment of state-supported churches; the use of joint stock companies and the rise of manufacturing with its attendant economic and cultural impact; the influence of the Enlightenment on scientific experimentation; the eventual development of tax-supported public education in Massachusetts and the spread of literacy) 7. The Enlightenment, the scientific revolution, and technology's role in shaping American landscape and society; for example, the planting of tobacco, the cotton gin, the steam engine, early manufacturing, irrigation, inoculation against diseases such as smallpox, and Benjamin Franklin's development of the theory of electricity 8. Cultural expression and impact by individuals in early American print culture through literature, art, and philosophy (such as native Mexicas' account of the Spanish conquest in the Florentine codex, Anne Bradstreet's poetry, John Winthrop's Arbella sermon, John Peter Zenger's newspaper and trial involving freedom of the printing press, Ben Franklin's Poor Richard's Almanac, Mary Rowlandson's captivity narrative, Olaudah

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		(for example, the Iroquois, Pueblo, Cherokee, Kiowa, Chinook) and the existence of complex Native American civilizations before the arrival of Europeans (for example, the Mississippians, Anasazi, Aztecs, and Mayas) and cultural expression of influential native civilizations, through architectural styles, linguistic influence, artistic forms, and scientific and spiritual philosophy. 3. Understand the diversity of colonial immigrant and migrant cultures (for example, various European and African civilizations) 4. Understand the development of American political, social, and cultural values and philosophy in the colonial period, the era of revolution, and the early U.S. (for example, government according to the consent of the governed; the influence of John Locke's contract theory of government; no taxation without representation; direct democracy in New England town meetings vs. elected representation; freedom of speech, freedom of the press, freedom of religion, and other civil liberties such as the right to trial by jury; separation of powers and checks and balances at the federal, state, and local levels; civilian control of the military) 5. Understand the impact on American societies and cultures as a result of the presence of the United States in European affairs,	Equiano's autobiography and anti-slavery narrative, and Paul Revere's engraving and description of the Boston Massacre of 1770). 4. Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. 1. Understand history as a record of the lives and actions of diverse human beings 2. Understand the diversity of Native American cultures (for example, the Iroquois, Pueblo, Cherokee, Kiowa, Chinook) and the existence of complex Native American civilizations before the arrival of Europeans (for example, the Mississippians, Anasazi, Aztecs, and Mayas) and cultural expression of influential native civilizations, through architectural styles, linguistic influence, artistic forms, and scientific and spiritual philosophy. 3. Understand the diversity of colonial immigrant and migrant cultures (for example, various European and African civilizations) 4. Understand the development of American political, social, and cultural values and philosophy in the colonial period, the era of revolution, and the early U.S. (for example, government according to the consent of the governed; the influence of John Locke's contract theory of

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		including: the Seven Years War (French and Indian War, in the British view) and its relationship to the American Revolutionary War; the competition between England and Spain for American colonies, and the later resultant influence on American foreign policy, society, and culture; and the impact of U.S. expansionist foreign policy on native peoples. 5. Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. 1. The European migration to North America and the impact on the various groups involved; (for example, the encomienda in the Spanish southwest, Cortes' conquest of Mexico, the impact of disease on native populations, the influence of native agricultural crops such as maize, potatoes, and cacao on the diet, population, and culture of the rest of the world, the Puritan migration, the use of indentured servants, and the introduction of and profit from slavery) 2. The problems caused by the expansion of colonial society, economy, and culture on Native Americans and the environment (for example King Philip's War and Bacon's Rebellion)	government; no taxation without representation; direct democracy in New England town meetings vs. elected representation; freedom of speech, freedom of the press, freedom of religion, and other civil liberties such as the right to trial by jury; separation of powers and checks and balances at the federal, state, and local levels; civilian control of the military) 5. Understand the impact on American societies and cultures as a result of the presence of the United States in European affairs, including: the Seven Years War (French and Indian War, in the British view) and its relationship to the American Revolutionary War; the competition between England and Spain for American colonies, and the later resultant influence on American foreign policy, society, and culture; and the impact of U.S. expansionist foreign policy on native peoples. 5. Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. 1. The European migration to North America and the impact on the various groups involved; (for example, the encomienda in the Spanish southwest, Cortes' conquest of Mexico,

Changed	Field	Current Version	Proposed Version
		3. Origins of racist slavery and oppression and the impact on the development of colonial society and culture, including the specific experiences of men, women, and children in slavery 4. The emergence and survival of a unique African American culture during slavery, as well as the development of northern communities and institutions created by free blacks 5. The roles and limitations of women in society, their struggle for fuller participation and equality, the specific impact of European ideas and laws regarding gender roles and sexual orientation, and the implications of a multicultural analysis of women's situation during colonization, including Native American women such as Pocahontas(Matoaka) and Sacajawea, African American women such as Phillis Wheatley and female runaway slaves, and European American women such as Anne Hutchinson, Abigail Adams, and white female indentured servants 6. Comparison and contrast of Southern and Northern colonial life and the implications for the 1800s in the conflict over slavery 7. The development of East-West conflict, including the Regulators in South Carolina, Shays's Rebellion in Massachusetts, and coastal elites vs. backcountry farmers	the impact of disease on native populations, the influence of native agricultural crops such as maize, potatoes, and cacao on the diet, population, and culture of the rest of the world, the Puritan migration, the use of indentured servants, and the introduction of and profit from slavery) 2. The problems caused by the expansion of colonial society, economy, and culture on Native Americans and the environment (for example King Philip's War and Bacon's Rebellion) 3. Origins of racist slavery and oppression and the impact on the development of colonial society and culture, including the specific experiences of men, women, and children in slavery 4. The emergence and survival of a unique African American culture during slavery, as well as the development of northern communities and institutions created by free blacks 5. The roles and limitations of women in society, their struggle for fuller participation and equality, the specific impact of European ideas and laws regarding gender roles and sexual orientation, and the implications of a multicultural analysis of women's situation during colonization, including Native American women such as Pocahontas(Matoaka) and Sacajawea, African American women such as

Changed	Field	Current Version	Proposed Version
		8. Religious thought of various groups in colonial America and its cultural impact, from Puritan predestination and the "city on the hill," Anglican (later Episcopalian) church traditions, and Quaker religious toleration, to other views such as deism, the creation of Maryland as a Catholic haven, the Protestant Great Awakening (and emergence of new churches such as Baptists, Methodists, and Presbyterians), and the beliefs and treatment of non-Christian minorities (e.g., Judaism, Islam, Native American spiritual views, native African spiritual views, and agnostics and atheists).	Phillis Wheatley and female runaway slaves, and European American women such as Anne Hutchinson, Abigail Adams, and white female indentured servants 6. Comparison and contrast of Southern and Northern colonial life and the implications for the 1800s in the conflict over slavery 7. The development of East-West conflict, including the Regulators in South Carolina, Shays's Rebellion in Massachusetts, and coastal elites vs. backcountry farmers 8. Religious thought of various groups in colonial America and its cultural impact, from Puritan predestination and the "city on the hill," Anglican (later Episcopalian) church traditions, and Quaker religious toleration, to other views such as deism, the creation of Maryland as a Catholic haven, the Protestant Great Awakening (and emergence of new churches such as Baptists, Methodists, and Presbyterians), and the beliefs and treatment of non-Christian minorities (e.g., Judaism, Islam, Native American spiritual views, native African spiritual views, and agnostics and atheists).
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

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❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

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❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- D. -- Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. -- Outline: -- E. -- Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 1. History as a mental construct and an act of critical thinking ---------- 2. Defining historical evidence, including primary sources and secondary sources ---------- 3. Primary historical evidence from diverse sources, and its analysis and interpretation ---------- 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past ---------- 5. History as a cultural process and cultural product ---------- 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective ---------- 7. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at

Changed	Questions	Current Version	Proposed Version
			least one individual typed paper of at least 600 words with proper citations and bibliography.
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- D. -- Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. -- Outline: -- E. -- Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- D. -- Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. ---------- 5. Understand the impact on American societies and cultures as a result of the presence of the United States in European affairs, including: the Seven Years War (French and Indian War, in the British view) and its relationship to the American Revolutionary War; the competition between England and Spain for American colonies, and the later resultant influence on American foreign policy, society, and culture; and the impact of U.S. expansionist foreign policy on native peoples. -- Outline: -- E. -- Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. ---------- 1. The European migration to North America and the impact on the various groups involved; (for example, the encomienda in the Spanish southwest, Cortes' conquest of Mexico, the impact of disease on native populations, the influence of native agricultural crops such as maize, potatoes, and cacao on the diet, population, and culture of the rest of the world, the Puritan migration, the use of indentured servants, and the introduction of and profit from slavery)

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #B and #4 . . . , below, and in Methods of Evaluation A. Oral participation in class discussion about the Bill of Rights in the U.S. Constitution and "discussion and debate from a multicultural perspective of whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present," as per the Outline topics, below: -- Outline: -- B. -- Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. ---------- 4. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 017A	HIST 017A
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	06/04/2019	06/04/2019

Changed	Questions	Current Version	Proposed Version
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version					
			5/4/26	Basic Course Information	Proposed Details - Attachments	Required	Please update your Hybrid Delivery form with complete percentages and the Online Delivery form with the rationale filled out.	Dear Stage 7 Approver: -- The Hybrid Delivery form has complete percentages in the Hybrid Mode of Delivery and the Online Delivery form has the rationale filled out. -- These forms have the same content as the other forms which were recently approved as a draft via email by James Capurso on Apr. 28, and within E-Lumen for the other 5 U.S. history courses (HIST 17AH, 17B, 17BH, 17C, 17CH) by the Stage 7 Approver. -- Could it be that somehow the forms for HIST 17A were not loading correctly in your system? -- i have downloaded both the Hybrid Delivery form and the Online Delivery form for the HIST 17A course, to verify that they are exactly the same as what I originally uploaded. The zip file I received I have double-checked with copies on my computer, and the forms for HIST 17A are the Same as the forms approved for the other 5 U.S. History courses, and for which I did Not receive any request to update

Changed	Questions	Current Version	Proposed Version					
								forms. -- Please let me know if this is able to be approved. Thank you, -- Carol Cini, Instructor and Chair, History Department
			5/4/26	Basic Course Information	Mode of Delivery	Required	Update mode of delivery to include Online since you included an online delivery form.	Y - Fixed. -- I checked Online in the Mode of Delivery box. I should have caught this. Thank you. - CC
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD017A
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000296141

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.

Section	Changed field
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Carol Cini

Changed	Field	Current Version	Proposed Version
	Course ID (CB01A and CB01B)	HISTD17AH	HISTD17AH
	Course Control Number	CCC000569373	CCC000569373
	Course Title (CB02)	History of the United States to Early National Era - HONORS	History of the United States to Early National Era - HONORS
	Short Course Title	HIST U.S. EARLY NATL ERA - HON	HIST U.S. EARLY NATL ERA - HON
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General	54.0101 History, General
	Department	HIST - History	HIST - History
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
❗	**Course Description**	This course examines U.S. civilization to the Early National Era. Students will survey the social, cultural, political, economic, and intellectual development of the Colonial Era with an emphasis on the era of the American Revolution, the development of the Constitution, and the role of the major ethnic, social, and gender groups in the American experience. Because this is an honors program course, students will be expected to complete extra assignments, or an additional longer assignment, to gain deeper insight into American history from the colonial period to the early national era.	This course examines U.S. history from the colonial period to the Early National Era. The course is a survey of political, economic, cultural, and social developments, with an emphasis on indigenous societies, European colonization, the impact of the transatlantic slave trade, the origins of representative government in the colonies, the American Revolution, the Constitution and Bill of Rights, and the role of race, ethnicity, class, and gender in the American experience. Because this is an honors program course, students will be expected to complete extra assignments, or an additional longer assignment, to gain deeper insight into American history from the colonial period to the Early National Era.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors, G.E., and honors students in providing significant knowledge of American history from the colonial period to the early national era. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors, G.E., and honors students in providing significant knowledge of American history from the colonial period to the early national era. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	HIST F017A	HIST F017A
	Does the course have a Foothill equivalent?	Yes	Yes

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D17AH & HIST D17BH required for C-ID HIST 130	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D17AH & HIST D17BH required for C-ID HIST 130
		System/Institution CSU **Area(s)** • CUS1 - Approved. - No value	**System/Institution** CSU **Area(s)** • CUS1 - Approved. - No value
		System/Institution Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value
		System/Institution De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value	**System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Collaborative learning and small group exercises Guest speakers Other: Film/documentary/or other media Other: Analytical paper(s)	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading Assignments: Regular reading assignments from college-level texts, including both primary and secondary sources, from which students will gain and demonstrate knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Writing Assignments: Writing to be selected from a combination of assignments such as: research papers; in-class essays in exam format including for the final exam; book reviews; and other analytic written assignments that critique and evaluate primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, or objective sections of in-class midterm(s) or the final examination in which students demonstrate knowledge of primary and secondary historical sources. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including primary historical documents. 5. The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between the colonial period and early national era. The honors project will require 10 or more hours of work	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary

Changed	Field	Current Version	Proposed Version
		beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.	source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. 5. The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between the colonial period and early national era, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Oral analysis: participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Students will write at least 1700 words during the	**Methods of Evaluation** 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a

Changed	Field	Current Version	Proposed Version
		quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, objective sections of in-class exams, or other analytical projects in which students demonstrate knowledge of college-level secondary source readings and primary source documents in the era of history for this course. 4. The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between	choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse

Changed	Field	Current Version	Proposed Version
		the colonial period and early national era.	primary source documents in the era of history for this course. 4. The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between the colonial period and early national era, as well as the student's understanding of diverse historical perspectives.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Boyer, Paul S., et al. The Enduring Vision: A History of the American People. 9th edition. New York, NY: Cengage, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Give Me Liberty!: An American History. Seagull Edition. Volume 1. **Author** Foner, Eric, Kathleen DuVal, and Lisa McGirr. **Publisher** W. W. Norton. **Date/Edition** 8th Edition. 2025. **ISBN** No value
		Title No value **Author** Edwards, Rebecca, and James Henretta, et al. America's History. Value edition. 9th edition. Boston, MA: Bedford St.Martin's/Macmillan, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** U.S. History. **Author** Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery. **Publisher** Houston, TX: OpenStax. (Rice University). **Date/Edition** 1st Edition. 2014. **ISBN** No value
		Title No value **Author** Kamensky, Jane and Mary Beth Norton, et al. A People and a Nation: A History of the United States. 11th edition. New York, NY: Cengage, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A People and a Nation: A History of the United States. **Author** Kamensky, Jane and Beth Bailey, et al. **Publisher** Cengage Learning. **Date/Edition** 12th Edition. 2024. **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Title No value **Author** Roark, James L., et al. The American Promise: A History of the United States. Value edition. 7th edition. Boston, MA: Bedford/St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Promise: A History of the United States. Value Edition. Volume 1. **Author** Roark, James L., et al. **Publisher** Macmillan. **Date/Edition** 9th Edition. 2023. **ISBN** No value
		Title No value **Author** Zinn, Howard. A People's History of the United States. New York, NY: Harper, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Yawp: A Massively Collaborative Open U.S. History Textbook. **Author** Locke, Joseph and Ben Wright, editors. **Publisher** Stanford, CA: Stanford University Press. **Date/Edition** PDF version. 2019. **ISBN** No value

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Beard, Charles A. An Economic Interpretation of the Constitution of the United States. New York: Macmillan, 1913. **May include, but are not limited to**: No value **Reading List**: Beeman, Richard, ed. Beyond Confederation: Origins of the Constitution and American National Identity. Chapel Hill, NC: University of North Carolina Press, 2003. **May include, but are not limited to**: No value **Reading List**: Berkhover, Robert F., Jr. The White Man's Indian: Images of the American Indian from Columbus to the Present. New York: Pathfinder Press, Revised edition, 2000. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Berlin, Ira. Many Thousands Gone: The First Two Centuries of Slavery in North America. Boston: Harvard University Press, 2008. **May include, but are not limited to** No value	
		Reading List Calloway, Colin G., ed. The World Turned Upside Down: Indian Voices from Early America. 2nd edition. Boston: Bedford/St. Martin's Press, 2016. **May include, but are not limited to** No value	
		Reading List _____. New Worlds For All: Indians, Europeans, and the Remaking of Early America. Baltimore, MD: Johns Hopkins University Press, 2010. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Countryman, Edward, ed. What Did the Constitution Mean to Early Americans?: Selected Readings. Boston: Bedford/St. Martin's Press, 2008.	
		May include, but are not limited to No value	
		Reading List Crosby, Alfred W., Jr. The Columbian Exchange: Biological and Cultural Consequences of 1492. Westport, CT: Greenwood Press, 30th anniversary edition, 2003.	
		May include, but are not limited to No value	
		Reading List Fagan, Brian. Ancient North America: The Archaeology of a Continent. Boston: University of MA Press, 1991.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Gross, Robert A. The Minutemen and Their World. New York: Hill and Wang, 1976. **May include, but are not limited to** No value	
		Reading List Gutierrez, Ramon. When Jesus Came, the Corn Mothers Went Away: Marriage, Sexuality, and Power in New Mexico, 1500-1846. Stanford: Stanford University Press, 1991. **May include, but are not limited to** No value	
		Reading List Jennings, Francis. The Invasion of America: Indians, Colonialism, and the Cant of Conquest. New York: W. W. Norton and Company, 2005. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Johnson, Michael, ed. Reading the American Past: Selected Historical Documents. Vol. 1. 5th edition. Boston: Bedford/St.Martin's Press, 2012. **May include, but are not limited to**: No value	
		Reading List: Kerber, Linda. Women of the Republic: Intellect and Ideology in Revolutionary America. New York: W. W. Norton and Company, 2001. **May include, but are not limited to**: No value	
		Reading List: Maier, Pauline. American Scripture: Making the Declaration of Independence. New York: Oxford University Press, 1997. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List Morgan, Edmund S. American Slavery, American Freedom: the Ordeal of Colonial Virginia. New York: W.W. Norton, Revised edition, 2001. **May include, but are not limited to** No value	
		Reading List Nash, Gary B. Red, White, and Black: The Peoples of Early America, Englewood Cliffs, NJ: Prentice-Hall, 6th ed., 2009. **May include, but are not limited to** No value	
		Reading List _____. The Urban Crucible: Social Change, Political Consciousness, and the Origins of the American Revolution. Cambridge, Mass.: Harvard University Press, 1979. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Norton, Mary Beth. Founding Mothers and Fathers: Gendered Power and the Formation of American Society. New York: W.W. Norton, 2006.	
		May include, but are not limited to No value	
		Reading List Rakove, Jack N. Original Meanings: Politics and Ideas in the Making of the Constitution. New York: Knopf, 2006.	
		May include, but are not limited to No value	
		Reading List Sale, Kirkpatrick. The Conquest of Paradise: Christopher Columbus and the Columbian Legacy. New York: Oxford University Press, Revised edition, 2003.	
		May include, but are not limited to No value	
		Reading List Weber, David J. The Spanish Frontier in North America. Albuquerque, NM: University of New Mexico Press, 1992.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Karlsen, Carol. The Devil in the Shape of a Woman: Witchcraft in Colonial New England. 2nd edition. New York: W. W. Norton, 1998.	
		May include, but are not limited to No value	
		Reading List Wood, Gordon. The Creation of the American Republic, 1776-1787. New York: W.W. Norton, 1969.	
		May include, but are not limited to No value	
		Reading List Wood, Peter. Black Majority: Negroes in Colonial South Carolina from 1670 Through the Stono Rebellion. New York: W. W. Norton and Company, 1999.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze the nature of the historical discipline and apply critical thinking skills within a multi-cultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. • Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. • Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. • Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. • Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between the colonial period and the early national era, to fulfill the college	• Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. • Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. • Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. • Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. • Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term

Changed	Field	Current Version	Proposed Version
		honors requirements for this course.	historical significance, for American history between the colonial period and the early national era, to fulfill the college honors requirements for this course.
	CSLOs		

Current Version		Proposed Version	
CSLOs	Demonstrate and apply knowledge of the pre-Columbian and colonial eras through 1800 in U.S. history to construct defensible statements of meaning and evaluation about this period's developments.	**CSLOs**	Demonstrate and apply knowledge of the pre-Columbian and colonial eras through 1800 in U.S. history to construct defensible statements of meaning and evaluation about this period's developments.
Expected SLO Performance	0.0	**Expected SLO Performance**	0.0
CSLOs	Identify, critically evaluate, and interpret U.S. history from the pre-Columbian and colonial eras through 1800 using primary source documents to construct historical analysis.	**CSLOs**	Identify, critically evaluate, and interpret U.S. history from the pre-Columbian and colonial eras through 1800 using primary source documents to construct historical analysis.
Expected SLO Performance	0.0	**Expected SLO Performance**	0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the nature of the historical discipline and apply critical thinking skills within a multi-cultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. 1. History as a mental construct and an act of critical thinking 2. Primary historical evidence from diverse sources, and its analysis and interpretation 3. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past 4. History as a cultural process and cultural product 5. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective 6. History as a tool for self-knowledge 2. Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. 1. The philosophical ideals of American representative government, liberty, and equality as stated in the Declaration of Independence; the Articles of Confederation and their weaknesses; the reasons why many Americans originally favored a weak central government without	1. Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. 1. History as a mental construct and an act of critical thinking 2. Defining historical evidence, including primary sources and secondary sources. 3. Primary historical evidence from diverse sources, and its analysis and interpretation 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past 5. History as a cultural process and cultural product 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective 7. Areas of historical focus, including political, economic, social, cultural, and environmental 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 9. Understanding of how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Field	Current Version	Proposed Version
		a strong executive, as well as events such as Shays's Rebellion which eventually helped lead to the call for a more powerful national government 2. Constitutional Convention in Philadelphia and the role of individuals and compromises in forming the American Constitution (for example the 3/5 compromise and other sections regarding slavery; the Virginia plan vs. the New Jersey plan for Congressional representation; James Madison's role as "Father of the Constitution; the fact that voter eligibility requirements -- for white male property owners -- were determined at the state level and were not included in the national constitution; the reasons behind the creation of the electoral college for the election of the president; the membership of the constitutional convention in Philadelphia as well as the groups not represented there) 3. Constitutional Ratification Debates; Federalist and Anti-Federalist Arguments (including Federalist #10 written in support of ratification by James Madison, and the critique of the Constitution by Anti-Federalist Mercy Otis Warren, a female historian of the revolutionary era) 4. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of	2. Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. 1. The philosophical ideals of American representative government, liberty, and equality as stated in the Declaration of Independence; the Articles of Confederation and their weaknesses; the reasons why many Americans originally favored a weak central government without a strong executive, as well as events such as Shays's Rebellion which eventually helped lead to the call for a more powerful national government 2. Constitutional Convention in Philadelphia and the role of individuals and compromises in forming the American Constitution (for example the 3/5 compromise and other sections regarding slavery; the Virginia plan vs. the New Jersey plan for Congressional representation; James Madison's role as "Father of the Constitution; the fact that voter eligibility requirements -- for white male property owners -- were determined at the state level and were not included in the national constitution; the reasons behind the creation of the electoral college for the election of the president; the

Changed	Field	Current Version	Proposed Version
		whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present 5. Controversies over the Constitution in the Early National Era. Debate on interpretation of constitutionality, broad v. strict construction 6. Origins of judicial review, i.e., Marbury v. Madison, and the implications for future Supreme Court decisions 7. The impact of Enlightenment philosophy and republican thought through cultural expression in colonial America, in the era of revolution, and in the young republic of the United States as illustrated in: visual art, paintings, or drawings (such as John Trumbull's painting of the drafting of the Declaration of Independence), artistic depictions of democratic rebellions (such as women and men at protests during the American Revolution), and architectural styles in the Federal period reflecting the values of ancient Greek democracies and the Roman republic. 3. Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. Identifying historical events as turning points in American history (for example, the migration of	membership of the constitutional convention in Philadelphia as well as the groups not represented there) 3. Constitutional Ratification Debates; Federalist and Anti-Federalist Arguments (including Federalist #10 written in support of ratification by James Madison, and the critique of the Constitution by Anti-Federalist Mercy Otis Warren, a female historian of the revolutionary era) 4. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present 5. Controversies over the Constitution in the Early National Era. Debate on interpretation of constitutionality, broad v. strict construction 6. Origins of judicial review, i.e., Marbury v. Madison, and the implications for future Supreme Court decisions 7. The impact of Enlightenment philosophy and republican thought through cultural expression in colonial America, in the era of revolution, and in the young republic of the United States as illustrated in: visual art, paintings, or drawings (such as John Trumbull's painting of the drafting of the Declaration of

Changed	Field	Current Version	Proposed Version
		native peoples across the Bering Strait to the American continents; the development of agriculture by various native cultures; the landing of Columbus in the Americas; the establishment of the first permanent colonies by Spain and England in the Americas; the end of Iroquois unity and the consequences for native peoples; the American Revolution and its impact on various groups) 2. The actions of individuals as the shapers of history (for example, in colonization, in the struggle for independence, in the risks taken in writing the Declaration of Independence, and in the positions taken for or against slavery and other issues in the constitutional ratification debates) 3. The role of early leaders in establishing a new republic (for example, Thomas Jefferson, George Washington, John Adams, Alexander Hamilton, and others) 4. The philosophy, literature, and oral speeches of men and women as conduits for influencing public attitudes toward issues and historical change in America, including Thomas Jefferson's political ideals in the Declaration of Independence, Thomas Paine's philosophy in Common Sense, and other works such as Benjamin Banneker's and Phillis Wheatley's writings on anti-slavery and revolutionary	Independence), artistic depictions of democratic rebellions (such as women and men at protests during the American Revolution), and architectural styles in the Federal period reflecting the values of ancient Greek democracies and the Roman republic. 3. Appraise with use of primary and secondary sources the role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. Identifying historical events as turning points in American history (for example, the migration of native peoples across the Bering Strait to the American continents; the development of agriculture by various native cultures; the landing of Columbus in the Americas; the establishment of the first permanent colonies by Spain and England in the Americas; the end of Iroquois unity and the consequences for native peoples; the American Revolution and its impact on various groups) 2. The actions of individuals as the shapers of history (for example, in colonization, in the struggle for independence, in the risks taken in writing the Declaration of Independence, and in the positions taken for or against slavery and other issues in the constitutional ratification debates) 3. The role of early leaders in establishing a new republic (for example, Thomas

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		ideals, Abigail Adams' letters and Judith Sargent Murray's essays regarding republican values, women's rights, women's roles, and education, and Powhatan's speech regarding Native American cultural values and resistance during European conquest. 5. The music and art of Americans as reflections of European, African and Native American influences (for example, African musical forms and instruments and the impact on American popular music; European painting and sculpture; Native American creation stories and ceremonial dances) 6. Early economic, political, religious, institutional, and cultural developments (for example, in contrast to European political institutions, the relatively representative elected legislatures for white male property holders such as the House of Burgesses in Virginia and assemblies in other American colonies; town meetings and direct democracy in New England; the gradual spread of religious diversity and the disestablishment of state-supported churches; the use of joint stock companies and the rise of manufacturing with its attendant economic and cultural impact; the influence of the Enlightenment on scientific experimentation; the eventual development of tax-supported public education in Massachusetts and the spread of literacy)	Jefferson, George Washington, John Adams, Alexander Hamilton, and others) 4. The philosophy, literature, and oral speeches of men and women as conduits for influencing public attitudes toward issues and historical change in America, including Thomas Jefferson's political ideals in the Declaration of Independence, Thomas Paine's philosophy in Common Sense, and other works such as Benjamin Banneker's and Phillis Wheatley's writings on anti-slavery and revolutionary ideals, Abigail Adams' letters and Judith Sargent Murray's essays regarding republican values, women's rights, women's roles, and education, and Powhatan's speech regarding Native American cultural values and resistance during European conquest. 5. The music and art of Americans as reflections of European, African and Native American influences (for example, African musical forms and instruments and the impact on American popular music; European painting and sculpture; Native American creation stories and ceremonial dances) 6. Early economic, political, religious, institutional, and cultural developments (for example, in contrast to European political institutions, the relatively representative elected legislatures for white male property holders such as the

Changed	Field	Current Version	Proposed Version
		7. The Enlightenment, the scientific revolution, and technology's role in shaping American landscape and society; for example, the planting of tobacco, the cotton gin, the steam engine, early manufacturing, irrigation, inoculation against diseases such as smallpox, and Benjamin Franklin's development of the theory of electricity 8. Cultural expression and impact by individuals in early American print culture through literature, art, and philosophy (such as native Mexicas' account of the Spanish conquest in the Florentine codex, Anne Bradstreet's poetry, John Winthrop's Arbella sermon, John Peter Zenger's newspaper and trial involving freedom of the printing press, Ben Franklin's Poor Richard's Almanac, Mary Rowlandson's captivity narrative, Olaudah Equiano's autobiography and anti-slavery narrative, and Paul Revere's engraving and description of the Boston Massacre of 1770). 4. Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. 1. Understand history as a record of the lives and actions of diverse human beings 2. Understand the diversity of Native American cultures	House of Burgesses in Virginia and assemblies in other American colonies; town meetings and direct democracy in New England; the gradual spread of religious diversity and the disestablishment of state-supported churches; the use of joint stock companies and the rise of manufacturing with its attendant economic and cultural impact; the influence of the Enlightenment on scientific experimentation; the eventual development of tax-supported public education in Massachusetts and the spread of literacy) 7. The Enlightenment, the scientific revolution, and technology's role in shaping American landscape and society; for example, the planting of tobacco, the cotton gin, the steam engine, early manufacturing, irrigation, inoculation against diseases such as smallpox, and Benjamin Franklin's development of the theory of electricity 8. Cultural expression and impact by individuals in early American print culture through literature, art, and philosophy (such as native Mexicas' account of the Spanish conquest in the Florentine codex, Anne Bradstreet's poetry, John Winthrop's Arbella sermon, John Peter Zenger's newspaper and trial involving freedom of the printing press, Ben Franklin's Poor Richard's Almanac, Mary Rowlandson's captivity narrative, Olaudah

Changed	Field	Current Version	Proposed Version
		(for example, the Iroquois, Pueblo, Cherokee, Kiowa, Chinook) and the existence of complex Native American civilizations before the arrival of Europeans (for example, the Mississippians, Anasazi, Aztecs, and Mayas) and cultural expression of influential native civilizations, through architectural styles, linguistic influence, artistic forms, and scientific and spiritual philosophy. 3. Understand the diversity of colonial immigrant and migrant cultures (for example, various European and African civilizations) 4. Understand the development of American political, social, and cultural values and philosophy in the colonial period, the era of revolution, and the early U.S. (for example, government according to the consent of the governed; the influence of John Locke's contract theory of government; no taxation without representation; direct democracy in New England town meetings vs. elected representation; freedom of speech, freedom of the press, freedom of religion, and other civil liberties such as the right to trial by jury; separation of powers and checks and balances at the federal, state, and local levels; civilian control of the military) 5. Understand the impact on American societies and cultures as a result of the presence of the United States in European affairs,	Equiano's autobiography and anti-slavery narrative, and Paul Revere's engraving and description of the Boston Massacre of 1770). 4. Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. 1. Understand history as a record of the lives and actions of diverse human beings 2. Understand the diversity of Native American cultures (for example, the Iroquois, Pueblo, Cherokee, Kiowa, Chinook) and the existence of complex Native American civilizations before the arrival of Europeans (for example, the Mississippians, Anasazi, Aztecs, and Mayas) and cultural expression of influential native civilizations, through architectural styles, linguistic influence, artistic forms, and scientific and spiritual philosophy. 3. Understand the diversity of colonial immigrant and migrant cultures (for example, various European and African civilizations) 4. Understand the development of American political, social, and cultural values and philosophy in the colonial period, the era of revolution, and the early U.S. (for example, government according to the consent of the governed; the influence of John Locke's contract theory of

Changed	Field	Current Version	Proposed Version
		including: the Seven Years War (French and Indian War, in the British view) and its relationship to the American Revolutionary War; the competition between England and Spain for American colonies, and the later resultant influence on American foreign policy, society, and culture; and the impact of U.S. expansionist foreign policy on native peoples. 5. Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. 1. The European migration to North America and the impact on the various groups involved; (for example, the encomienda in the Spanish southwest, Cortes' conquest of Mexico, the impact of disease on native populations, the influence of native agricultural crops such as maize, potatoes, and cacao on the diet, population, and culture of the rest of the world, the Puritan migration, the use of indentured servants, and the introduction of and profit from slavery) 2. The problems caused by the expansion of colonial society, economy, and culture on Native Americans and the environment (for example King Philip's War and Bacon's Rebellion)	government; no taxation without representation; direct democracy in New England town meetings vs. elected representation; freedom of speech, freedom of the press, freedom of religion, and other civil liberties such as the right to trial by jury; separation of powers and checks and balances at the federal, state, and local levels; civilian control of the military) 5. Understand the impact on American societies and cultures as a result of the presence of the United States in European affairs, including: the Seven Years War (French and Indian War, in the British view) and its relationship to the American Revolutionary War; the competition between England and Spain for American colonies, and the later resultant influence on American foreign policy, society, and culture; and the impact of U.S. expansionist foreign policy on native peoples. 5. Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. 1. The European migration to North America and the impact on the various groups involved; (for example, the encomienda in the Spanish southwest, Cortes' conquest of Mexico,

Changed	Field	Current Version	Proposed Version
		3. Origins of racist slavery and oppression and the impact on the development of colonial society and culture, including the specific experiences of men, women, and children in slavery 4. The emergence and survival of a unique African American culture during slavery, as well as the development of northern communities and institutions created by free blacks 5. The roles and limitations of women in society, their struggle for fuller participation and equality, the specific impact of European ideas and laws regarding gender roles and sexual orientation, and the implications of a multicultural analysis of women's situation during colonization, including Native American women such as Pocahontas(Matoaka) and Sacajawea, African American women such as Phillis Wheatley and female runaway slaves, and European American women such as Anne Hutchinson, Abigail Adams, and white female indentured servants 6. Comparison and contrast of Southern and Northern colonial life and the implications for the 1800s in the conflict over slavery 7. The development of East-West conflict, including the Regulators in South Carolina, Shays's Rebellion in Massachusetts, and coastal elites vs. backcountry farmers	the impact of disease on native populations, the influence of native agricultural crops such as maize, potatoes, and cacao on the diet, population, and culture of the rest of the world, the Puritan migration, the use of indentured servants, and the introduction of and profit from slavery) 2. The problems caused by the expansion of colonial society, economy, and culture on Native Americans and the environment (for example King Philip's War and Bacon's Rebellion) 3. Origins of racist slavery and oppression and the impact on the development of colonial society and culture, including the specific experiences of men, women, and children in slavery 4. The emergence and survival of a unique African American culture during slavery, as well as the development of northern communities and institutions created by free blacks 5. The roles and limitations of women in society, their struggle for fuller participation and equality, the specific impact of European ideas and laws regarding gender roles and sexual orientation, and the implications of a multicultural analysis of women's situation during colonization, including Native American women such as Pocahontas(Matoaka) and Sacajawea, African American women such as

Changed	Field	Current Version	Proposed Version
		8. Religious thought of various groups in colonial America and its cultural impact, from Puritan predestination and the "city on the hill," Anglican (later Episcopalian) church traditions, and Quaker religious toleration, to other views such as deism, the creation of Maryland as a Catholic haven, the Protestant Great Awakening (and emergence of new churches such as Baptists, Methodists, and Presbyterians), and the beliefs and treatment of non-Christian minorities (e.g., Judaism, Islam, Native American spiritual views, native African spiritual views, and agnostics and atheists). 6. Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between the colonial period and the early national era, to fulfill the college honors requirements for this course. 1. Inclusion of analysis of both primary historical documents and secondary historical sources. 2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.	Phillis Wheatley and female runaway slaves, and European American women such as Anne Hutchinson, Abigail Adams, and white female indentured servants 6. Comparison and contrast of Southern and Northern colonial life and the implications for the 1800s in the conflict over slavery 7. The development of East-West conflict, including the Regulators in South Carolina, Shays's Rebellion in Massachusetts, and coastal elites vs. backcountry farmers 8. Religious thought of various groups in colonial America and its cultural impact, from Puritan predestination and the "city on the hill," Anglican (later Episcopalian) church traditions, and Quaker religious toleration, to other views such as deism, the creation of Maryland as a Catholic haven, the Protestant Great Awakening (and emergence of new churches such as Baptists, Methodists, and Presbyterians), and the beliefs and treatment of non-Christian minorities (e.g., Judaism, Islam, Native American spiritual views, native African spiritual views, and agnostics and atheists). 6. Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between the colonial period and the early national era, to fulfill the college honors requirements for this course.

Changed	Field	Current Version	Proposed Version
			1. Inclusion of analysis of both diverse primary historical documents and secondary historical sources. 2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.

Changed	Questions	Current Version	Proposed Version
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

Changed	Questions	Current Version	Proposed Version
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between the colonial period and early national era, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between the colonial period and early national era, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between the colonial period and early national era, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between the colonial period and early national era, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- D. -- Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. -- Outline: -- E. -- Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	Admission into this course requires consent of the Honors Program Coordinator.
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 1. History as a mental construct and an act of critical thinking ---------- 2. Defining historical evidence, including primary sources and secondary sources ---------- 3. Primary historical evidence from diverse sources, and its analysis and interpretation ---------- 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past ---------- 5. History as a cultural process and cultural product ---------- 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective ---------- 7. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at

Changed	Questions	Current Version	Proposed Version
			least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between the colonial period and early national era, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between the colonial period and early national era, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between the colonial period and early

Changed	Questions	Current Version	Proposed Version
			national era, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between the colonial period and early national era, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from the colonial period to the Early National Era, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of U.S. history to the Early National Era through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- D. -- Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. -- Outline: -- E. -- Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- D. -- Apply with use of primary and secondary sources a broad factual knowledge of the history of diverse peoples and events as a basis for understanding the development of the societies and cultures of America from the pre-Columbian period to the early National Era. ---------- 5. Understand the impact on American societies and cultures as a result of the presence of the United States in European affairs, including: the Seven Years War (French and Indian War, in the British view) and its relationship to the American Revolutionary War; the competition between England and Spain for American colonies, and the later resultant influence on American foreign policy, society, and culture; and the impact of U.S. expansionist foreign policy on native peoples. -- Outline: -- E. -- Compare and contrast with use of primary and secondary sources the historical experiences of various American cultural groups, so that major theoretical and analytical issues relevant to race, class, ethnicity, gender, and sexual orientation can be evaluated in the development of American society, culture, and history. ---------- 1. The European migration to North America and the impact on the various groups involved; (for example, the encomienda in the Spanish southwest, Cortes' conquest of Mexico, the impact of disease on native populations, the influence of native agricultural crops such as maize, potatoes, and cacao on the diet, population, and culture of the rest of the world, the Puritan migration, the use of indentured servants, and the introduction of and profit from slavery)

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #B and #4 . . . , below, and in Methods of Evaluation A. Oral participation in class discussion about the Bill of Rights in the U.S. Constitution and "discussion and debate from a multicultural perspective of whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present," as per the Outline topics, below: -- Outline: -- B. -- Analyze and evaluate with use of primary and secondary sources the origins, development, and impact of the Revolution and Constitution of the United States in the Early National Era, the implications for various political, economic, and social developments, and the impact on cultural expression. ---------- 4. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether or not the Bill of Rights were enforced and applied equally for all Americans, with consideration of the impact of this past history on the present

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 017AH	HIST 017AH
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	06/04/2019	06/04/2019

Changed	Questions	Current Version	Proposed Version
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (3) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Basic Course Information	Mode of Delivery	Required	Please include Online as a mode of delivery since you attached an Online Course Delivery form.	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD17AH
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM

Changed	Field	Current Version
	Course Control Number	CCC000569373

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Carol Cini
	Course ID (CB01A and CB01B)	HISTD017B	HISTD017B

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000110810	CCC000110810
	Course Title (CB02)	History of the United States from 1800 to 1900	History of the United States from 1800 to 1900
	Short Course Title	HISTORY U.S. 1800-1900	HISTORY U.S. 1800-1900
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General	54.0101 History, General
	Department	HIST - History	HIST - History
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
❗	**Course Description**	This course examines U.S. civilization from 1800 to 1900 and includes a survey of United States history (political, economic, intellectual, cultural, and social developments).	This course examines U.S. history from 1800 to 1900. The course is a survey of the political, economic, cultural, and social developments in the nineteenth-century U.S., with an emphasis on the changing views of democracy in the early republic, westward expansion, the U.S.-Mexican War, slavery and the abolitionist movement, the Civil War, Reconstruction, urbanization, industrialization, and the role of race, ethnicity, class, and gender in the American experience.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• History
	Discipline 2	No value	No value

Changed	Field	Current Version	Proposed Version
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors and G.E. in providing significant knowledge of American history from 1800 to 1900. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors and G.E. in providing significant knowledge of American history from 1800 to 1900. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	HIST F017B	HIST F017B
	Does the course have a Foothill equivalent?	Yes	Yes

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.

Changed	Field	Current Version	Proposed Version
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** C-ID **Area(s)** • HIST - Approved. - • HIST D017A & HIST D017B required for C-ID HIST 130 • HIST D017B & HIST D017C required for C-ID HIST 140	**System/Institution** C-ID **Area(s)** • HIST - Approved. - • HIST D017A & HIST D017B required for C-ID HIST 130 • HIST D017B & HIST D017C required for C-ID HIST 140
		System/Institution CSU **Area(s)** • CUS1 - Approved. - No value	**System/Institution** CSU **Area(s)** • CUS1 - Approved. - No value
		System/Institution Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value
		System/Institution De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value	**System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value

Changed	Field	Current Version	Proposed Version

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0

Changed	Field	Current Version	Proposed Version
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Collaborative learning and small group exercises Field observation and field trips Guest speakers Collaborative projects Other: Film/documentary/or other media Other: Analytical paper(s)	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading Assignments: Regular reading assignments from college-level texts, including both primary and secondary sources, from which students will gain and demonstrate knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Writing Assignments: Writing to be selected from a combination of assignments such as: research papers; in-class essays in exam format including for the final exam; book reviews; and other analytic written assignments that critique and evaluate primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, or objective sections of in-class midterm(s) or the final examination in which students demonstrate knowledge of primary and secondary historical sources. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including primary historical documents.	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary

Changed	Field	Current Version	Proposed Version
			source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Oral analysis: participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Students will write at least 1700 words during the	**Methods of Evaluation** 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a

Changed	Field	Current Version	Proposed Version
		quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, objective sections of in-class exams, or other analytical projects in which students demonstrate knowledge of college-level secondary source readings and primary source documents in the era of history for this course.	choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse

Changed	Field	Current Version	Proposed Version
			primary source documents in the era of history for this course.
!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Boyer, Paul S., et al. The Enduring Vision: A History of the American People. 9th edition. New York, NY: Cengage, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Give Me Liberty!: An American History. Seagull Edition. Combined Volume. **Author** Foner, Eric, Kathleen DuVal, and Lisa McGirr. **Publisher** W. W. Norton. **Date/Edition** 8th Edition. 2025. **ISBN** No value
		Title No value **Author** Edwards, Rebecca, and James Henretta, et al. America's History. Value edition. 9th edition. Boston, MA: Bedford St.Martin's/Macmillan, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** U.S. History. **Author** Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery. **Publisher** Houston, TX: OpenStax. (Rice University). **Date/Edition** 1st Edition. 2014. **ISBN** No value
		Title No value **Author** Kamensky, Jane, and Mary Beth Norton, et al. A People and a Nation: A History of the United States. 11th edition. New York, NY: Cengage, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A People and a Nation: A History of the United States. **Author** Kamensky, Jane, and Beth Bailey, et al. **Publisher** Cengage Learning. **Date/Edition** 12th Edition. 2024. **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Title No value **Author** Roark, James L., et al. The American Promise: A History of the United States. Value edition. 7th edition. Boston, MA: Bedford/St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Promise: A History of the United States. Value Edition. Combined Volume. **Author** Roark, James L., et al. **Publisher** Macmillan. **Date/Edition** 9th Edition. 2023. **ISBN** No value
		Title No value **Author** Zinn, Howard. A People's History of the United States. New York, NY: Harper, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Yawp: A Massively Collaborative Open U.S. History Textbook. **Author** Locke, Joseph, and Ben Wright, editors. **Publisher** Stanford, CA: Stanford University Press. **Date/Edition** PDF version. 2019. **ISBN** No value

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Aptheker, Herbert, ed. A Documentary History of the Negro People. [1951.] Edition with preface by Henry Louis Gates, Jr. New York, NY: Carol Pub. Group, 1993. **May include, but are not limited to**: No value **Reading List**: Bauer, K. Jack. The Mexican War, 1846-1848. New York: Macmillan, 1974. **May include, but are not limited to**: No value **Reading List**: Gutman, Herbert G. Work, Culture, and Society in Industrializing America: Essays in American Working-Class and Social History. New York: Vintage Books, 1977. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Blassingame, John W. The Slave Community: Plantation Life in the Antebellum South. Revised and enlarged edition. New York, NY: Oxford University Press, 1979.	
		May include, but are not limited to No value	
		Reading List Blight, David W. Race and Reunion: The Civil War in American Memory. Cambridge, MA: Belknap Press of Harvard University Press, 2001.	
		May include, but are not limited to No value	
		Reading List Brown, Dee. Bury My Heart at Wounded Knee: An Indian History of the American West. [1971.] Reprinted edition. Picador, NY: 2007.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: De Leon, Arnoldo. The Tejano Community, 1836-1900. Dallas, TX: Southern Methodist University Press, 1997. **May include, but are not limited to**: No value	
		Reading List: Daniels, Roger. Coming to America: A History of Immigration and Ethnicity in American Life. 2nd edition. New York, NY: Perennial, 2002. **May include, but are not limited to**: No value	
		Reading List: Douglass, Frederick. Narrative of the Life of Frederick Douglass, An American Slave. [1845.] Updated edition with new supplementary materials. New York: Penguin Classics, 2014. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List: DuBois, Ellen Carol. Feminism and Suffrage. [1978.] Edition with a new preface. Ithaca, NY: Cornell University Press, 1999. **May include, but are not limited to**: No value	
		Reading List: Johnson, Susan Lee. Roaring Camp: The Social World of the California Gold Rush. New York, NY: W. W. Norton & Company, 2001. **May include, but are not limited to**: No value	
		Reading List: Foner, Eric. Reconstruction: America's Unfinished Revolution. Updated edition. New York, NY: Harper Perennial Modern Classics, 2014. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Gabaccia, Donna. From the Other Side: Women, Gender, and Immigrant Life in the United States, 1820-1990. Bloomington, IN: Indiana University Press, 1994. **May include, but are not limited to**: No value	
		Reading List: Horsman, Reginald. Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism. Cambridge, MA: Harvard University Press, 1981. **May include, but are not limited to**: No value	
		Reading List: Jacobs, Harriet. Incidents in the Life of a Slave Girl: Written by Herself. Edited by Jennifer Fleischner. Boston, MA: Bedford/St. Martin's, 2010. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List Jeffrey, Julie Roy. Frontier Women: "Civilizing" the West? 1840-1880. New York, NY: Hill and Wang, 1999.	
		May include, but are not limited to No value	
		Reading List Limerick, Patricia Nelson. The Legacy of Conquest: The Unbroken Past of the American West. New York, NY: W.W. Norton, 2006.	
		May include, but are not limited to No value	
		Reading List Oates, Stephen. With Malice Toward None: The Life of Abraham Lincoln. Newton, CT: American Political Biography Press, 2002.	
		May include, but are not limited to No value	
		Reading List Rothman, Ellen Kate. Hands and Hearts: A History of Courtship in America. Cambridge, MA: Harvard University Press, 1987.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	Stewart, James. Holy Warriors: The Abolitionists and American Slavery. [1976.] Revised edition. New York, NY: Hill and Wang, 1997.	
	May include, but are not limited to	No value	
	Reading List	Takaki, Ronald. Strangers From a Different Shore: A History of Asian Americans. Updated and Revised edition. New York, NY: Little, Brown, and Co., 1998.	
	May include, but are not limited to	No value	
	Reading List	Woodward, C.V. The Strange Career of Jim Crow. Revised ed. New York, NY: Oxford University Press, 2006.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	Walters, Ronald G. American Reformers, 1815-1860. [1978.] Revised edition. New York, NY: Hill & Wang/Farrar, Straus, & Giroux, 2011.	
	May include, but are not limited to	No value	
	Reading List	Beisner, Robert L. From the Old Diplomacy to the New, 1865 - 1900. Revised ed. Arlington Heights, IL: Harlan Davidson, 1992.	
	May include, but are not limited to	No value	
	Reading List	Trachtenberg, Alan. The Incorporation of America: Culture and Society in the Gilded Age. New York, NY: Hill and Wang, 1982.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. • Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. • Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history. • Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced	• Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. • Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. • Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history. • Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural

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		United States society, politics, and economics, as well as American culture, and the world.	nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world.
	CSLOs	**CSLOs** Demonstrate and apply knowledge of nineteenth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply knowledge of nineteenth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0
		CSLOs Identify, critically evaluate, and interpret nineteenth-century U.S. history using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0	**CSLOs** Identify, critically evaluate, and interpret nineteenth-century U.S. history using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Primary historical evidence from diverse sources and its analysis and interpretation 3. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past 4. History as a cultural process and cultural product 5. History "from the bottom up": the New Labor History, the New Social History, and the inclusion of women and people of color from a multicultural perspective 2. Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. 1. The role of Justice John Marshall in establishing the concept of judicial review in the landmark Supreme Court case, Marbury v. Madison, 1803, in which the Court in effect assumed the legal authority to nullify acts of the other branches of government if these acts were found to be unconstitutional	1. Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Defining historical evidence, including primary sources and secondary sources 3. Primary historical evidence from diverse sources and its analysis and interpretation 4. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past 5. History as a cultural process and cultural product 6. History "from the bottom up": the New Labor History, the New Social History, and the inclusion of women and people of color from a multicultural perspective 7. Areas of historical focus, including political, economic, social, cultural, and environmental 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 9. Understanding how study of nineteenth-century U.S. history has changed, and how historiography of the field has developed over time 2. Analyze and interpret primary and secondary sources to obtain an

Changed	Field	Current Version	Proposed Version
		2. Challenges to federal power by advocates of states' rights in actions such as South Carolina's Doctrine of Nullification intended to avoid the 1828 federal tariff and the Supreme Court decision in Worcester vs. Georgia that upheld Cherokee rights to their land but which was ignored by that state and by the U.S. president. 3. Successful amendments to the Constitution such as Amendment XII (1804) which required electors to vote separately for the president and vice president, and the Civil War and Reconstruction Amendments XIII (1865), XIV (1868), and XV (1870) which ended slavery, defined citizenship, and guaranteed the right to vote to male citizens regardless of race, color, or previous condition of servitude, respectively. 4. Failed amendments to the Constitution such as removing citizenship rights from any American who accepted a foreign title of nobility without consent of Congress (1810), and the Corwin Amendment to protect slavery where it already existed (1861). 5. Major court battles that changed (or did not change) American understanding of rights, freedoms, and obligations to others in the nation, including but not limited to: McCulloch v. Maryland, Scott v. Sanford, Butchers' Benevolent Association of New Orleans v. Crescent City Livestock	informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. 1. The role of Justice John Marshall in establishing the concept of judicial review in the landmark Supreme Court case, Marbury v. Madison, 1803, in which the Court in effect assumed the legal authority to nullify acts of the other branches of government if these acts were found to be unconstitutional 2. Challenges to federal power by advocates of states' rights in actions such as South Carolina's Doctrine of Nullification intended to avoid the 1828 federal tariff and the Supreme Court decision in Worcester vs. Georgia that upheld Cherokee rights to their land but which was ignored by that state and by the U.S. president. 3. Successful amendments to the Constitution such as Amendment XII (1804) which required electors to vote separately for the president and vice president, and the Civil War and Reconstruction Amendments XIII (1865), XIV (1868), and XV (1870) which ended slavery, defined citizenship, and guaranteed the right to vote to male citizens regardless of race, color, or previous condition of servitude, respectively.

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		Landing and Slaughterhouse Co., Minor v. Happersett (which denied women the right to vote), and Plessy v. Ferguson (which upheld racial segregation). 6. The role of legislation, such as, but not limited to: Judiciary Act of 1801, Embargo Act of 1807, Missouri Compromise of 1820, Removal Act of 1830, the Compromise of 1850 over slavery, Wilmot Proviso (1846), Kansas-Nebraska Act (1854), Military Reconstruction Act (1867), Chinese Exclusion Act (1882), and Dawes Act (1887) regarding Native peoples and their lands. 7. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, including Abraham Lincoln's Gettysburg Address, as well as works such as Margaret Fuller's Woman in the Nineteenth Century, the contrast between the views of Henry George and Andrew Carnegie on the causes and cures of poverty in America, and Emilio Aguinaldo's criticism of American imperialism in the Philippines. 8. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present	4. Failed amendments to the Constitution such as removing citizenship rights from any American who accepted a foreign title of nobility without consent of Congress (1810), and the Corwin Amendment to protect slavery where it already existed (1861). 5. Major court battles that changed (or did not change) American understanding of rights, freedoms, and obligations to others in the nation, including but not limited to: McCulloch v. Maryland, Scott v. Sanford, Butchers' Benevolent Association of New Orleans v. Crescent City Livestock Landing and Slaughterhouse Co., Minor v. Happersett (which denied women the right to vote), and Plessy v. Ferguson (which upheld racial segregation). 6. The role of legislation, such as, but not limited to: Judiciary Act of 1801, Embargo Act of 1807, Missouri Compromise of 1820, Removal Act of 1830, the Compromise of 1850 over slavery, Wilmot Proviso (1846), Kansas-Nebraska Act (1854), Military Reconstruction Act (1867), Chinese Exclusion Act (1882), and Dawes Act (1887) regarding Native peoples and their lands. 7. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, including Abraham Lincoln's Gettysburg Address, as well as works such as Margaret Fuller's Woman in the

Changed	Field	Current Version	Proposed Version
		3. Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. 1. History as the record of the lives and actions of diverse human beings 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge 5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. With use of primary and secondary sources, identify and assess the significance of major events and turning points such as: Lewis and Clark's Exploration of the American West, the Louisiana Purchase, the War of 1812, the Monroe Doctrine, the U.S.-Mexican War, the Treaty of Guadalupe-Hidalgo, the Seneca Falls Convention regarding Equal Rights for women, John Brown's raid on Harper's Ferry, creation of the Confederacy, firing on Fort Sumter, and Civil War, Reconstruction and its	Nineteenth Century, the contrast between the views of Henry George and Andrew Carnegie on the causes and cures of poverty in America, and Emilio Aguinaldo's criticism of American imperialism in the Philippines. 8. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present 3. Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. 1. History as the record of the lives and actions of diverse human beings 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge 5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why

Changed	Field	Current Version	Proposed Version
		aftermath, the settlement of the American West, the California gold rush, the urban explosion, Social Darwinism and the growth of big business, the New Immigration, the growth of labor unions, and the Populist Movement. 2. Evaluate with use of primary and secondary sources the actions and impact of individuals as shapers of history, such as: Thomas Jefferson's vision of freedom in America, James Monroe's announcement of the Monroe Doctrine, Frederick Douglass' escape from slavery to become a leading abolitionist, Elizabeth Cady Stanton's and Susan B. Anthony's leadership in women's rights, Abraham Lincoln's Emancipation Proclamation, Chief Joseph's statement to his Nez Perce tribe, and Alfred Thayer Mahan's warning that a great nation must build and maintain a great navy. 3. Evaluate with use of primary and secondary sources mass movements of ordinary people affecting major social and political reform as well as cultural change: the movement for Women's Rights, the Farmers Alliance and the Grange, Labor's actions for union recognition, the mass immigration to the United States, and the flood of migrants into the American West. 4. Judge with use of primary and secondary sources the role of the individuals versus larger social forces in	individuals were able to be historical agents for change. 1. With use of primary and secondary sources, identify and assess the significance of major events and turning points such as: Lewis and Clark's Exploration of the American West, the Louisiana Purchase, the War of 1812, the Monroe Doctrine, the U.S.-Mexican War, the Treaty of Guadalupe-Hidalgo, the Seneca Falls Convention regarding Equal Rights for women, John Brown's raid on Harper's Ferry, creation of the Confederacy, firing on Fort Sumter, and Civil War, Reconstruction and its aftermath, the settlement of the American West, the California gold rush, the urban explosion, Social Darwinism and the growth of big business, the New Immigration, the growth of labor unions, and the Populist Movement. 2. Evaluate with use of primary and secondary sources the actions and impact of individuals as shapers of history, such as: Thomas Jefferson's vision of freedom in America, James Monroe's announcement of the Monroe Doctrine, Frederick Douglass' escape from slavery to become a leading abolitionist, Elizabeth Cady Stanton's and Susan B. Anthony's leadership in women's rights, Abraham Lincoln's Emancipation Proclamation, Chief Joseph's statement to his Nez Perce tribe, and Alfred Thayer Mahan's warning that a great nation

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		causing change ("Great Man" versus Social Determinist theories of historical causation). 5. Analyze with use of primary and secondary sources, such topics as the philosophical writings of men and women as conduits influencing public attitudes toward: women's rights (the Seneca Falls Declaration of Sentiments, and the writings of Sarah Grimke), human rights (the Supreme Court decision in Dred Scott v. Sandford, the Lincoln-Douglas debates, Frederick Douglass' publication of the "North Star"), labor's right to bargain collectively (Samuel Gompers' speeches to Congress in support of organized labor), and the campaign against alcoholism (Frances Willard's writings and speeches in support of the Women's Christian Temperance Union). 6. With use of primary and secondary sources, analyze and evaluate the media's role in shaping public support of government actions (e.g., military censorship of newspapers in the Civil War, Hearst and Pulitzer's Yellow Press urging the United States to declare war on Spain over Cuba, and Ida B. Wells' anti-lynching campaign in American newspapers) and in shaping social values (Mark Twain's critical views of the Gilded Age). 7. With use of primary and secondary sources, analyze and evaluate technology's	must build and maintain a great navy. 3. Evaluate with use of primary and secondary sources mass movements of ordinary people affecting major social and political reform as well as cultural change: the movement for Women's Rights, the Farmers Alliance and the Grange, Labor's actions for union recognition, the mass immigration to the United States, and the flood of migrants into the American West. 4. Judge with use of primary and secondary sources the role of the individuals versus larger social forces in causing change ("Great Man" versus Social Determinist theories of historical causation). 5. Analyze with use of primary and secondary sources, such topics as the philosophical writings of men and women as conduits influencing public attitudes toward: women's rights (the Seneca Falls Declaration of Sentiments, and the writings of Sarah Grimke), human rights (the Supreme Court decision in Dred Scott v. Sandford, the Lincoln-Douglas debates, Frederick Douglass' publication of the "North Star"), labor's right to bargain collectively (Samuel Gompers' speeches to Congress in support of organized labor), and the campaign against alcoholism (Frances Willard's writings and speeches in support of the

Changed	Field	Current Version	Proposed Version
		role in shaping American society (e.g., Congressional support for the National Road, canal and railroad construction, manufacturing and mechanization, improvements in weapons of war, the factory system and mass production, steel and oil as twin bases for industrial growth, and inventive Americans and their labor saving devices). 8. Examine literature and philosophy that reflect American historical experiences and efforts at change in the 1800s, such as Frederick Douglass' anti-slavery Narrative of his life, Sojourner Truth's anti-slavery Narrative, Harriet Beecher Stowe's Uncle Tom's Cabin, Ralph Waldo Emerson and Transcendentalism, the poetry of Walt Whitman and Emily Dickinson, Henry David Thoreau's Walden and "Civil Disobedience" and themes of individualism, protest, and the natural world, the writings of Mark Twain regarding the Mississippi and the American west, Edgar Allan Poe and Romanticism, Stephen Crane's writings of naturalism regarding urban America and the Civil War, and Kate Chopin's Southern realism and early feminism in her novel The Awakening. 5. Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited to, race, ethnicity, gender, and sexual orientation can	Women's Christian Temperance Union). 6. With use of primary and secondary sources, analyze and evaluate the media's role in shaping public support of government actions (e.g., military censorship of newspapers in the Civil War, Hearst and Pulitzer's Yellow Press urging the United States to declare war on Spain over Cuba, and Ida B. Wells' anti-lynching campaign in American newspapers) and in shaping social values (Mark Twain's critical views of the Gilded Age). 7. With use of primary and secondary sources, analyze and evaluate technology's role in shaping American society (e.g., Congressional support for the National Road, canal and railroad construction, manufacturing and mechanization, improvements in weapons of war, the factory system and mass production, steel and oil as twin bases for industrial growth, and inventive Americans and their labor saving devices). 8. Examine literature and philosophy that reflect American historical experiences and efforts at change in the 1800s, such as Frederick Douglass' anti-slavery Narrative of his life, Sojourner Truth's anti-slavery Narrative, Harriet Beecher Stowe's Uncle Tom's Cabin, Ralph Waldo Emerson and Transcendentalism, the poetry of Walt Whitman and Emily Dickinson, Henry David Thoreau's Walden

Changed	Field	Current Version	Proposed Version
		be evaluated in the development of U.S. society, culture, and history. 1. The bifurcation of men's and women's socio-economic roles in the new industrial society; the changing status of women from chattel to workers in the new industrial society. 2. The historical realities faced by LGBT persons in American society during the 1800s, such as anti-sodomy laws and the criminalization of cross-dressing, but also examples of gay and lesbian efforts at autonomy, such as same-sex couples living in relationships that functioned like marriages, despite not being recognized legally. 3. The significant role of women in the abolitionist movement to end slavery, and the impact of writings and speeches by abolitionist women (such as Sarah and Angelina Grimke and Sojourner Truth) in changing American cultural views of women's roles 4. The actions of the Shawnee war chief, Tecumseh, and his brother, Tenskwatawa ("the Prophet"), in inspiring the goal of a united Indian Confederacy by arranging to buy tribal lands in preparation for a pan-Indian effort to halt American settlement. 5. Religious views of various groups in American history and their cultural impact, including the Protestant Second Great Awakening, the rise of evangelical churches and reform movements, origins of the	and "Civil Disobedience" and themes of individualism, protest, and the natural world, the writings of Mark Twain regarding the Mississippi and the American west, Edgar Allan Poe and Romanticism, Stephen Crane's writings of naturalism regarding urban America and the Civil War, and Kate Chopin's Southern realism and early feminism in her novel The Awakening. 5. Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history. 1. The bifurcation of men's and women's socio-economic roles in the new industrial society; the changing status of women from chattel to workers in the new industrial society. 2. The historical realities faced by LGBT persons in American society during the 1800s, such as anti-sodomy laws and the criminalization of cross-dressing, but also examples of gay and lesbian efforts at autonomy, such as same-sex couples living in relationships that functioned like marriages, despite not being recognized legally. 3. The significant role of women in the abolitionist movement to end slavery, and the impact of writings and speeches by abolitionist women (such as Sarah and

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		Mormon church, and the experiences of Catholics and non-Christian minorities. The gradual rise of women's influence in religion, such as the Quaker women whose special calling equipped them to be ministers, and the existence of several New England Baptist congregations in which women served along with men on church governing committees. 6. The vital participation of African Americans in the United States Army and Navy during the Civil War struggle for Black liberation. 7. The Freedmen's quest for economic independence following the Civil War and the ongoing quest for African Americans to legalize their marriages and establish independent houses of worship. 8. African-American resistance to slavery, including rebellions such as that of Nat Turner 9. Native-American resistance to antebellum westward expansion, Indian Removal Policy, and the Cherokee Trail of Tears. 10. The Plains Wars and subjugation of Native Plains Peoples, 1863-1890; events at Wounded Knee 11. Native Americans' forced transition to reservations; native efforts at cultural preservation such as the Ghost Dance Movement. 12. American women's attempts to abolish child labor and to mandate school attendance. 13. The ongoing efforts of women's rights activists to promote woman suffrage,	Angelina Grimke and Sojourner Truth) in changing American cultural views of women's roles 4. The actions of the Shawnee war chief, Tecumseh, and his brother, Tenskwatawa ("the Prophet"), in inspiring the goal of a united Indian Confederacy by arranging to buy tribal lands in preparation for a pan-Indian effort to halt American settlement. 5. Religious views of various groups in American history and their cultural impact, including the Protestant Second Great Awakening, the rise of evangelical churches and reform movements, origins of the Mormon church, and the experiences of Catholics and non-Christian minorities. The gradual rise of women's influence in religion, such as the Quaker women whose special calling equipped them to be ministers, and the existence of several New England Baptist congregations in which women served along with men on church governing committees. 6. The vital participation of African Americans in the United States Army and Navy during the Civil War struggle for Black liberation. 7. The Freedmen's quest for economic independence following the Civil War and the ongoing quest for African Americans to legalize their marriages and establish independent houses of worship. 8. African-American resistance to slavery, including

Changed	Field	Current Version	Proposed Version
		temperance, political action, and involvement in organizational projects to improve society. 14. The development of African American religion, literature, and culture as uniquely American expressions of survival and enrichment, and including music such as African American spirituals and the emergence of ragtime (e.g. Scott Joplin's "Maple Leaf Rag") 15. The experiences of immigrant individuals and groups, including European Americans, Latin Americans, and Asian Americans, as they added their rich cultural backgrounds to American work and life; the struggles against discrimination faced by groups such as the Irish, Southern and Eastern Europeans, Catholics and Jews, Asian Americans, and Mexican Americans. 16. The attempts of African Americans, Mexican Americans, and women to integrate the American labor movement. 6. Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. 1. Preparations for the War of 1812 and war's aftermath in solidifying America's view of itself as an independent nation.	rebellions such as that of Nat Turner 9. Native-American resistance to antebellum westward expansion, Indian Removal Policy, and the Cherokee Trail of Tears. 10. The Plains Wars and subjugation of Native Plains Peoples, 1863-1890; events at Wounded Knee 11. Native Americans' forced transition to reservations; native efforts at cultural preservation such as the Ghost Dance Movement. 12. American women's attempts to abolish child labor and to mandate school attendance. 13. The ongoing efforts of women's rights activists to promote woman suffrage, temperance, political action, and involvement in organizational projects to improve society. 14. The development of African American religion, literature, and culture as uniquely American expressions of survival and enrichment, and including music such as African American spirituals and the emergence of ragtime (e.g. Scott Joplin's "Maple Leaf Rag") 15. The experiences of immigrant individuals and groups, including European Americans, Latin Americans, and Asian Americans, as they added their rich cultural backgrounds to American work and life; the struggles against discrimination faced by groups such as the Irish, Southern and Eastern Europeans, Catholics and Jews, Asian Americans, and Mexican Americans.

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		2. Improvements in transportation, factories, and wage labor in Andrew Jackson's America, and the spread of the democratic idea of the "common man" in American culture and politics, related to the increase in the right to vote for white men who did not own property. 3. Agriculture and land policy in Abraham Lincoln's America; the cultural emphasis on public education as an American goal in Lincoln's America. 4. Manufacturing and mechanization developments at mid-19th century and beyond; the new technology of photography and its cultural impact in American history, such as the work of Mathew Brady in documenting the realities of battle during the "industrial" Civil War, and Brady's photographs of candidate Lincoln impacting the presidential race 5. United States' commitment to the ideology of manifest destiny and the building of railroads across the continent. 6. The impact of the Civil War on industrial development and the cultural understanding of the American nation vs. the regional views of south vs. north. 7. The conflicts of free-labor versus slave labor; new philosophies of freedom in American culture. 8. The settlement of the West and the growth of cities and cultural centers around industrial sites.	16. The attempts of African Americans, Mexican Americans, and women to integrate the American labor movement. 6. Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. 1. Preparations for the War of 1812 and war's aftermath in solidifying America's view of itself as an independent nation. 2. Improvements in transportation, factories, and wage labor in Andrew Jackson's America, and the spread of the democratic idea of the "common man" in American culture and politics, related to the increase in the right to vote for white men who did not own property. 3. Agriculture and land policy in Abraham Lincoln's America; the cultural emphasis on public education as an American goal in Lincoln's America. 4. Manufacturing and mechanization developments at mid-19th century and beyond; the new technology of photography and its cultural impact in American history, such as the work of Mathew Brady in documenting the realities of battle during the "industrial" Civil War, and Brady's photographs of

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		9. The unprecedented growth of big business and the role of government in shaping this growth. 10. The growth of the American labor movement and its gradual improvement of working conditions. 11. Development of a sound monetary and banking system for the United States. 12. Commitment to build a world-class navy to protect the nation and to proclaim to the world America's desire to dominate international trade. 13. United States' involvement in the Spanish-American-Pilipino-Cuban War and the resulting spread of American influence in both the Caribbean and the Pacific areas, including Hawaii. 14. The development of communication systems such as the telegraph, newspapers, magazines, and telephones as the means of informing society about world conditions, and the impact in creating a national American culture. 15. Visual art as a reflection of American historical change, from works such as American landscape painting like that of the Hudson River School, to those artists capturing the impact of industrialism, but also views of the new national parks, the works of Eastman Johnson during the Civil War, the new realism in paintings like that of Thomas Eakins depicting surgery, Gilded Age portraits like those of John Singer	candidate Lincoln impacting the presidential race 5. United States' commitment to the ideology of manifest destiny and the building of railroads across the continent. 6. The impact of the Civil War on industrial development and the cultural understanding of the American nation vs. the regional views of south vs. north. 7. The conflicts of free-labor versus slave labor; new philosophies of freedom in American culture. 8. The settlement of the West and the growth of cities and cultural centers around industrial sites. 9. The unprecedented growth of big business and the role of government in shaping this growth. 10. The growth of the American labor movement and its gradual improvement of working conditions. 11. Development of a sound monetary and banking system for the United States. 12. Commitment to build a world-class navy to protect the nation and to proclaim to the world America's desire to dominate international trade. 13. United States' involvement in the Spanish-American-Pilipino-Cuban War and the resulting spread of American influence in both the Caribbean and the Pacific areas, including Hawaii. 14. The development of communication systems such as the telegraph,

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		Sargent, and emerging women artists like Mary Cassatt depicting domestic scenes in 1800s America. 16. Architectural styles in the 1800s which illustrate American historical trends, such as the Neoclassical style reflecting American admiration for Greek democracy and the Roman republic, as illustrated by Jefferson's Monticello, the U.S. Capitol, the White House, the Supreme Court, and other public buildings; American modernism reflected in skyscrapers and the Brooklyn Bridge; and landscaped public parks such as Central Park in New York City and Golden Gate Park in San Francisco.	newspapers, magazines, and telephones as the means of informing society about world conditions, and the impact in creating a national American culture. 15. Visual art as a reflection of American historical change, from works such as American landscape painting like that of the Hudson River School, to those artists capturing the impact of industrialism, but also views of the new national parks, the works of Eastman Johnson during the Civil War, the new realism in paintings like that of Thomas Eakins depicting surgery, Gilded Age portraits like those of John Singer Sargent, and emerging women artists like Mary Cassatt depicting domestic scenes in 1800s America. 16. Architectural styles in the 1800s which illustrate American historical trends, such as the Neoclassical style reflecting American admiration for Greek democracy and the Roman republic, as illustrated by Jefferson's Monticello, the U.S. Capitol, the White House, the Supreme Court, and other public buildings; American modernism reflected in skyscrapers and the Brooklyn Bridge; and landscaped public parks such as Central Park in New York City and Golden Gate Park in San Francisco.
	Lab Component in this Course	No	No

Changed	Field	Current Version	Proposed Version
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 1. History as a mental construct and an act of critical thinking ---------- 2. Defining historical evidence, including primary sources and secondary sources ---------- 3. Primary historical evidence from diverse sources, and its analysis and interpretation ---------- 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past ---------- 5. History as a cultural process and cultural product ---------- 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective ---------- 7. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at

Changed	Questions	Current Version	Proposed Version
			least one individual typed paper of at least 600 words with proper citations and bibliography.
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- F. -- Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. ---------- 13. United States' involvement in the Spanish-American-Pilipino-Cuban War and the resulting spread of American influence in both the Caribbean and the Pacific areas, including Hawaii.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #B and #8 . . . , below, and in Methods of Evaluation A. Oral participation in class discussion about the Bill of Rights in the U.S. Constitution and "discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present," as per the Outline topics, below: -- Outline: -- B. -- Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. ---------- 8. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 017B	HIST 017B
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Hybrid Approval Date (MM/DD/YYYY)	06/04/2019	06/04/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (3) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Basic Course Information	Mode of Delivery	Required	Please update your mode of delivery to include Online since you attached an Online Delivery form.	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD017B
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000110810

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.

Section	Changed field
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Carol Cini

Changed	Field	Current Version	Proposed Version
	Course ID (CB01A and CB01B)	HISTD17BH	HISTD17BH
	Course Control Number	CCC000569374	CCC000569374
	Course Title (CB02)	History of the United States from 1800 to 1900 - HONORS	History of the United States from 1800 to 1900 - HONORS
	Short Course Title	HISTORY U.S. 1800-1900 - HONOR	HISTORY U.S. 1800-1900 - HONOR
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General	54.0101 History, General
	Department	HIST - History	HIST - History
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
❗	**Course Description**	This course examines U.S. civilization from 1800 to 1900 and includes a survey of United States history (political, economic, intellectual, cultural, and social developments). Because this is an honors program course, students will be expected to complete extra assignments, or an additional longer assignment, to gain deeper insight into American history between 1800 and 1900.	This course examines U.S. history from 1800 to 1900. The course is a survey of the political, economic, cultural, and social developments in the nineteenth-century U.S., with an emphasis on the changing views of democracy in the early republic, westward expansion, the U.S.-Mexican War, slavery and the abolitionist movement, the Civil War, Reconstruction, urbanization, industrialization, and the role of race, ethnicity, class, and gender in the American experience. Because this is an honors program course, students will be expected to complete extra assignments, or an additional longer assignment, to gain deeper insight into American history between 1800 and 1900.
	Course Type (CB27)	• Lower Division	• Lower Division
❗	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors, G.E., and honors students in providing significant knowledge of American history from 1800 to 1900. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors, G.E., and honors students in providing significant knowledge of American history from 1800 to 1900. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	HIST F017B	HIST F017B
	Does the course have a Foothill equivalent?	Yes	Yes

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** C-ID **Area(s)** • HIST - Approved. **-** • HIST D17AH & HIST D17BH required for C-ID HIST 130 • HIST D17BH & HIST D17CH required for C-ID HIST 140	**System/Institution** C-ID **Area(s)** • HIST - Approved. **-** • HIST D17AH & HIST D17BH required for C-ID HIST 130 • HIST D17BH & HIST D17CH required for C-ID HIST 140
		System/Institution CSU **Area(s)** • CUS1 - Approved. **-** No value	**System/Institution** CSU **Area(s)** • CUS1 - Approved. **-** No value
		System/Institution Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. **-** No value
		System/Institution De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. **-** No value	**System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. **-** No value

Changed	Field	Current Version	Proposed Version

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0

Changed	Field	Current Version	Proposed Version
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Collaborative learning and small group exercises Field observation and field trips Guest speakers Collaborative projects Other: Film/documentary/or other media Other: Analytical paper(s)	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading Assignments: Regular reading assignments from college-level texts, including both primary and secondary sources, from which students will gain and demonstrate knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Writing Assignments: Writing to be selected from a combination of assignments such as: research papers; in-class essays in exam format including for the final exam; book reviews; and other analytic written assignments that critique and evaluate primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, or objective sections of in-class midterm(s) or the final examination in which students demonstrate knowledge of primary and secondary historical sources. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including primary historical documents. 5. The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1800 and 1900. The honors project will require 10 or more hours of work beyond the regular (non-honors)	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary

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		course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.	source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. 5. The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1800 and 1900, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.

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❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

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	Methods of Evaluation	1. Oral analysis: participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Students will write at least 1700 words during the	**Methods of Evaluation** 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a

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		quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, objective sections of in-class exams, or other analytical projects in which students demonstrate knowledge of college-level secondary source readings and primary source documents in the era of history for this course. 4. The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American	choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse

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		history between 1800 and 1900.	primary source documents in the era of history for this course. 4. The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1800 and 1900, as well as the student's understanding of diverse historical perspectives.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None.\

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❗	**Examples of Primary Texts and References**	**Title** No value **Author** Boyer, Paul S., et al. The Enduring Vision: A History of the American People. 9th edition. New York, NY: Cengage, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Give Me LIberty!: An American History. Seagull Edition. Combined Volume. **Author** Foner, Eric, Kathleen DuVal, and Lisa McGirr. **Publisher** W. W. Norton. **Date/Edition** 8th Edition. 2025. **ISBN** No value
		Title No value **Author** Edwards, Rebecca, and James Henretta, et al. America's History. Value edition. 9th edition. Boston, MA: Bedford St.Martin's/Macmillan, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** U.S. History. **Author** Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery. **Publisher** Houston, TX: OpenStax. (Rice University). **Date/Edition** 1st Edition. 2014. **ISBN** No value
		Title No value **Author** Kamensky, Jane, and Mary Beth Norton, et al. A People and a Nation: A History of the United States. 11th edition. New York, NY: Cengage, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A People and a Nation: A History of the United States. **Author** Kamensky, Jane, and Beth Bailey, et al. **Publisher** Cengage Learning. **Date/Edition** 12th Edition. 2024. **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Title No value **Author** Roark, James L., et al. The American Promise: A History of the United States. Value edition. 7th edition. Boston, MA: Bedford/St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Promise: A History of the United States. Value Edition. Combined Volume. **Author** Roark, James L., et al. **Publisher** Macmillan. **Date/Edition** 9th Edition. 2023. **ISBN** No value
		Title No value **Author** Zinn, Howard. A People's History of the United States. New York, NY: Harper, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Yawp: A Massively Collaborative Open U.S. History Textbook. **Author** Locke, Joseph and Ben Wright, editors. **Publisher** Stanford, CA: Stanford University Press. **Date/Edition** PDF version. 2019. **ISBN** No value

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Aptheker, Herbert. A Documentary History of the Negro People. [1951]. Edition with preface by Henry Louis Gates, Jr. New York, NY: Carol Pub. Group, 1993. **May include, but are not limited to**: No value **Reading List**: Bauer, K. Jack. The Mexican War, 1846-1848. New York: Macmillan, 1974. **May include, but are not limited to**: No value **Reading List**: Gutman, Herbert G. Work, Culture, and Society in Industrializing America: Essays in American Working-Class and Social History. New York: Vintage Books, 1977. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List: Blassingame, John W. The Slave Community: Community in the Plantation South. Revised and enlarged edition. New York, NY: Oxford University Press, 1979. **May include, but are not limited to**: No value	
		Reading List: Blight, David W. Race and Reunion: The Civil War in American Memory. Cambridge, MA: Belknap Press of Harvard University Press, 2001. **May include, but are not limited to**: No value	
		Reading List: Brown, Dee. Bury My Heart at Wounded Knee. An Indian History of the American West. [1971.] Reprinted edition. Picador, NY: 2007. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List: De Leon, Arnoldo. The Tejano Community, 1836-1900. Dallas, TX: Southern Methodist University Press, 1997. **May include, but are not limited to**: No value	
		Reading List: Daniels, Roger. Coming to America. A History of Immigration and Ethnicity in American Life. 2nd edition. New York, NY: Perennial, 2002. **May include, but are not limited to**: No value	
		Reading List: Douglass, Frederick. Narrative of the Life of Frederick Douglass, An American Slave. [1845.] Updated edition with new supplementary materials. New York: Penguin Classics, 2014. **May include, but are not limited to**: No value	

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		Reading List: DuBois, Ellen Carol. Feminism and Suffrage. [1978.] Edition with a new preface. Ithaca, NY: Cornell University Press, 1999. **May include, but are not limited to**: No value	
		Reading List: Johnson, Susan Lee. Roaring Camp: The Social World of the California Gold Rush. New York, NY: W. W. Norton & Company, 2001. **May include, but are not limited to**: No value	
		Reading List: Foner, Eric. Reconstruction: America's Unfinished Revolution. Updated edition. New York, NY: Harper Perennial Modern Classics, 2014. **May include, but are not limited to**: No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Gabaccia, Donna. From the Other Side: Women, Gender, and Immigrant Life in the United States, 1820-1990. Bloomington, IN: Indiana University Press, 1994. **May include, but are not limited to**: No value	
		Reading List: Horsman, Reginald. Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism. Cambridge, MA: Harvard University Press, 1981. **May include, but are not limited to**: No value	
		Reading List: Jacobs, Harriet. Incidents in the Life of a Slave Girl. Written by Herself. Edited by Jennifer Fleischner. Boston, MA: Bedford/St. Martin's, 2010. **May include, but are not limited to**: No value	

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		Reading List Jeffrey, Julie Roy. Frontier Women: "Civilizing" the West? 1840-1880. New York, NY: Hill and Wang, 1999.	
		May include, but are not limited to No value	
		Reading List Limerick, Patrick. The Legacy of Conquest: The Unbroken Past of the American West. New York, NY: W.W. Norton, 2006.	
		May include, but are not limited to No value	
		Reading List Oates, Stephen. With Malice Toward None: The Life of Abraham Lincoln. Newton, CT: American Political Biography Press, 2002.	
		May include, but are not limited to No value	
		Reading List Rothman, Ellen Kate. Hands and Hearts, A History of Courtship in America. Cambridge, MA: Harvard University Press, 1987.	

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	May include, but are not limited to	No value	
	Reading List	Stewart, James. Holy Warriors: The Abolitionists and American Slavery. [1976.] Revised edition. New York, NY: Hill and Wang, 1997.	
	May include, but are not limited to	No value	
	Reading List	Takaki, Ronald. Strangers From a Different Shore: A History of Asian Americans. Updated and Revised edition. New York, NY: Little, Brown, and Co., 1998.	
	May include, but are not limited to	No value	
	Reading List	Woodward, C.V. The Strange Career of Jim Crow. Revised ed. New York, NY: Oxford University Press, 2006.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	Walters, Ronald G. American Reformers, 1815-1860. [1978.] Revised edition. New York, NY: Hill & Wang/Farrar, Straus, & Giroux, 2011.	
	May include, but are not limited to	No value	
	Reading List	Beisner, Robert L. From the Old Diplomacy to the New, 1865 - 1900. Revised ed. Arlington Heights, IL: Harlan Davidson, 1992.	
	May include, but are not limited to	No value	
	Reading List	Trachtenberg, Alan. The Incorporation of America: Culture and Society in the Gilded Age. New York, NY: Hill and Wang, 1982.	

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	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. • Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. • Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history. • Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced	• Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. • Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. • Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. • Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history. • Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural

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		United States society, politics, and economics, as well as American culture, and the world. • Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1800 and 1900, to fulfill the college honors requirements for this course.	nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. • Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1800 and 1900, to fulfill the college honors requirements for this course.
	CSLOs		

	Current Version		Proposed Version
CSLOs	Demonstrate and apply knowledge of nineteenth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments.	**CSLOs**	Demonstrate and apply knowledge of nineteenth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments.
Expected SLO Performance	0.0	**Expected SLO Performance**	0.0
CSLOs	Identify, critically evaluate, and interpret nineteenth-century U.S. history using primary source documents to construct historical analysis.	**CSLOs**	Identify, critically evaluate, and interpret nineteenth-century U.S. history using primary source documents to construct historical analysis.
Expected SLO Performance	0.0	**Expected SLO Performance**	0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Primary historical evidence from diverse sources and its analysis and interpretation 3. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past. 4. History as a cultural process and cultural product 5. History "from the bottom up": the New Labor History, the New Social History, and the inclusion of women and people of color from a multicultural perspective 2. Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. 1. The role of Chief Justice John Marshall in establishing the concept of judicial review in the landmark Supreme Court case, Marbury v. Madison, 1803, in which the Court in effect assumed the legal authority to nullify acts of the other branches of government if these acts were found to be unconstitutional	1. Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Defining historical evidence, including primary sources and secondary sources 3. Primary historical evidence from diverse sources and its analysis and interpretation 4. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past. 5. History as a cultural process and cultural product 6. History "from the bottom up": the New Labor History, the New Social History, and the inclusion of women and people of color from a multicultural perspective 7. Areas of historical focus, including political, economic, social, cultural, and environmental 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 9. Understanding how study of nineteenth-century U.S. history has changed, and how historiography of the field has developed over time 2. Analyze and interpret primary and secondary sources to obtain an

Changed	Field	Current Version	Proposed Version
		2. Challenges to federal power by advocates of states' rights in actions such as South Carolina's Doctrine of Nullification intended to avoid the 1828 federal tariff and the Supreme Court decision in Worcester vs. Georgia that upheld Cherokee rights to their land but which was ignored by that state and by the U.S. president. 3. Successful amendments to the Constitution such as Amendment XII (1804) which required electors to vote separately for the president and vice president, and the Civil War and Reconstruction Amendments XIII (1865), XIV (1868), and XV (1870) which ended slavery, defined citizenship, and guaranteed the right to vote to male citizens regardless of race, color, or previous condition of servitude, respectively. 4. Failed amendments to the Constitution such as removing citizenship rights from any American who accepted a foreign title of nobility without consent of Congress (1810), and the Corwin Amendment to protect slavery where it already existed (1861). 5. Major court battles that changed (or did not change) American understanding of rights, freedoms, and obligations to others in the nation, including but not limited to: McCulloch v. Maryland, Scott v. Sanford, Butchers' Benevolent Association of New Orleans v. Crescent City Livestock	informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. 1. The role of Chief Justice John Marshall in establishing the concept of judicial review in the landmark Supreme Court case, Marbury v. Madison, 1803, in which the Court in effect assumed the legal authority to nullify acts of the other branches of government if these acts were found to be unconstitutional 2. Challenges to federal power by advocates of states' rights in actions such as South Carolina's Doctrine of Nullification intended to avoid the 1828 federal tariff and the Supreme Court decision in Worcester vs. Georgia that upheld Cherokee rights to their land but which was ignored by that state and by the U.S. president. 3. Successful amendments to the Constitution such as Amendment XII (1804) which required electors to vote separately for the president and vice president, and the Civil War and Reconstruction Amendments XIII (1865), XIV (1868), and XV (1870) which ended slavery, defined citizenship, and guaranteed the right to vote to male citizens regardless of race, color, or previous

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		Landing and Slaughterhouse Co., Minor v. Happersett (which denied women the right to vote), and Plessy v. Ferguson (which upheld racial segregation). 6. The role of legislation such as, but not limited to: Judiciary Act of 1801, Embargo Act of 1807, Missouri Compromise of 1820, Removal Act of 1830, the Compromise of 1850 over slavery, Wilmot Proviso (1846), Kansas-Nebraska Act (1854), Military Reconstruction Act (1867), Chinese Exclusion Act (1882), and Dawes Act (1887) regarding Native peoples and their lands. 7. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, including Abraham Lincoln's Gettysburg Address, as well as works such as Margaret Fuller's Woman in the Nineteenth Century, the contrast between the views of Henry George and Andrew Carnegie on the causes and cures of poverty in America, and Emilio Aguinaldo's criticism of American imperialism in the Philippines. 8. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present	condition of servitude, respectively. 4. Failed amendments to the Constitution such as removing citizenship rights from any American who accepted a foreign title of nobility without consent of Congress (1810), and the Corwin Amendment to protect slavery where it already existed (1861). 5. Major court battles that changed (or did not change) American understanding of rights, freedoms, and obligations to others in the nation, including but not limited to: McCulloch v. Maryland, Scott v. Sanford, Butchers' Benevolent Association of New Orleans v. Crescent City Livestock Landing and Slaughterhouse Co., Minor v. Happersett (which denied women the right to vote), and Plessy v. Ferguson (which upheld racial segregation). 6. The role of legislation such as, but not limited to: Judiciary Act of 1801, Embargo Act of 1807, Missouri Compromise of 1820, Removal Act of 1830, the Compromise of 1850 over slavery, Wilmot Proviso (1846), Kansas-Nebraska Act (1854), Military Reconstruction Act (1867), Chinese Exclusion Act (1882), and Dawes Act (1887) regarding Native peoples and their lands. 7. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, including Abraham Lincoln's Gettysburg Address, as well

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		3. Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. 1. History as the record of the lives and actions of diverse human beings 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge 5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. With use of primary and secondary sources, identify and assess the significance of major events and turning points such as: Lewis and Clark's Exploration of the American West, the Louisiana Purchase, the War of 1812, the Monroe Doctrine, the U.S.-Mexican War, the Treaty of Guadalupe-Hidalgo, the Seneca Falls Convention regarding Equal Rights for women, John Brown's raid on Harper's Ferry, creation of the Confederacy, firing on Fort Sumter, and Civil War, Reconstruction and its	as works such as Margaret Fuller's Woman in the Nineteenth Century, the contrast between the views of Henry George and Andrew Carnegie on the causes and cures of poverty in America, and Emilio Aguinaldo's criticism of American imperialism in the Philippines. 8. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present 3. Apply with use of primary and secondary sources, a broad factual knowledge of the history of diverse people and events as a basis for understanding the development of the society and culture of the United States from 1800 to 1900. 1. History as the record of the lives and actions of diverse human beings 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge 5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and

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		aftermath, the settlement of the American West, the California gold rush, the urban explosion, Social Darwinism and the growth of big business, the New Immigration, the growth of labor unions, and the Populist Movement. 2. Evaluate with use of primary and secondary sources the actions of individuals as shapers of history, such as: Thomas Jefferson's vision of freedom in America, James Monroe's announcement of the Monroe Doctrine, Frederick Douglass' escape from slavery to become a leading abolitionist, Elizabeth Cady Stanton's and Susan B. Anthony's leadership in women's rights, Abraham Lincoln's Emancipation Proclamation, Chief Joseph's statement to his Nez Perce tribe, and Alfred Thayer Mahan's warning that a great nation must build and maintain a great navy. 3. Evaluate with use of primary and secondary sources mass movements of ordinary people affecting major social and political reform as well as cultural change: the movement for Women's Rights, the Farmers Alliance and the Grange, Labor's actions for union recognition, the mass immigration to the United States, and the flood of migrants into the American West. 4. Judge with use of primary and secondary sources the role of the individuals versus larger social forces in causing change ("Great	individuals in affecting social and cultural change and assess why individuals were able to be historical agents for change. 1. With use of primary and secondary sources, identify and assess the significance of major events and turning points such as: Lewis and Clark's Exploration of the American West, the Louisiana Purchase, the War of 1812, the Monroe Doctrine, the U.S.-Mexican War, the Treaty of Guadalupe-Hidalgo, the Seneca Falls Convention regarding Equal Rights for women, John Brown's raid on Harper's Ferry, creation of the Confederacy, firing on Fort Sumter, and Civil War, Reconstruction and its aftermath, the settlement of the American West, the California gold rush, the urban explosion, Social Darwinism and the growth of big business, the New Immigration, the growth of labor unions, and the Populist Movement. 2. Evaluate with use of primary and secondary sources the actions of individuals as shapers of history, such as: Thomas Jefferson's vision of freedom in America, James Monroe's announcement of the Monroe Doctrine, Frederick Douglass' escape from slavery to become a leading abolitionist, Elizabeth Cady Stanton's and Susan B. Anthony's leadership in women's rights, Abraham Lincoln's Emancipation Proclamation, Chief Joseph's statement to his Nez Perce tribe, and Alfred Thayer Mahan's

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		Man" versus Social Determinist theories of historical causation). 5. Analyze with use of primary and secondary sources, such topics as the philosophical writings of men and women as conduits influencing public attitudes toward women's rights (the Seneca Falls Declaration of Sentiments and the writings of Sarah Grimke), human rights (the Supreme Court decision in Dred Scott v. Sandford, the Lincoln-Douglas debates, Frederick Douglass' publication of the "North Star"), labor's right to bargain collectively (Samuel Gompers' speeches to Congress in support of organized labor), and the campaign against alcoholism (Frances Willard's writings and speeches in support of the Women's Christian Temperance Union). 6. With use of primary and secondary sources, analyze and evaluate the media's role in shaping public support of government actions (e.g., military censorship of newspapers in the Civil War, Hearst and Pulitzer's Yellow Press urging the United States to declare war on Spain over Cuba, and Ida B. Wells' anti-lynching campaign in American newspapers) and in shaping social values (Mark Twain's critical views of the Gilded Age). 7. With use of primary and secondary sources, analyze and evaluate technology's role in shaping American	warning that a great nation must build and maintain a great navy. 3. Evaluate with use of primary and secondary sources mass movements of ordinary people affecting major social and political reform as well as cultural change: the movement for Women's Rights, the Farmers Alliance and the Grange, Labor's actions for union recognition, the mass immigration to the United States, and the flood of migrants into the American West. 4. Judge with use of primary and secondary sources the role of the individuals versus larger social forces in causing change ("Great Man" versus Social Determinist theories of historical causation). 5. Analyze with use of primary and secondary sources, such topics as the philosophical writings of men and women as conduits influencing public attitudes toward women's rights (the Seneca Falls Declaration of Sentiments and the writings of Sarah Grimke), human rights (the Supreme Court decision in Dred Scott v. Sandford, the Lincoln-Douglas debates, Frederick Douglass' publication of the "North Star"), labor's right to bargain collectively (Samuel Gompers' speeches to Congress in support of organized labor), and the campaign against alcoholism (Frances Willard's writings and speeches in support of the

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		society (e.g., Congressional support for the National Road, canal and railroad construction, manufacturing and mechanization, improvements in weapons of war, the factory system and mass production, steel and oil as twin bases for industrial growth, and inventive Americans and their labor saving devices). 8. Examine literature and philosophy that reflect American historical experiences and efforts at change in the 1800s, such as Frederick Douglass' anti-slavery Narrative of his life, Sojourner Truth's anti-slavery Narrative, Harriet Beecher Stowe's Uncle Tom's Cabin, Ralph Waldo Emerson and Transcendentalism, the poetry of Walt Whitman and Emily Dickinson, Henry David Thoreau's Walden and "Civil Disobedience" and themes of individualism, protest, and the natural world, the writings of Mark Twain regarding the Mississippi and the American west, Edgar Allan Poe and Romanticism, Stephen Crane's writings of naturalism regarding urban America and the Civil War, and Kate Chopin's Southern realism and early feminism in her novel The Awakening. 5. Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development	Women's Christian Temperance Union). 6. With use of primary and secondary sources, analyze and evaluate the media's role in shaping public support of government actions (e.g., military censorship of newspapers in the Civil War, Hearst and Pulitzer's Yellow Press urging the United States to declare war on Spain over Cuba, and Ida B. Wells' anti-lynching campaign in American newspapers) and in shaping social values (Mark Twain's critical views of the Gilded Age). 7. With use of primary and secondary sources, analyze and evaluate technology's role in shaping American society (e.g., Congressional support for the National Road, canal and railroad construction, manufacturing and mechanization, improvements in weapons of war, the factory system and mass production, steel and oil as twin bases for industrial growth, and inventive Americans and their labor saving devices). 8. Examine literature and philosophy that reflect American historical experiences and efforts at change in the 1800s, such as Frederick Douglass' anti-slavery Narrative of his life, Sojourner Truth's anti-slavery Narrative, Harriet Beecher Stowe's Uncle Tom's Cabin, Ralph Waldo Emerson and Transcendentalism, the poetry of Walt Whitman and Emily Dickinson, Henry David Thoreau's Walden

Changed	Field	Current Version	Proposed Version
		of U.S. society, culture, and history. 1. The bifurcation of men's and women's socio-economic roles in the new industrial society; the changing status of women from chattel to workers in the new industrial society. 2. The historical realities faced by LGBT persons in American society during the 1800s, such as anti-sodomy laws and the criminalization of cross-dressing, but also examples of gay and lesbian efforts at autonomy, such as same-sex couples living in relationships that functioned like marriages, despite not being recognized legally. 3. The significant role of women in the Abolitionist movement to end slavery, and the impact of writings and speeches by abolitionist women (such as Sarah and Angelina Grimke and Sojourner Truth) in changing American cultural views of women's roles 4. The actions of the Shawnee war chief, Tecumseh, and his brother, Tenskwatawa ("the Prophet"), in inspiring the goal of a united Indian Confederacy by arranging to buy tribal lands in preparation for a pan-Indian effort to halt American settlement. 5. Religious views of various groups in American history and their cultural impact, including the Protestant Second Great Awakening, the rise of evangelical churches and reform movements, origins of the Mormon church, and the	and "Civil Disobedience" and themes of individualism, protest, and the natural world, the writings of Mark Twain regarding the Mississippi and the American west, Edgar Allan Poe and Romanticism, Stephen Crane's writings of naturalism regarding urban America and the Civil War, and Kate Chopin's Southern realism and early feminism in her novel The Awakening. 5. Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history. 1. The bifurcation of men's and women's socio-economic roles in the new industrial society; the changing status of women from chattel to workers in the new industrial society. 2. The historical realities faced by LGBT persons in American society during the 1800s, such as anti-sodomy laws and the criminalization of cross-dressing, but also examples of gay and lesbian efforts at autonomy, such as same-sex couples living in relationships that functioned like marriages, despite not being recognized legally. 3. The significant role of women in the Abolitionist movement to end slavery, and the impact of writings and speeches by abolitionist women (such as Sarah and

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		experiences of Catholics and non-Christian minorities. The gradual rise of women's influence in religion, such as the Quaker women whose special calling equipped them to be ministers, and the existence of several New England Baptist congregations in which women served along with men on church governing committees. 6. The vital participation of African Americans in the United States Army and Navy during the Civil War struggle for Black liberation. 7. The Freedmen's quest for economic independence following the Civil War and the ongoing quest for African Americans to legalize their marriages and establish independent houses of worship. 8. African-American resistance to slavery, including rebellions such as that of Nat Turner 9. Native-American resistance to antebellum westward expansion, Indian Removal Policy, and the Cherokee Trail of Tears. 10. The Plains Wars and subjugation of Native Plains Peoples, 1863-1890; events at Wounded Knee 11. Native Americans' forced transition to reservations; native efforts at cultural preservation such as the Ghost Dance Movement. 12. American women's attempts to abolish child labor and to mandate school attendance. 13. The ongoing efforts of women's rights activists to promote woman suffrage, temperance, political action,	Angelina Grimke and Sojourner Truth) in changing American cultural views of women's roles 4. The actions of the Shawnee war chief, Tecumseh, and his brother, Tenskwatawa ("the Prophet"), in inspiring the goal of a united Indian Confederacy by arranging to buy tribal lands in preparation for a pan-Indian effort to halt American settlement. 5. Religious views of various groups in American history and their cultural impact, including the Protestant Second Great Awakening, the rise of evangelical churches and reform movements, origins of the Mormon church, and the experiences of Catholics and non-Christian minorities. The gradual rise of women's influence in religion, such as the Quaker women whose special calling equipped them to be ministers, and the existence of several New England Baptist congregations in which women served along with men on church governing committees. 6. The vital participation of African Americans in the United States Army and Navy during the Civil War struggle for Black liberation. 7. The Freedmen's quest for economic independence following the Civil War and the ongoing quest for African Americans to legalize their marriages and establish independent houses of worship. 8. African-American resistance to slavery, including

Changed	Field	Current Version	Proposed Version
		and involvement in organizational projects to improve society. 14. The development of African American religion, literature, music, and cultural thought as uniquely American expressions of survival and enrichment, and including music such as African American spirituals and the emergence of ragtime (e.g. Scott Joplin's "Maple Leaf Rag") . 15. The experiences of immigrant individuals and groups as they added their rich cultural backgrounds to American work and life; the struggles against discrimination faced by groups such as the Irish, Southern and Eastern Europeans, Catholics and Jews, Asian Americans, and Mexican Americans. 16. The attempts of African Americans and Hispanic Americans to integrate the American labor movement. 6. Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. 1. Preparations for the War of 1812 and war's aftermath in solidifying America's view of itself as an independent nation. 2. Improvements in transportation, factories, and wage labor in Andrew Jackson's America, and the spread of the democratic	rebellions such as that of Nat Turner 9. Native-American resistance to antebellum westward expansion, Indian Removal Policy, and the Cherokee Trail of Tears. 10. The Plains Wars and subjugation of Native Plains Peoples, 1863-1890; events at Wounded Knee 11. Native Americans' forced transition to reservations; native efforts at cultural preservation such as the Ghost Dance Movement. 12. American women's attempts to abolish child labor and to mandate school attendance. 13. The ongoing efforts of women's rights activists to promote woman suffrage, temperance, political action, and involvement in organizational projects to improve society. 14. The development of African American religion, literature, music, and cultural thought as uniquely American expressions of survival and enrichment, and including music such as African American spirituals and the emergence of ragtime (e.g. Scott Joplin's "Maple Leaf Rag") . 15. The experiences of immigrant individuals and groups as they added their rich cultural backgrounds to American work and life; the struggles against discrimination faced by groups such as the Irish, Southern and Eastern Europeans, Catholics and Jews, Asian Americans, and Mexican Americans. 16. The attempts of African Americans and Hispanic

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		idea of the "common man" in American culture and politics, related to the increase in the right to vote for white men who did not own property. 3. Agriculture and land policy in Abraham Lincoln's America; the cultural emphasis on public education as an American goal in Lincoln's America. 4. Manufacturing and mechanization developments at mid-19th century and beyond; the new technology of photography and its cultural impact in American history, such as the work of Mathew Brady in documenting the realities of battle during the "industrial" Civil War, and Brady's photographs of candidate Lincoln impacting the presidential race 5. United States' commitment to manifest destiny and the building of railroads across the continent. 6. The impact of the Civil War on industrial development and the cultural understanding of the American nation vs. the regional views of south vs. north. 7. The conflicts of free-labor versus slave labor; new philosophies of freedom in American culture. 8. The settlement of the West and the growth of cities and cultural centers around industrial sites. 9. The unprecedented growth of big business and the role of government in shaping this growth. 10. The growth of the American labor movement and its	Americans to integrate the American labor movement. 6. Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. 1. Preparations for the War of 1812 and war's aftermath in solidifying America's view of itself as an independent nation. 2. Improvements in transportation, factories, and wage labor in Andrew Jackson's America, and the spread of the democratic idea of the "common man" in American culture and politics, related to the increase in the right to vote for white men who did not own property. 3. Agriculture and land policy in Abraham Lincoln's America; the cultural emphasis on public education as an American goal in Lincoln's America. 4. Manufacturing and mechanization developments at mid-19th century and beyond; the new technology of photography and its cultural impact in American history, such as the work of Mathew Brady in documenting the realities of battle during the "industrial" Civil War, and Brady's photographs of candidate Lincoln impacting the presidential race 5. United States' commitment to manifest destiny and the

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		gradual improvement of working conditions. 11. Development of a sound monetary and banking system for the United States. 12. Commitment to build a world-class navy to protect the nation and to proclaim to the world America's desire to dominate international trade. 13. United States' involvement in the Spanish-American-Pilipino-Cuban War and the resulting spread of American influence in both the Caribbean and the Pacific areas, including Hawaii. 14. The development of communication systems such as the telegraph, newspapers, magazines, and telephones as the means of informing society about world conditions, and the impact in creating a national American culture. 15. Visual art as a reflection of American historical change, from works such as American landscape painting like that of the Hudson River School, to those artists capturing the impact of industrialism, but also views of the new national parks, the works of Eastman Johnson during the Civil War, the new realism in paintings like that of Thomas Eakins depicting surgery, Gilded Age portraits like those of John Singer Sargent, and emerging women artists like Mary Cassatt depicting domestic scenes in 1800s America. 16. Architectural styles in the 1800s which illustrate	building of railroads across the continent. 6. The impact of the Civil War on industrial development and the cultural understanding of the American nation vs. the regional views of south vs. north. 7. The conflicts of free-labor versus slave labor; new philosophies of freedom in American culture. 8. The settlement of the West and the growth of cities and cultural centers around industrial sites. 9. The unprecedented growth of big business and the role of government in shaping this growth. 10. The growth of the American labor movement and its gradual improvement of working conditions. 11. Development of a sound monetary and banking system for the United States. 12. Commitment to build a world-class navy to protect the nation and to proclaim to the world America's desire to dominate international trade. 13. United States' involvement in the Spanish-American-Pilipino-Cuban War and the resulting spread of American influence in both the Caribbean and the Pacific areas, including Hawaii. 14. The development of communication systems such as the telegraph, newspapers, magazines, and telephones as the means of informing society about world conditions, and

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		American historical trends, such as the Neoclassical style reflecting American admiration for Greek democracy and the Roman republic, as illustrated by Jefferson's Monticello, the U.S. Capitol, the White House, the Supreme Court, and other public buildings; American modernism reflected in skyscrapers and the Brooklyn Bridge; and landscaped public parks such as Central Park in New York City and Golden Gate Park in San Francisco. 7. Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1800 and 1900, to fulfill the college honors requirements for this course. 1. Inclusion of analysis of both primary historical documents and secondary historical sources. 2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.	the impact in creating a national American culture. 15. Visual art as a reflection of American historical change, from works such as American landscape painting like that of the Hudson River School, to those artists capturing the impact of industrialism, but also views of the new national parks, the works of Eastman Johnson during the Civil War, the new realism in paintings like that of Thomas Eakins depicting surgery, Gilded Age portraits like those of John Singer Sargent, and emerging women artists like Mary Cassatt depicting domestic scenes in 1800s America. 16. Architectural styles in the 1800s which illustrate American historical trends, such as the Neoclassical style reflecting American admiration for Greek democracy and the Roman republic, as illustrated by Jefferson's Monticello, the U.S. Capitol, the White House, the Supreme Court, and other public buildings; American modernism reflected in skyscrapers and the Brooklyn Bridge; and landscaped public parks such as Central Park in New York City and Golden Gate Park in San Francisco. 7. Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1800 and 1900, to fulfill the college honors requirements for this course.

Changed	Field	Current Version	Proposed Version
			1. Inclusion of analysis of both diverse primary historical documents and secondary historical sources. 2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.

Changed	Questions	Current Version	Proposed Version
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

Changed	Questions	Current Version	Proposed Version
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1800 and 1900, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1800 and 1900, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1800 and 1900, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1800 and 1900, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	Admission into the course requires consent of the Honors Program Coordinator.
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 1. History as a mental construct and an act of critical thinking ---------- 2. Defining historical evidence, including primary sources and secondary sources ---------- 3. Primary historical evidence from diverse sources, and its analysis and interpretation ---------- 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past ---------- 5. History as a cultural process and cultural product ---------- 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective ---------- 7. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at

Changed	Questions	Current Version	Proposed Version
			least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1800 and 1900, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1800 and 1900, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1800 and 1900, and also

Changed	Questions	Current Version	Proposed Version
			demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D. -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1800 and 1900, as well as the student's understanding of diverse historical perspectives.
	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1800 to 1900, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of nineteenth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast by use of primary and secondary sources, the experiences and contributions of various American cultural groups so that major theoretical and analytical issues relevant, but not limited, to race, ethnicity, gender, and sexual orientation can be evaluated in the development of U.S. society, culture, and history.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- F. -- Summarize and comprehend by use of primary and secondary sources, the rise of the United States from a rural agricultural nation to urban industrial state with global status, analyzing such changes and assessing how this development has influenced United States society, politics, and economics, as well as American culture, and the world. ---------- 13. United States' involvement in the Spanish-American-Pilipino-Cuban War and the resulting spread of American influence in both the Caribbean and the Pacific areas, including Hawaii.
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #B and #8 . . . , below, and in Methods of Evaluation A. Oral participation in class discussion about the Bill of Rights in the U.S. Constitution and "discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present," as per the Outline topics, below: -- Outline: -- B. -- Analyze and interpret primary and secondary sources to obtain an informed interpretation of important issues in the application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions, and in addition, examine the extent of political, social, and cultural change, or lack thereof. ---------- 8. Bill of Rights (Amendments 1-10 of the U.S. Constitution), and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the nineteenth century, with consideration of the impact of this past history on the present

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 017BH	HIST 017BH
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	06/04/2019	06/04/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Basic Course Information	Mode of Delivery	Required	Please update your mode of delivery to include Online since you attached an Online Delivery form.	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD17BH
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000569374

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Carol Cini
	Course ID (CB01A and CB01B)	HISTD017C	HISTD017C

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000176132	CCC000176132
	Course Title (CB02)	History of the United States from 1900 to the Present	History of the United States from 1900 to the Present
	Short Course Title	HIST U.S. 1900- PRESENT	HIST U.S. 1900- PRESENT
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General	54.0101 History, General
	Department	HIST - History	HIST - History
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course examines American civilization from 1900 to the present and includes a survey of United States history (political, economic, intellectual, cultural, and social developments).	This course examines U.S. history from 1900 to the present. The course is a survey of political, economic, cultural, and social developments, with an emphasis on Progressive Era reform efforts, the Roaring '20s, the Great Depression and New Deal, both world wars, the Cold War, 1960s civil rights movements, technological change, America's global influence, and the role of race, ethnicity, class, and gender in the American experience.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors and G.E. in providing significant knowledge of American history from 1900 to the present. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors and G.E. in providing significant knowledge of American history from 1900 to the present. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	HIST F017C	HIST F017C
	Does the course have a Foothill equivalent?	Yes	Yes

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have made in all of the areas listed here.
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D017B & HIST D017C required for C-ID HIST 140	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D017B & HIST D017C required for C-ID HIST 140
		System/Institution CSU **Area(s)** • CUS1 - Approved. - No value	**System/Institution** CSU **Area(s)** • CUS1 - Approved. - No value
		System/Institution Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value
		System/Institution De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value	**System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids; Discussion of assigned reading; Discussion and problem solving performed in class; In-class essays; In-class exploration of Internet sites; Quiz and examination review performed in class; Homework and extended projects; Field observation and field trips; Guest speakers; Collaborative learning and small group exercises; Collaborative projects; Other: Film/documentary/or other media; Other: Analytical paper(s)	**Methods of Instruction** Methods of Instruction **Methods of Instruction**: Lecture and visual aids; Discussion of diverse assigned readings; Discussion and problem solving performed in class; In-class or take-home essays; Collaborative learning and small group exercises: written or oral; Quiz and examination review performed in class; Map assignments; In-class exploration of internet sites; Homework and extended projects; Guest speakers; Other: Film / documentary / or other media

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❗	**Assignments**	1. Reading Assignments: Regular reading assignments from college-level texts, including both primary and secondary sources, from which students will gain and demonstrate knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Writing Assignments: Writing to be selected from a combination of assignments such as: research papers; in-class essays in exam format including for the final exam; book reviews; and other analytic written assignments that critique and evaluate primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, or objective sections of in-class midterm(s) or the final examination in which students demonstrate knowledge of primary and secondary historical sources. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including primary historical documents.	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary

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			source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

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❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

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	Methods of Evaluation	1. Oral analysis: participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Students will write at least 1700 words during the	**Methods of Evaluation** 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a

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		quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, objective sections of in-class exams, or other analytical projects in which students demonstrate knowledge of college-level secondary source readings and primary source documents in the era of history for this course.	choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse

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			primary source documents in the era of history for this course.
!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

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!	**Examples of Primary Texts and References**	**Title** No value **Author** Boyer, Paul S., et al. The Enduring Vision: A History of the American People. 9th edition. New York, NY: Cengage, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Give Me Liberty!: An American History. Seagull Edition. Volume 2. **Author** Foner, Eric, Kathleen DuVal, and Lisa McGirr. **Publisher** W. W. Norton. **Date/Edition** 8th Edition. 2025. **ISBN** No value
		Title No value **Author** Edwards, Rebecca, and James Henretta, et al. America's History. Value edition. 9th edition. Boston, MA: Bedford St.Martin's/Macmillan, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** U.S. History. **Author** Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery. **Publisher** Houston, TX: OpenStax. (Rice University). **Date/Edition** 1st Edition. 2014. **ISBN** No value
		Title No value **Author** Kamensky, Jane, and Mary Beth Norton, et al. A People and a Nation: A History of the United States. 11th edition. New York, NY: Cengage, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A People and a Nation: A History of the United States. **Author** Kamensky, Jane, and Beth Bailey, et al. **Publisher** Cengage Learning. **Date/Edition** 12th Edition. 2024. **ISBN** No value

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		Title No value **Author** Roark, James L., et al. The American Promise: A History of the United States. Value edition. 7th edition. Boston, MA: Bedford/St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Promise: A History of the United States. Value Edition. Volume 2. **Author** Roark, James L., et al. **Publisher** Macmillan. **Date/Edition** 9th Edition. 2023. **ISBN** No value
		Title No value **Author** Zinn, Howard. A People's History of the United States. New York, NY: Harper, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Yawp: A Massively Collaborative Open U.S. History Textbook. **Author** Locke, Joseph, and Ben Wright, editors. **Publisher** Stanford, CA: Stanford University Press. **Date/Edition** PDF version. 2019. **ISBN** No value

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❗	**Suggested Reading List**	**Reading List**: Ambrose, Stephen E. Rise to Globalism: American Foreign Policy Since 1938. 9th revised ed. New York, NY: Penguin, 2010. **May include, but are not limited to**: No value **Reading List**: Anderson, Karen. Wartime Women: Sex Roles, Family Relations, and the Status of Women during World War II. Westport, CT: Greenwood Press, 1982. **May include, but are not limited to**: No value **Reading List**: Giddings, Paula. When and Where I Enter: The Impact of Black Women on Race and Sex in America. New York: William Morrow, 1984. **May include, but are not limited to**: No value	No value

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		Reading List Bodnar, John. The Transplanted: A History of Immigrants in Urban America. Reprinted edition. Bloomington, IN: Indiana University Press, 2008.	
		May include, but are not limited to No value	
		Reading List Brinkley, Alan. Voices of Protest: Huey Long, Father Coughlin, and the Great Depression. New York, NY: Vintage Books, 1983.	
		May include, but are not limited to No value	
		Reading List D'Emilio, John D. and Estelle B. Freedman. Intimate Matters: A History of Sexuality in America. 3rd edition. Chicago, IL: University of Chicago Press, 2012.	
		May include, but are not limited to No value	

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		Reading List Evans, Sara. Personal Politics: The Roots of Women's Liberation in the Civil Rights Movement and the New Left. New York, NY: Knopf, 1979. **May include, but are not limited to** No value	
		Reading List Garcia, Mario T. Mexican Americans: Leadership, Ideology, and Identity, 1930-1960. New Haven, CT: Yale University Press, 1989. **May include, but are not limited to** No value	
		Reading List Garrow, David. Bearing the Cross: Martin Luther King, Jr. and the Southern Christian Leadership Conference. [1986.] Reprint edition. New York, NY: Willam Morrow, 2004. **May include, but are not limited to** No value	

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		Reading List Gregory, James N. American Exodus: The Dust Bowl Migration and Okie Culture in California. New York: Oxford University Press, 1989. **May include, but are not limited to** No value	
		Reading List Guerin-Gonzales, Camille. Mexican Workers and the American Dream: Immigration, Repatriation, and California Farm Labor, 1900-1939. New Brunswick, NJ: Rutgers University Press, 1994. **May include, but are not limited to** No value	
		Reading List Hapke, Laura. Daughters of the Great Depression: Women, Work, and Fiction in the American 1930s. Athens, GA: University of Georgia Press, 1995. **May include, but are not limited to** No value	

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		Reading List Hearden, Patrick. Roosevelt Confronts Hitler: American Entry into World War II. Dekalb, IL: Northern Illinois University Press, 1988.	
		May include, but are not limited to No value	
		Reading List Higham, John, ed. Civil Rights and Social Wrongs: Black-White Relations since World War II. University Park, PA: Pennsylvania State University Press, 1997.	
		May include, but are not limited to No value	
		Reading List Karnow, Stanley. Vietnam: A History. New York, NY: Viking Press, 1991.	
		May include, but are not limited to No value	
		Reading List Koistinen, Paul A.C. The Military-Industrial Complex: A Historical Perspective. New York, NY: Praeger, 1980.	

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	May include, but are not limited to	No value	
	Reading List	LeFeber, Walter. America, Russia, and the Cold War, 1945-2005. 10th edition. Boston, MA: McGraw-Hill, 2008.	
	May include, but are not limited to	No value	
	Reading List	Huggins, Nathan Irvin. Harlem Renaissance. Updated edition. New York, NY: Oxford University Press, 2007.	
	May include, but are not limited to	No value	
	Reading List	Nabakov, Peter, ed. Native American Testimony, A Chronicle of Indian-White Relations from Prophecy to the Present, 1492-2000. Revised edition. 1999.	
	May include, but are not limited to	No value	

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		Reading List Nye, David E. Consuming Powers: A Social History of American Energies. Cambridge, MA: MIT Press, 1998. **May include, but are not limited to** No value	
		Reading List Reisner, Marc. Cadillac Desert: The American West and its Disappearing Water. Revised and updated edition. New York, NY: Penguin Books, 1993. **May include, but are not limited to** No value	
		Reading List Sitkoff, Harvard. A New Deal for Blacks: The Emergence of Civil Rights as a National Issue. [1978.] 30th anniversary edition. New York, NY: Oxford University Press, 2008. **May include, but are not limited to** No value	

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	Reading List	Reeves, Richard. Infamy: The Shocking Story of the Japanese American Internment in World War II. New York, NY: Holt, 2015.	
	May include, but are not limited to	No value	
	Reading List	Takaki, Ronald. Strangers from a Different Shore: A History of Asian Americans. [1989.] Revised and updated edition. Boston, MA: Little, Brown, and Company, 1998.	
	May include, but are not limited to	No value	
	Reading List	X, Malcolm, with Alex Haley. The Autobiography of Malcolm X. New York, NY: Grove Press, 1965.	
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. • Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. • Apply with use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. • Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history. • Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S.	• Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. • Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. • Apply with use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. • Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history.

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		foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power. • Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. • Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges.	• Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power. • Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. • Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges.

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Demonstrate and apply knowledge of twentieth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply knowledge of twentieth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0
		CSLOs Identify, critically evaluate, and interpret twentieth-century U.S. history using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0	**CSLOs** Identify, critically evaluate, and interpret twentieth-century U.S. history using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Primary historical evidence from diverse sources and its analysis and interpretation 3. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past 4. History as a cultural process and cultural product 5. History "from the bottom up": the New Labor History; the New Social History, and inclusion of women and people of color from a multicultural perspective 2. Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. 1. The role of the American Civil Liberties Union, both the popular and controversial stances taken by the Union 2. Successful amendments to the Constitution such as, but not limited to: the right to collect income taxes, direct elections and representation of Senators, prohibition of alcohol and the termination	1. Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Defining historical evidence, including primary sources and secondary sources 3. Primary historical evidence from diverse sources and its analysis and interpretation 4. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past 5. History as a cultural process and cultural product 6. History "from the bottom up": the New Labor History; the New Social History, and inclusion of women and people of color from a multicultural perspective 7. Areas of historical focus, including political, economic, social cultural, and environmental 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 9. Understanding how study of twentieth-century U.S. history has changed, and how historiography of the field has developed over time 2. Analyze and evaluate by use of primary and secondary sources

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		of such prohibition, women's suffrage, expansion of suffrage for eighteen year-olds, and rules for presidential succession 3. Major court battles that changed our understanding of American rights, freedoms, and obligations. Discussion can include, but is not limited to: the Scopes Trial, Korematsu v. U.S., Swann v. Charlotte-Mecklenburg Board of Education, Brown v. Topeka Board of Education, Baker v. Carr, Escobedo v. Illinois, Miranda v. Arizona, Engle v. Vitale, Griswold v. Connecticut, Roe v. Wade, Harris v. McRae, Meritor Savings Bank v. Vinson, Harris v. Forklift Systems, Regents of the University of California v. Bakke, Obergfell v. Hodges (regarding same-sex marriage), Janus vs. AFSCME. 4. The role of legislation such as, but not limited to: the Smith Act, McCarran Internal Security Act, War Powers Act, Civil Rights Act of 1964, Title VII in Civil Rights Act of 1964, Title IX of Education Amendments Act, Occupational and Safety and Health Act, Voting Rights Act, American with Disabilities Act, Independent Counsel Act, and the United States Patriot Act 5. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, such as W.E.B. DuBois on the goal of racial equality, Eugene Debs on economic	the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. 1. The role of the American Civil Liberties Union, both the popular and controversial stances taken by the Union 2. Successful amendments to the Constitution such as, but not limited to: the right to collect income taxes, direct elections and representation of Senators, prohibition of alcohol and the termination of such prohibition, women's suffrage, expansion of suffrage for eighteen year-olds, and rules for presidential succession 3. Major court battles that changed our understanding of American rights, freedoms, and obligations. Discussion can include, but is not limited to: the Scopes Trial, Korematsu v. U.S., Swann v. Charlotte-Mecklenburg Board of Education, Brown v. Topeka Board of Education, Baker v. Carr, Escobedo v. Illinois, Miranda v. Arizona, Engle v. Vitale, Griswold v. Connecticut, Roe v. Wade, Harris v. McRae, Meritor Savings Bank v. Vinson, Harris v. Forklift Systems, Regents of the University of California v. Bakke, Obergfell v. Hodges (regarding same-sex marriage), Janus vs. AFSCME.

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		inequality in the U.S., Franklin Roosevelt's four freedoms speech in his 1941 State of the Union address, Eisenhower regarding the dangers of the military-industrial complex, Martin Luther King, Jr., regarding non-violent resistance and civil rights, and the National Organization for Women's Statement of Purpose during the rise of the women's movement in the 1960s. 6. Bill of Rights (Amendments 1-10 of U.S. Constitution) and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present 3. Apply with use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. 1. History as the record of the lives and actions of diverse human beings. 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge	4. The role of legislation such as, but not limited to: the Smith Act, McCarran Internal Security Act, War Powers Act, Civil Rights Act of 1964, Title VII in Civil Rights Act of 1964, Title IX of Education Amendments Act, Occupational and Safety and Health Act, Voting Rights Act, American with Disabilities Act, Independent Counsel Act, and the United States Patriot Act 5. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, such as W.E.B. DuBois on the goal of racial equality, Eugene Debs on economic inequality in the U.S., Franklin Roosevelt's four freedoms speech in his 1941 State of the Union address, Eisenhower regarding the dangers of the military-industrial complex, Martin Luther King, Jr., regarding non-violent resistance and civil rights, and the National Organization for Women's Statement of Purpose during the rise of the women's movement in the 1960s. 6. Bill of Rights (Amendments 1-10 of U.S. Constitution) and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present

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		5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. 1. Identify turning point events (e.g. the Women's Suffrage Movement, Progressive Movement, World War One, New Deal, World War Two, 1960s Civil Rights Movement, 1970s Environmental Movement, 1970s Women's Movement, Cold War, and the Vietnam War) and assess their significance 2. Evaluate the actions of individuals as shapers of history such as: Jane Addams, Carrie Chapman Catt, Alice Paul, Margaret Sanger in the women's movement; Theodore Roosevelt, Woodrow Wilson, Eugene Debs, Samuel Gompers in the Progressive Era; Franklin and Eleanor Roosevelt in the New Deal; the role of Harry Truman in the Cold War; the roles of Medgar Evers, Rosa Parks, Ella Baker, Stokely Carmichael, Coretta Scott King in the Civil Rights Movement; roles and views of Martin Luther King and Malcolm X as participants in social protest movements; Dennis Banks and George Mitchell in the American Indian Movement; David Brower in the environmental movement	3. Apply with use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. 1. History as the record of the lives and actions of diverse human beings. 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge 5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. 1. Identify turning point events (e.g. the Women's Suffrage Movement, Progressive Movement, World War One, New Deal, World War Two, 1960s Civil Rights Movement, 1970s Environmental Movement, 1970s Women's Movement, Cold War, and the Vietnam War) and assess their significance 2. Evaluate the actions of individuals as shapers of history such as: Jane Addams, Carrie Chapman Catt, Alice Paul, Margaret Sanger in the women's movement; Theodore

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		3. Mass movements of ordinary people affecting major social and political reforms: the Women's Suffrage Movement, the Socialist Labor Movement of the 1910s, the Labor Movement of the 1930s, the Civil Rights Movement, the Women's Movement of the 1960s and 1970s, the American Indian Movement, the Chicano movement, the formation of the United Farm Workers, as well as movements for Asian American rights, and gay and lesbian rights 4. Judge the roles of individuals versus larger social forces in causing change ("great man" versus social determinist theories of historical causation) 5. The literature of men and women as conduits influencing public attitudes: towards women's rights (e.g., Betty Friedan's The Feminine Mystique), the place and treatment of nonwhites in American society (e.g., Anne Moody's Coming of Age in Mississippi, Eldridge Cleaver's Soul on Ice, Richard Vasquez's Chicano, and Jeanne Wakatsuki's Farewell to Manzanar), the discrimination faced by gays and lesbians (e.g., Leslie Feinberg's Stone Butch Blues), the need for environmental protection (e.g., Rachel Carson's Silent Spring), the demand for safe working conditions and a safe food supply (e.g., Upton Sinclair's The Jungle), and other areas of social and cultural change.	Roosevelt, Woodrow Wilson, Eugene Debs, Samuel Gompers in the Progressive Era; Franklin and Eleanor Roosevelt in the New Deal; the role of Harry Truman in the Cold War; the roles of Medgar Evers, Rosa Parks, Ella Baker, Stokely Carmichael, Coretta Scott King in the Civil Rights Movement; roles and views of Martin Luther King and Malcolm X as participants in social protest movements; Dennis Banks and George Mitchell in the American Indian Movement; David Brower in the environmental movement 3. Mass movements of ordinary people affecting major social and political reforms: the Women's Suffrage Movement, the Socialist Labor Movement of the 1910s, the Labor Movement of the 1930s, the Civil Rights Movement, the Women's Movement of the 1960s and 1970s, the American Indian Movement, the Chicano movement, the formation of the United Farm Workers, as well as movements for Asian American rights, and gay and lesbian rights 4. Judge the roles of individuals versus larger social forces in causing change ("great man" versus social determinist theories of historical causation) 5. The literature of men and women as conduits influencing public attitudes: towards women's rights (e.g., Betty Friedan's The Feminine Mystique), the

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		6. The media's role in shaping social values, such as Hollywood during World War Two and the Cold War, Rosie the Riveter and portrayals of female workers during World War Two, TV domestic sitcoms of the 1950s and 1960s, federal licensing and consolidation of cable television, media and embedded reporters/ limited access in combat zones, the impact of the internet and new social media on cultural divisions and alliances, and on issues of news reporting, freedom of speech, and freedom of the press. 5. Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history. 1. The changing roles of women and domesticity from the 1920s to the present 2. Increased entry of women into the labor force 3. Women's rights, women's liberation, and issues raised during the women's movement of the 1960s and 1970s; feminism in the 1980s, 1990s, and early twenty-first century 4. The Religious Right and backlash against movements for women's rights, gay rights, and the rights of people of color; gradual cultural changes in	place and treatment of nonwhites in American society (e.g., Anne Moody's Coming of Age in Mississippi, Eldridge Cleaver's Soul on Ice, Richard Vasquez's Chicano, and Jeanne Wakatsuki's Farewell to Manzanar), the discrimination faced by gays and lesbians (e.g., Leslie Feinberg's Stone Butch Blues), the need for environmental protection (e.g., Rachel Carson's Silent Spring), the demand for safe working conditions and a safe food supply (e.g., Upton Sinclair's The Jungle), and other areas of social and cultural change. 6. The media's role in shaping social values, such as Hollywood during World War Two and the Cold War, Rosie the Riveter and portrayals of female workers during World War Two, TV domestic sitcoms of the 1950s and 1960s, federal licensing and consolidation of cable television, media and embedded reporters/ limited access in combat zones, the impact of the internet and new social media on cultural divisions and alliances, and on issues of news reporting, freedom of speech, and freedom of the press. 5. Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the

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		some religious institutions with regard to leadership roles for under-represented groups, but still lack of change in many other churches; experiences of Muslim Americans, including discrimination against them, but also growing interfaith conversations amid increasing religious diversity in America 5. African-American life and survival strategies in Jim Crow America 6. The Black Urban Migration; Northern Ghettos in the 1920s; Marcus Garvey, Garveyism, and the Universal Negro Improvement Association; the Harlem Renaissance 7. The Civil Rights Movement: Rosa Parks, Martin Luther King, Kennedy Johnson, and the 1964-65 Civil Rights Act, NAACP, CORE, MIA (Montgomery Improvement Association), SCLU (Southern Christian Leadership Conference), SNCC (Student Nonviolent Coordinating Committee), Freedom Rides, James Meredith and University of Mississippi, March on Washington, Freedom Summer, Black Power movement, Black Panther Party, the White House response under Presidents Eisenhower, Kennedy, Johnson, and Nixon. 8. Urban riots, Black nationalism, Nation of Islam, and Malcolm X 9. Wounded Knee, 1973, and the American Indian Movement 10. Affirmative Action, middle-class Blacks and the Black	development of American society, culture, and history. 1. The changing roles of women and domesticity from the 1920s to the present 2. Increased entry of women into the labor force 3. Women's rights, women's liberation, and issues raised during the women's movement of the 1960s and 1970s; feminism in the 1980s, 1990s, and early twenty-first century 4. The Religious Right and backlash against movements for women's rights, gay rights, and the rights of people of color; gradual cultural changes in some religious institutions with regard to leadership roles for under-represented groups, but still lack of change in many other churches; experiences of Muslim Americans, including discrimination against them, but also growing interfaith conversations amid increasing religious diversity in America 5. African-American life and survival strategies in Jim Crow America 6. The Black Urban Migration; Northern Ghettos in the 1920s; Marcus Garvey, Garveyism, and the Universal Negro Improvement Association; the Harlem Renaissance 7. The Civil Rights Movement: Rosa Parks, Martin Luther King, Kennedy Johnson, and the 1964-65 Civil Rights Act, NAACP, CORE, MIA (Montgomery Improvement Association), SCLU (Southern Christian

Changed	Field	Current Version	Proposed Version
		underclass 11. Southeastern European immigrants and the New Deal Coalition 12. 1920s Klan & Anti-Catholicism. 1928 Al Smith and 1960 Kennedy campaigns 13. Asian-Americans and the 1924 Exclusion Act 14. Japanese American Internment during World War Two and Executive Order 9066; roundup of German-Americans and Italian-Americans 15. Asian-Americans during and after World War Two; Los Angeles' Barrio life in the 1930s; Los Angeles Zootsuit Riots; Chicanoismo, Cesar Chavez and La Causa 16. The 1965 Immigration Act and the "New" Immigration: African, Asian, and Latin American immigrants since 1970 17. The Stonewall Riot and birth of the Gay and Lesbian Rights Movement; homophobia; legalization of same-sex marriage in the U.S., through a 2015 Supreme Court case, and its legal, social, and cultural impact 18. The Harlem Renaissance (e.g., Langston Hughes, Claude McKay, Countee Cullen) 19. Ethnic contributions to popular culture and entertainment, including Black jazz, rhythm n' blues, rock n' roll, Jewish Americans in vaudeville, movies, and early television 20. The African-American freedom struggle as a model for future protest movements: anti-war,	Leadership Conference), SNCC (Student Nonviolent Coordinating Committee), Freedom Rides, James Meredith and University of Mississippi, March on Washington, Freedom Summer, Black Power movement, Black Panther Party, the White House response under Presidents Eisenhower, Kennedy, Johnson, and Nixon. 8. Urban riots, Black nationalism, Nation of Islam, and Malcolm X 9. Wounded Knee, 1973, and the American Indian Movement 10. Affirmative Action, middle-class Blacks and the Black underclass 11. Southeastern European immigrants and the New Deal Coalition 12. 1920s Klan & Anti-Catholicism. 1928 Al Smith and 1960 Kennedy campaigns 13. Asian-Americans and the 1924 Exclusion Act 14. Japanese American Internment during World War Two and Executive Order 9066; roundup of German-Americans and Italian-Americans 15. Asian-Americans during and after World War Two; Los Angeles' Barrio life in the 1930s; Los Angeles Zootsuit Riots; Chicanoismo, Cesar Chavez and La Causa 16. The 1965 Immigration Act and the "New" Immigration: African, Asian, and Latin American immigrants since 1970 17. The Stonewall Riot and birth of the Gay and Lesbian Rights Movement;

Changed	Field	Current Version	Proposed Version
		Women, Gay, Chicano, Native American movements 21. Literature about and by ordinary people, as well as other written accounts that illustrate changing cultural values, such as letters from soldiers during WWI, WWII, and the Vietnam War, indicating the realities of war, letters from working class people during the Great Depression, John Steinbeck's novel The Grapes of Wrath, Mexican American and Filipino American farmworkers' accounts of labor union organizing in California, and Vietnamese immigrants' oral histories about their struggles. 6. Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power. 1. Acquisition of the Isthmus of Panama, the purpose and construction of the Panama Canal, Roosevelt Corollary, Pershing "punitive expedition" into Mexico, U.S.-Latin American relations through the 1920s 2. World War One, Fourteen Points, Woodrow Wilson's international vision, and questions about groups excluded 3. Isolationism in the 1920s and 1930s: U.S. public opinion, Fortress America, and the Neutrality Acts 4. The corporate economy and global Open Door policy	homophobia; legalization of same-sex marriage in the U.S., through a 2015 Supreme Court case, and its legal, social, and cultural impact 18. The Harlem Renaissance (e.g., Langston Hughes, Claude McKay, Countee Cullen) 19. Ethnic contributions to popular culture and entertainment, including Black jazz, rhythm n' blues, rock n' roll, Jewish Americans in vaudeville, movies, and early television 20. The African-American freedom struggle as a model for future protest movements: anti-war, Women, Gay, Chicano, Native American movements 21. Literature about and by ordinary people, as well as other written accounts that illustrate changing cultural values, such as letters from soldiers during WWI, WWII, and the Vietnam War, indicating the realities of war, letters from working class people during the Great Depression, John Steinbeck's novel The Grapes of Wrath, Mexican American and Filipino American farmworkers' accounts of labor union organizing in California, and Vietnamese immigrants' oral histories about their struggles. 6. Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the

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		5. From Latin American intervention to the 1930s Good Neighbor policy 6. Japanese expansion and the threat to the U.S. Open Door in Asia; U.S. oil embargo against Japan 7. The rise of European Fascism and its impact in the U.S. 8. U.S. public opinion, Fortress America, and the Neutrality Acts 9. FDR on the road to war: Lend-Lease, U.S. as Arsenal of Democracy 10. The Pearl Harbor attack and the U.S. entry into World War Two 11. The Pacific Theatre up to Hiroshima and Nagasaki 12. The European Theater to D-Day 13. World War Two on the home front: women, African-Americans, Asians/Asian-Americans, Mexican/Mexican-Americans, Jews, and labor in the wartime economy; political and cultural impact of the Holocaust regarding ideas about human rights 14. Big Four at Yalta and Potsdam, Soviet postwar expansion in Eastern Europe 15. Start of the Cold War: George Kennan (Mr. X), containment, Iron Curtain speech, Truman Doctrine, Marshall Doctrine (European Recovery Plan), Berlin Crisis, National Security Council, N.A.T.O., Warsaw Pact 16. The Korean War and the role of the United Nations 17. Eisenhower, massive retaliation, and the nuclear arms race, and its	world, and comprehending the limitations of such power. 1. Acquisition of the Isthmus of Panama, the purpose and construction of the Panama Canal, Roosevelt Corollary, Pershing "punitive expedition" into Mexico, U.S.-Latin American relations through the 1920s 2. World War One, Fourteen Points, Woodrow Wilson's international vision, and questions about groups excluded 3. Isolationism in the 1920s and 1930s: U.S. public opinion, Fortress America, and the Neutrality Acts 4. The corporate economy and global Open Door policy 5. From Latin American intervention to the 1930s Good Neighbor policy 6. Japanese expansion and the threat to the U.S. Open Door in Asia; U.S. oil embargo against Japan 7. The rise of European Fascism and its impact in the U.S. 8. U.S. public opinion, Fortress America, and the Neutrality Acts 9. FDR on the road to war: Lend-Lease, U.S. as Arsenal of Democracy 10. The Pearl Harbor attack and the U.S. entry into World War Two 11. The Pacific Theatre up to Hiroshima and Nagasaki 12. The European Theater to D-Day 13. World War Two on the home front: women, African-Americans, Asians/Asian-Americans, Mexican/Mexican-Americans, Jews, and labor in the wartime economy;

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		economic, social, and cultural impact 18. Cold War and American society: competition, global decolonization, and U.S. Civil Rights; the Military-Industrial Complex; rise of the National Security State; McCarthyism and the violation of constitutional rights; cultural impact of anti-communism, such as in film, literature, and other media 19. The Alliance for Progress and Peace Corps 20. Vietnam: The Kennedy military buildup and counterinsurgency, Gulf of Tonkin Resolution and military escalation, the antiwar movement, Nixon's madman theory and trilateral negotiations, U.S. withdrawal; presidential wars, the Imperial Presidency, and the War Powers Act; cultural impact of the peace movement 21. Jimmy Carter, Human Rights, and U.S. hostages in Iran; Ronald Reagan, Star Wars Initiative and military buildup 22. U.S. military involvement in Central America in the 1980s and the Iran-Contra scandal and subversion of Congress' War Power 23. End of the Cold War; the U.S. in a post-Cold war economy and society; cultural impact of the U.S. as one remaining superpower 24. Bush, Clinton, and the search for a New World Order; U.S. military actions in the 1990s (Gulf War and Kosovo campaign)	political and cultural impact of the Holocaust regarding ideas about human rights 14. Big Four at Yalta and Potsdam, Soviet postwar expansion in Eastern Europe 15. Start of the Cold War: George Kennan (Mr. X), containment, Iron Curtain speech, Truman Doctrine, Marshall Doctrine (European Recovery Plan), Berlin Crisis, National Security Council, N.A.T.O., Warsaw Pact 16. The Korean War and the role of the United Nations 17. Eisenhower, massive retaliation, and the nuclear arms race, and its economic, social, and cultural impact 18. Cold War and American society: competition, global decolonization, and U.S. Civil Rights; the Military-Industrial Complex; rise of the National Security State; McCarthyism and the violation of constitutional rights; cultural impact of anti-communism, such as in film, literature, and other media 19. The Alliance for Progress and Peace Corps 20. Vietnam: The Kennedy military buildup and counterinsurgency, Gulf of Tonkin Resolution and military escalation, the antiwar movement, Nixon's madman theory and trilateral negotiations, U.S. withdrawal; presidential wars, the Imperial Presidency, and the War Powers Act; cultural impact of the peace movement

Changed	Field	Current Version	Proposed Version
		25. Cultural hegemony: U.S. entertainment and popular culture around the world 26. The U.S. and emerging Pacific Rim economies since World War Two 27. U.S. and Terrorism: Attack on World Trade Center, U.S. in Afghanistan 28. U.S. in Iraq: Bush Doctrine-Pre-emptive strike 7. Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. 1. Corporate mergers and Republican prosperity in the 1920s and 1990s 2. The U.S. corporate complex, the political economy, and the evolution of the broker state 3. Consumerism and popular culture in the "Roaring Twenties"; radio and record players and spread of popular music 4. The 20th-century culture of consumption: fulfillment in private life, leisure, and consumption; questions about such consumption during the counterculture of the 1960s 5. Changing cultural and social views of sexuality from 1900 to the present; Alfred Kinsey's studies of male and female sexuality; the "sexual revolution" of the 1960s and 1970s; legalization of birth control; the effort to legalize abortion; the conservative backlash of the "Moral Majority" by the 1980s; "year of the woman" with	21. Jimmy Carter, Human Rights, and U.S. hostages in Iran; Ronald Reagan, Star Wars Initiative and military buildup 22. U.S. military involvement in Central America in the 1980s and the Iran-Contra scandal and subversion of Congress' War Power 23. End of the Cold War; the U.S. in a post-Cold war economy and society; cultural impact of the U.S. as one remaining superpower 24. Bush, Clinton, and the search for a New World Order; U.S. military actions in the 1990s (Gulf War and Kosovo campaign) 25. Cultural hegemony: U.S. entertainment and popular culture around the world 26. The U.S. and emerging Pacific Rim economies since World War Two 27. U.S. and Terrorism: Attack on World Trade Center, U.S. in Afghanistan 28. U.S. in Iraq: Bush Doctrine-Pre-emptive strike 7. Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. 1. Corporate mergers and Republican prosperity in the 1920s and 1990s 2. The U.S. corporate complex, the political economy, and the evolution of the broker state 3. Consumerism and popular culture in the "Roaring Twenties"; radio and record

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		increasing numbers of women elected to office in 1992 after Anita Hill's testimony about sexual harrassment, and new conversations nationally about gender issues; legalization of gay marriage by 2015; increasing attention to transgender experience and rights 6. Faith in technology and scientific experts, and the questioning of such faith 7. California Living in the 1950s and 1960s 8. The Political and Social Counterculture of Idealism: Yippies, Hippies, and Woodstock; folk music and rock n' roll 9. The 1970s Me Decade and culture of narcissism 10. Escapist entertainment and self-help fads in the 1980s and 1990s; spread of AIDS and its social and cultural impact 11. Reagan and deregulation of free enterprise (e.g., airline industry and PATCO, environmental laws, banking industry) 12. Bill Clinton and N.A.F.T.A. (North American Free Trade Agreement); G.A.T.T. (General Agreement on Tariffs and Trade); W.T.O. (World Trade Organization); "off-shoring" of jobs 13. Technology's role in shaping American society and culture (e.g., Fordism, mass production, and the impact of the automobile; electrification, radio and television, and appliances for the home; harnessing the atom for war and peace, and the space program; high-tech communication,	players and spread of popular music 4. The 20th-century culture of consumption: fulfillment in private life, leisure, and consumption; questions about such consumption during the counterculture of the 1960s 5. Changing cultural and social views of sexuality from 1900 to the present; Alfred Kinsey's studies of male and female sexuality; the "sexual revolution" of the 1960s and 1970s; legalization of birth control; the effort to legalize abortion; the conservative backlash of the "Moral Majority" by the 1980s; "year of the woman" with increasing numbers of women elected to office in 1992 after Anita Hill's testimony about sexual harrassment, and new conversations nationally about gender issues; legalization of gay marriage by 2015; increasing attention to transgender experience and rights 6. Faith in technology and scientific experts, and the questioning of such faith 7. California Living in the 1950s and 1960s 8. The Political and Social Counterculture of Idealism: Yippies, Hippies, and Woodstock; folk music and rock n' roll 9. The 1970s Me Decade and culture of narcissism 10. Escapist entertainment and self-help fads in the 1980s and 1990s; spread of AIDS and its social and cultural impact 11. Reagan and deregulation of free enterprise (e.g., airline

Changed	Field	Current Version	Proposed Version
		computers, agriculture, and biotechnology) 14. Art and architectural styles which illustrate changing American historical trends, such as realism in New Deal murals on public buildings, the rise of modern art, such as that of Georgia O'Keefe, and organic architecture like that of Frank Lloyd Wright 8. Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges. 1. Past waves of immigration to the United States compared to recent and current immigration patterns 2. The ways different immigration groups have changed and contributed to United States society and culture 3. Causes and consequences of anti-immigrant nativist movements in different time-periods, including the Trump era 4. The struggle of African-Americans to gain equal rights and opportunities with others in the land in which they were born; the political and cultural impact of the first African American president, Barack Obama 5. The origins of current urban social problems including urban blight and the separation of suburbs and inner cities 6. The impact of massive urban development on land use and the natural environment 7. The struggle of Asian-Americans to understand	industry and PATCO, environmental laws, banking industry) 12. Bill Clinton and N.A.F.T.A. (North American Free Trade Agreement); G.A.T.T. (General Agreement on Tariffs and Trade); W.T.O. (World Trade Organization); "off-shoring" of jobs 13. Technology's role in shaping American society and culture (e.g., Fordism, mass production, and the impact of the automobile; electrification, radio and television, and appliances for the home; harnessing the atom for war and peace, and the space program; high-tech communication, computers, agriculture, and biotechnology) 14. Art and architectural styles which illustrate changing American historical trends, such as realism in New Deal murals on public buildings, the rise of modern art, such as that of Georgia O'Keefe, and organic architecture like that of Frank Lloyd Wright 8. Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges. 1. Past waves of immigration to the United States compared to recent and current immigration patterns 2. The ways different immigration groups have changed and contributed to United States society and culture 3. Causes and consequences of anti-immigrant nativist movements in different time-

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		the hostility and discrimination practiced against their forbears in the U.S. 8. The struggle of Chicanos for dignity in the United States and to escape politically powerless cheap labor status 9. The awareness of how women have struggled for control over their bodies and economic lives and against social restrictions defined by cultural assumptions about gender 10. The record of the United States as the Big Power of the Western Hemisphere 11. U.S. global economic interests and efforts to advance them 12. The record of the United States as a major and frequent proponent and supporter of international agencies (e.g., League of Nations, treaty organizations, and United Nations) 13. Public ambivalence over international activism and national isolationism and unilateralism 14. The methods by which oppressed groups have struggled for freedom and the conditions that enabled their success 15. The economic challenges to the United States, domestically and internationally 16. The effects of globalization on labor, consumerism, and political and cultural developments in the 21st century	periods, including the Trump era 4. The struggle of African-Americans to gain equal rights and opportunities with others in the land in which they were born; the political and cultural impact of the first African American president, Barack Obama 5. The origins of current urban social problems including urban blight and the separation of suburbs and inner cities 6. The impact of massive urban development on land use and the natural environment 7. The struggle of Asian-Americans to understand the hostility and discrimination practiced against their forbears in the U.S. 8. The struggle of Chicanos for dignity in the United States and to escape politically powerless cheap labor status 9. The awareness of how women have struggled for control over their bodies and economic lives and against social restrictions defined by cultural assumptions about gender 10. The record of the United States as the Big Power of the Western Hemisphere 11. U.S. global economic interests and efforts to advance them 12. The record of the United States as a major and frequent proponent and supporter of international agencies (e.g., League of Nations, treaty organizations, and United Nations)

Changed	Field	Current Version	Proposed Version
			13. Public ambivalence over international activism and national isolationism and unilateralism 14. The methods by which oppressed groups have struggled for freedom and the conditions that enabled their success 15. The economic challenges to the United States, domestically and internationally 16. The effects of globalization on labor, consumerism, and political and cultural developments in the 21st century
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.

Changed	Questions	Current Version	Proposed Version
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 1. History as a mental construct and an act of critical thinking ---------- 2. Defining historical evidence, including primary sources and secondary sources ---------- 3. Primary historical evidence from diverse sources, and its analysis and interpretation ---------- 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past ---------- 5. History as a cultural process and cultural product ---------- 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective ---------- 7. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at

Changed	Questions	Current Version	Proposed Version
			least one individual typed paper of at least 600 words with proper citations and bibliography.
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- F. -- Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #B and #6 . . . , below, and in Methods of Evaluation A. Oral participation in class discussion about the Bill of Rights in the U.S. Constitution and "discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present," as per the Outline topics, below: -- Outline: -- B. -- Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. ---------- 6. Bill of Rights (Amendments 1-10 of U.S. Constitution) and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 017C	HIST 017C
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Hybrid Approval Date (MM/DD/YYYY)	06/04/2019	06/04/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. I**f not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Basic Course Information	Mode of Delivery	Required	Please update your mode of delivery to include Online since you attached an Online Delivery form.	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD017C
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000176132

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.

Section	Changed field
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Carol Cini

Changed	Field	Current Version	Proposed Version
	Course ID (CB01A and CB01B)	HISTD17CH	HISTD17CH
	Course Control Number	CCC000569375	CCC000569375
	Course Title (CB02)	History of the United States from 1900 to the Present - HONORS	History of the United States from 1900 to the Present - HONORS
	Short Course Title	HIST U.S. 1900-PRESENT - HONOR	HIST U.S. 1900-PRESENT - HONOR
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General	54.0101 History, General
	Department	HIST - History	HIST - History
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course examines American civilization from 1900 to the present and includes a survey of United States history (political, economic, intellectual, cultural, and social developments). Because this is an honors program course, students will be expected to complete extra assignments, or an additional longer assignment, to gain deeper insight into American history between 1900 and the present.	This course examines U.S. history from 1900 to the present. The course is a survey of political, economic, cultural, and social developments, with an emphasis on Progressive Era reform efforts, the Roaring '20s, the Great Depression and New Deal, both world wars, the Cold War, 1960s civil rights movements, technological change, America's global influence, and the role of race, ethnicity, class, and gender in the American experience. Because this is an honors program course, students will be expected to complete extra assignments, or an additional longer assignment, to gain deeper insight into American history between 1900 and the present.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors, G.E., and honors students in providing significant knowledge of American history from 1900 to the present. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.	This course is a major preparation requirement in the discipline of History at the CSU and UC level for the B.A. degree, is part of a chronological sequence, and meets the needs for history majors, G.E., and honors students in providing significant knowledge of American history from 1900 to the present. This course also contributes to the fulfillment of major requirements for the Associate of Arts Degree for Transfer in History. In addition, this course meets a general education requirement for De Anza and Cal-GETC and is UC and CSU transferable.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	HIST F017C	HIST F017C
	Does the course have a Foothill equivalent?	Yes	Yes

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Law, Public Policy, and Society for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved

Changed	Field	Current Version	Proposed Version
	GE Information	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D17BH & HIST D17CH required for C-ID HIST 140	**System/Institution** C-ID **Area(s)** • HIST - Approved. - HIST D17BH & HIST D17CH required for C-ID HIST 140
		System/Institution CSU **Area(s)** • CUS1 - Approved. - No value	**System/Institution** CSU **Area(s)** • CUS1 - Approved. - No value
		System/Institution Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. • CA4X - Approved. - No value
		System/Institution De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value	**System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. • 2G4X - Approved. - No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays In-class exploration of Internet sites Quiz and examination review performed in class Homework and extended projects Field observation and field trips Guest speakers Collaborative learning and small group exercises Collaborative projects Other: Film/documentary or other media Other: Analytical paper(s)	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading Assignments: Regular reading assignments from college-level texts, including both primary and secondary sources, from which students will gain and demonstrate knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Writing Assignments: Writing to be selected from a combination of assignments such as: research papers; in-class essays in exam format including for the final exam; book reviews; and other analytic written assignments that critique and evaluate primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, or objective sections of in-class midterm(s) or the final examination in which students demonstrate knowledge of primary and secondary historical sources. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including primary historical documents. 5. The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1900 and the present. The honors project will require 10 or more hours of work beyond the regular	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary

Changed	Field	Current Version	Proposed Version
		(non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.	source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. 5. The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1900 and the present, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.

Changed	Field	Current Version	Proposed Version
❗	Methods of Evaluation	Methods of Evaluation	Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Oral analysis: participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Students will write at least 1700 words during the	**Methods of Evaluation** 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a

Changed	Field	Current Version	Proposed Version
		quarter, including at least one individual typed paper of at least 750 words. 3. Objective evaluation through assignments such as quizzes, map identifications, objective sections of in-class exams, or other analytical projects in which students demonstrate knowledge of college-level secondary source readings and primary source documents in the era of history for this course. 4. The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between	choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse

Changed	Field	Current Version	Proposed Version
		1900 and the present.	primary source documents in the era of history for this course. 4. The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1900 and the present, as well as the student's understanding of diverse historical perspectives.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Boyer, Paul S., et al. The Enduring Vision: A History of the American People. 9th edition. New York, NY: Cengage, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Give Me Liberty!: An American History. Seagull Edition. Volume 2. **Author** Foner, Eric, Kathleen DuVal, and Lisa McGirr. **Publisher** W. W. Norton. **Date/Edition** 8th Edition. 2025. **ISBN** No value
		Title No value **Author** Edwards, Rebecca, and James Henretta, et al. America's History. Value edition. 9th edition. Boston, MA: Bedford St.Martin's/Macmillan, 2018. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** U.S. History. **Author** Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery. **Publisher** Houston, TX: OpenStax. (Rice University). **Date/Edition** 1st Edition. 2014. **ISBN** No value
		Title No value **Author** Kamensky, Jane, and Mary Beth Norton, et al. A People and a Nation: A History of the United States. 11th edition. New York, NY: Cengage, 2019. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A People and a Nation: A History of the United States. **Author** Kamensky, Jane, and Beth Bailey, et al. **Publisher** Cengage Learning. **Date/Edition** 12th Edition. 2024. **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Title No value **Author** Roark, James L., et al. The American Promise: A History of the United States. Value edition. 7th edition. Boston, MA: Bedford/St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Promise: A History of the United States. Value Edition. Volume 2. **Author** Roark, James L., et al. **Publisher** Macmillan. **Date/Edition** 9th Edition. 2023. **ISBN** No value
		Title No value **Author** Zinn, Howard. A People's History of the United States. New York, NY: Harper, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The American Yawp: A Massively Collaborative Open U.S. History Textbook. **Author** Locke, Joseph and Ben Wright, editors. **Publisher** Stanford, CA: Stanford University Press. **Date/Edition** PDF version. 2019. **ISBN** No value

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Ambrose, Stephen. Rise to Globalism: American Foreign Policy Since 1938. 9th revised ed. New York, NY: Penguin, 2010. **May include, but are not limited to**: No value **Reading List**: Anderson, Karen. Wartime Women: Sex Roles, Family Relations, and the Status of Women during World War II. Westport, CT: Greenwood Press, 1982. **May include, but are not limited to**: No value **Reading List**: Giddings, Paula. When and Where I Enter: The Impact of Black Women on Race and Sex in America. New York: William Morrow, 1984. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Bodnar, John. The Transplanted: A History of Immigrants in Urban America. Reprinted edition. Bloomington, IN: Indiana University Press, 2008.	
		May include, but are not limited to No value	
		Reading List Brinkley, Alan. Voices of Protest: Huey Long, Father Coughlin, and the Great Depression. New York, NY: Vintage Books, 1983.	
		May include, but are not limited to No value	
		Reading List D'Emilio, John D. and Estelle B. Freedman. Intimate Matters: A History of Sexuality in America. 3rd edition. Chicago, IL: University of Chicago Press, 2012.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Evans, Sara. Personal Politics: The Roots of Women's Liberation in the Civil Rights Movement and the New Left. New York, NY: Knopf, 1979. **May include, but are not limited to** No value	
		Reading List Garcia, Mario T. Mexican Americans: Leadership, Ideology, and Identity, 1930-1960. New Haven, CT: Yale University Press, 1989. **May include, but are not limited to** No value	
		Reading List Garrow, David. Bearing the Cross: Martin Luther King, Jr. and the Southern Christian Leadership Conference. [1986.] Reprint edition. New York, NY: Willam Morrow, 2004. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Gregory, James N. American Exodus: The Dust Bowl Migration and Okie Culture in California. New York: Oxford University Press, 1989. **May include, but are not limited to** No value	
		Reading List Guerin-Gonzales, Camille. Mexican Workers and the American Dream: Immigration, Repatriation, and California Farm Labor, 1900-1939. New Brunswick, NJ: Rutgers University Press, 1994. **May include, but are not limited to** No value	
		Reading List Hapke, Laura. Daughters of the Great Depression: Women, Work, and Fiction in the American 1930s. Athens, GA: University of Georgia Press, 1995. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Heardon, Patrick. Roosevelt Confronts Hitler: American Entry into World War II. Dekalb, IL: Northern Illinois University Press, 1988.	
		May include, but are not limited to No value	
		Reading List Higham, John, ed. Civil Rights and Social Wrongs: Black-White Relations since World War II. University Park, PA: Pennsylvania State University Press, 1997.	
		May include, but are not limited to No value	
		Reading List Karnow, Stanley. Vietnam: A History. New York, NY: Viking Press, 1991.	
		May include, but are not limited to No value	
		Reading List Koistinen, A.C. The Military-Industrial Complex: A Historical Perspective. New York, NY: Praeger, 1980.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	LeFeber, Walter. America, Russia, and the Cold War, 1945-2005. 10th edition. Boston, MA: McGraw-Hill, 2008.	
	May include, but are not limited to	No value	
	Reading List	Huggins, Nathan Irvin. Harlem Renaissance. Updated edition. New York, NY: Oxford University Press, 2007.	
	May include, but are not limited to	No value	
	Reading List	Nabakov, Peter, ed. Native American Testimony, A Chronicle of Indian-White Relations from Prophecy to the Present, 1492-2000. Revised edition. 1999.	
	May include, but are not limited to	No value	

Changed	Field	Current Version	Proposed Version
		Reading List Nye, David E. Consuming Powers: A Social History of American Energies. Cambridge, MA: MIT Press, 1998. **May include, but are not limited to** No value	
		Reading List Reisner, Marc. Cadillac Desert: The American West and its Disappearing Water. Revised and updated edition. New York, NY: Penguin Books, 1993. **May include, but are not limited to** No value	
		Reading List Sitkoff, Harvard. A New Deal for Blacks: The Emergence of Civil Rights as a National Issue. [1978.] 30th anniversary edition. New York, NY: Oxford University Press, 2008. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
	Reading List	Reeves, Richard. Infamy: The Shocking Story of the Japanese American Internment in World War II. New York, NY: Holt, 2015.	
	May include, but are not limited to	No value	
	Reading List	Takaki, Ronald. Strangers from a Different Shore: A History of Asian Americans. [1989.] Revised and updated edition. Boston, MA: Little, Brown, and Company, 1998.	
	May include, but are not limited to	No value	
	Reading List	X, Malcolm with Alex Haley. The Autobiography of Malcolm X. New York, NY: Grove Press, 1965.	
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. • Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. • Apply with the use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. • Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history. • Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S.	• Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. • Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. • Apply with the use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. • Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. • Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history.

Changed	Field	Current Version	Proposed Version
		foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power. • Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. • Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges. • Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1900 and the present, to fulfill the college honors requirements for this course.	• Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power. • Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. • Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges. • Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1900 and the present, to fulfill the college honors requirements for this course.

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Demonstrate and apply knowledge of twentieth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply knowledge of twentieth-century U.S. history to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0
		CSLOs Identify, critically evaluate, and interpret twentieth-century U.S. history using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0	**CSLOs** Identify, critically evaluate, and interpret twentieth-century U.S. history using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Analyze the nature of the historical discipline and apply critical thinking skills within a multicultural diverse approach of the historical method to the critical examination and interpretation of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Primary historical evidence from diverse sources and its analysis and interpretation 3. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past 4. History as a cultural process and cultural product 5. History "from the bottom up": the New Labor History; the New Social History and inclusion of women and people of color from a multicultural perspective 2. Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. 1. The role of the American Civil Liberties Union, both the popular and controversial stances taken by the Union 2. Successful amendments to the Constitution such as, but not limited to: the right to collect income taxes, direct elections and representation of Senators, prohibition of alcohol and the termination	1. Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. 1. History as a mental construction and act of critical thinking 2. Defining historical evidence, including primary sources and secondary sources 3. Primary historical evidence from diverse sources and its analysis and interpretation 4. The fragmentary nature of historical evidence and the limits and possibilities of what we can know about the past 5. History as a cultural process and cultural product 6. History "from the bottom up": the New Labor History; the New Social History and inclusion of women and people of color from a multicultural perspective 7. Areas of historical focus, including political, economic, social, cultural, and environmental 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 9. Understanding how study of twentieth-century U.S. history has changed, and how historiography of the field has developed over time 2. Analyze and evaluate by use of primary and secondary sources

Changed	Field	Current Version	Proposed Version
		of such prohibition, women's suffrage, expansion of suffrage for eighteen year-olds, and rules for presidential succession 3. Major court battles that changed our understanding of our rights, freedoms, and obligations. Discussion can include, but is not limited to: the Scopes Trial, Korematsu v. U.S., Swann v. Charlotte-Mecklenburg Board of Education, Brown v. Topeka Board of Education, Baker v. Carr, Escobedo v. Illinois, Miranda v. Arizona, Engle v. Vitale, Griswold v. Connecticut, Roe v. Wade, Harris v. McRae, Meritor Savings Bank v. Vinson, Harris v. Forklift Systems, Regents of the University of California v. Bakke, Obergfell v. Hodges (regarding same-sex marriage), Janus v. AFSCME. 4. The role of legislation such as, but not limited to: the Smith Act, McCarran Internal Security Act, War Powers Act, Civil Rights Act of 1964, Title VII in Civil Rights Act of 1964, Title IX of Education Amendments Act, Occupational and Safety and Health Act, Voting Rights Act, American with Disabilities Act, Independent Counsel Act, and the United States Patriot Act 5. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, such as W.E.B. DuBois on the goal of racial equality, Eugene Debs on economic inequality in the U.S.,	the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. 1. The role of the American Civil Liberties Union, both the popular and controversial stances taken by the Union 2. Successful amendments to the Constitution such as, but not limited to: the right to collect income taxes, direct elections and representation of Senators, prohibition of alcohol and the termination of such prohibition, women's suffrage, expansion of suffrage for eighteen year-olds, and rules for presidential succession 3. Major court battles that changed our understanding of our rights, freedoms, and obligations. Discussion can include, but is not limited to: the Scopes Trial, Korematsu v. U.S., Swann v. Charlotte-Mecklenburg Board of Education, Brown v. Topeka Board of Education, Baker v. Carr, Escobedo v. Illinois, Miranda v. Arizona, Engle v. Vitale, Griswold v. Connecticut, Roe v. Wade, Harris v. McRae, Meritor Savings Bank v. Vinson, Harris v. Forklift Systems, Regents of the University of California v. Bakke, Obergfell v. Hodges (regarding same-sex marriage), Janus v. AFSCME.

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		Franklin Roosevelt's four freedoms speech in his 1941 State of the Union address, Eisenhower regarding the dangers of the military-industrial complex, Martin Luther King, Jr., regarding non-violent resistance and civil rights, and the National Organization for Women's Statement of Purpose during the rise of the women's movement in the 1960s. 6. Bill of Rights (Amendments 1-10 of U.S. Constitution) and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present 3. Apply with the use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. 1. History as the record of the lives and actions of diverse human beings. 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge	4. The role of legislation such as, but not limited to: the Smith Act, McCarran Internal Security Act, War Powers Act, Civil Rights Act of 1964, Title VII in Civil Rights Act of 1964, Title IX of Education Amendments Act, Occupational and Safety and Health Act, Voting Rights Act, American with Disabilities Act, Independent Counsel Act, and the United States Patriot Act 5. Philosophical works that illustrate the cultural impact of constitutional principles and political ideas, such as W.E.B. DuBois on the goal of racial equality, Eugene Debs on economic inequality in the U.S., Franklin Roosevelt's four freedoms speech in his 1941 State of the Union address, Eisenhower regarding the dangers of the military-industrial complex, Martin Luther King, Jr., regarding non-violent resistance and civil rights, and the National Organization for Women's Statement of Purpose during the rise of the women's movement in the 1960s. 6. Bill of Rights (Amendments 1-10 of U.S. Constitution) and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present

Changed	Field	Current Version	Proposed Version
		5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. 1. Identify turning point events (e.g. the Women's Suffrage Movement, Progressive Movement, World War One, New Deal, World War Two, 1960s Civil Rights Movement, 1970s Environmental Movement, 1970s Women's Movement, Cold War, and the Vietnam War) and assess their significance 2. Evaluate the actions of individuals as shapers of history such as: Jane Addams, Carrie Chapman Catt, Alice Paul, Margaret Sanger in the women's movement; Theodore Roosevelt, Woodrow Wilson, Eugene Debs, Samuel Gompers in the Progressive Era; Franklin and Eleanor Roosevelt in the New Deal; the role of Harry Truman in the Cold War; the roles of Medgar Evers, Rosa Parks, Ella Baker, Stokely Carmichael, Coretta Scott King in the Civil Rights Movement; roles and views of Martin Luther King and Malcolm X as participants in social protest movements; Dennis Banks and George Mitchell in the American Indian Movement; David Brower in the environmental movement	3. Apply with the use of primary and secondary sources a broad factual knowledge of the history of people and events as a basis for understanding the development of the society and culture of the United States from 1900 to the present day. 1. History as the record of the lives and actions of diverse human beings. 2. History as a guide to understanding a people's self-identity and participation in the process of national belonging 3. History as a test for appreciating and forming the values of American society 4. History as a tool for self-knowledge 5. Historians as interpreters of the past and guides to the future 4. Appraise with use of primary and secondary sources, the interactive role of specific events and individuals in affecting social and cultural change, and assess why individuals were able to be historical agents for change. 1. Identify turning point events (e.g. the Women's Suffrage Movement, Progressive Movement, World War One, New Deal, World War Two, 1960s Civil Rights Movement, 1970s Environmental Movement, 1970s Women's Movement, Cold War, and the Vietnam War) and assess their significance 2. Evaluate the actions of individuals as shapers of history such as: Jane Addams, Carrie Chapman Catt, Alice Paul, Margaret Sanger in the women's movement; Theodore

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		3. Mass movements of ordinary people affecting major social and political reforms: the Women's Suffrage Movement, the Socialist Labor Movement of the 1910s, the Labor Movement of the 1930s, the Civil Rights Movement, the Women's Movement of the 1960s and 1970s, the American Indian Movement, the Chicano movement, the formation of the United Farm Workers, as well as movements for Asian American rights and gay and lesbian rights 4. Judge the roles of individuals versus larger social forces in causing change ("great man" versus social determinist theories of historical causation) 5. The literature of men and women as conduits influencing public attitudes: towards women's rights (e.g., Betty Friedan's "The Feminine Mystique"), the place and treatment of nonwhites in American society (e.g., Anne Moody's "Coming of Age in Mississippi," Eldridge Cleaver's "Soul on Ice," Richard Vasquez's Chicano, and Jeanne Wakatsuki's Farewell to Manzanar), the discrimination faced by gays and lesbians (e.g., Leslie Feinberg's Stone Butch Blues), the need for environmental protection (e.g., Rachel Carson's Silent Spring), the demand for safe working conditions and a safe food supply (e.g., Upton Sinclair's The Jungle), and other areas of social and cultural change.	Roosevelt, Woodrow Wilson, Eugene Debs, Samuel Gompers in the Progressive Era; Franklin and Eleanor Roosevelt in the New Deal; the role of Harry Truman in the Cold War; the roles of Medgar Evers, Rosa Parks, Ella Baker, Stokely Carmichael, Coretta Scott King in the Civil Rights Movement; roles and views of Martin Luther King and Malcolm X as participants in social protest movements; Dennis Banks and George Mitchell in the American Indian Movement; David Brower in the environmental movement 3. Mass movements of ordinary people affecting major social and political reforms: the Women's Suffrage Movement, the Socialist Labor Movement of the 1910s, the Labor Movement of the 1930s, the Civil Rights Movement, the Women's Movement of the 1960s and 1970s, the American Indian Movement, the Chicano movement, the formation of the United Farm Workers, as well as movements for Asian American rights and gay and lesbian rights 4. Judge the roles of individuals versus larger social forces in causing change ("great man" versus social determinist theories of historical causation) 5. The literature of men and women as conduits influencing public attitudes: towards women's rights (e.g., Betty Friedan's "The Feminine Mystique"), the

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		6. The media's role in shaping social values such as Hollywood during World War Two and the Cold War, Rosie the Riveter and portrayals of female workers during World War Two, TV domestic sitcom's of the 1950s and 1960s, federal licensing and consolidation of cable television, media and embedded reporters/limited access in combat zones, the impact of the internet and new social media on cultural divisions and alliances, and on issues of news reporting, freedom of speech, and freedom of the press. 5. Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history. 1. The changing roles of women and domesticity from the 1920s to the present 2. Increased entry of women into the labor force 3. Women's rights, women's liberation, and issues raised during the women's movement of the 1960s and 1970s; feminism in the 1980s, 1990s, and early twenty-first century 4. The Religious Right and backlash against movements for women's rights, gay rights, and the rights of people of color; gradual cultural changes in	place and treatment of nonwhites in American society (e.g., Anne Moody's "Coming of Age in Mississippi," Eldridge Cleaver's "Soul on Ice," Richard Vasquez's Chicano, and Jeanne Wakatsuki's Farewell to Manzanar), the discrimination faced by gays and lesbians (e.g., Leslie Feinberg's Stone Butch Blues), the need for environmental protection (e.g., Rachel Carson's Silent Spring), the demand for safe working conditions and a safe food supply (e.g., Upton Sinclair's The Jungle), and other areas of social and cultural change. 6. The media's role in shaping social values such as Hollywood during World War Two and the Cold War, Rosie the Riveter and portrayals of female workers during World War Two, TV domestic sitcom's of the 1950s and 1960s, federal licensing and consolidation of cable television, media and embedded reporters/limited access in combat zones, the impact of the internet and new social media on cultural divisions and alliances, and on issues of news reporting, freedom of speech, and freedom of the press. 5. Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the

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		some religious institutions with regard to leadership roles for under-represented groups, but still lack of change in many other churches; experiences of Muslim Americans, including discrimination against them, but also growing interfaith conversations amid increasing religious diversity in America 5. African-American life and survival strategies in Jim Crow America 6. The Black Urban Migration; Northern Ghettos in the 1920s; Marcus Garvey, Garveyism, and the Universal Negro Improvement Association; the Harlem Renaissance 7. The Civil Rights Movement: Rosa Parks, Martin Luther King, Kennedy Johnson, and the 1964-65 Civil Rights Act, NAACP, CORE, MIA (Montgomery Improvement Association), SCLU (Southern Christian Leadership Conference), SNCC (Student Nonviolent Coordinating Committee), Freedom Rides, James Meredith and University of Mississippi, March on Washington, Freedom Summer, Black Power movement, Black Panther Party, the White House response under Presidents Eisenhower, Kennedy, Johnson, and Nixon. 8. Urban riots, Black nationalism, Nation of Islam, and Malcolm X 9. Wounded Knee, 1973, and the American Indian Movement 10. Affirmative Action, middle-class Blacks and the Black	development of American society, culture, and history. 1. The changing roles of women and domesticity from the 1920s to the present 2. Increased entry of women into the labor force 3. Women's rights, women's liberation, and issues raised during the women's movement of the 1960s and 1970s; feminism in the 1980s, 1990s, and early twenty-first century 4. The Religious Right and backlash against movements for women's rights, gay rights, and the rights of people of color; gradual cultural changes in some religious institutions with regard to leadership roles for under-represented groups, but still lack of change in many other churches; experiences of Muslim Americans, including discrimination against them, but also growing interfaith conversations amid increasing religious diversity in America 5. African-American life and survival strategies in Jim Crow America 6. The Black Urban Migration; Northern Ghettos in the 1920s; Marcus Garvey, Garveyism, and the Universal Negro Improvement Association; the Harlem Renaissance 7. The Civil Rights Movement: Rosa Parks, Martin Luther King, Kennedy Johnson, and the 1964-65 Civil Rights Act, NAACP, CORE, MIA (Montgomery Improvement Association), SCLU (Southern Christian

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		underclass 11. Southeastern European immigrants and the New Deal Coalition 12. 1920s Klan & Anti-Catholicism. 1928 Al Smith and 1960 Kennedy campaigns 13. Asian-Americans and the 1924 Exclusion Act 14. Japanese American Internment during World War Two and Executive Order 9066; roundup of German-Americans and Italian-Americans 15. Asian-Americans during and after World War Two; Los Angeles' Barrio life in the 1930s; Los Angeles Zootsuit Riots; Chicanoismo, Cesar Chavez and La Causa 16. The 1965 Immigration Act and the "New" Immigration: African, Asian, and Latin American immigrants since 1970 17. The Stonewall Riot and birth of the Gay and Lesbian Rights Movement; homophobia; legalization of same-sex marriage in the U.S., through a 2015 Supreme Court case, and its legal, social, and cultural impact 18. The Harlem Renaissance (e.g., Langston Hughes, Claude McKay, Countee Cullen) 19. Ethnic contributions to popular culture and entertainment, including Black jazz, rhythm n' blues, rock n' roll, Jewish Americans in vaudeville, movies, and early television 20. The African-American' freedom struggle as a model for future protest movements: anti-war,	Leadership Conference), SNCC (Student Nonviolent Coordinating Committee), Freedom Rides, James Meredith and University of Mississippi, March on Washington, Freedom Summer, Black Power movement, Black Panther Party, the White House response under Presidents Eisenhower, Kennedy, Johnson, and Nixon. 8. Urban riots, Black nationalism, Nation of Islam, and Malcolm X 9. Wounded Knee, 1973, and the American Indian Movement 10. Affirmative Action, middle-class Blacks and the Black underclass 11. Southeastern European immigrants and the New Deal Coalition 12. 1920s Klan & Anti-Catholicism. 1928 Al Smith and 1960 Kennedy campaigns 13. Asian-Americans and the 1924 Exclusion Act 14. Japanese American Internment during World War Two and Executive Order 9066; roundup of German-Americans and Italian-Americans 15. Asian-Americans during and after World War Two; Los Angeles' Barrio life in the 1930s; Los Angeles Zootsuit Riots; Chicanoismo, Cesar Chavez and La Causa 16. The 1965 Immigration Act and the "New" Immigration: African, Asian, and Latin American immigrants since 1970 17. The Stonewall Riot and birth of the Gay and Lesbian Rights Movement;

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		Women, Gay, Chicano, Native American movements 21. Literature about and by ordinary people, as well as other written accounts that illustrate changing cultural values, such as letters from soldiers during WWI, WWII, and the Vietnam War, indicating the realities of war, letters from working class people during the Great Depression, John Steinbeck's novel The Grapes of Wrath, Mexican American and Filipino American farmworkers' accounts of labor union organizing in California, and Vietnamese immigrants' oral histories about their struggles. 6. Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power. 1. Acquisition of the Isthmus of Panama, the purpose and construction of the Panama Canal, Roosevelt Corollary, Pershing "punitive expedition" into Mexico, U.S.-Latin American relations through the 1920s 2. World War One, Fourteen Points, Woodrow Wilson's international vision, and questions about groups excluded 3. Isolationism in the 1920s and 1930s: U.S. public opinion, Fortress America, and the Neutrality Acts 4. The corporate economy and global Open Door policy	homophobia; legalization of same-sex marriage in the U.S., through a 2015 Supreme Court case, and its legal, social, and cultural impact 18. The Harlem Renaissance (e.g., Langston Hughes, Claude McKay, Countee Cullen) 19. Ethnic contributions to popular culture and entertainment, including Black jazz, rhythm n' blues, rock n' roll, Jewish Americans in vaudeville, movies, and early television 20. The African-American' freedom struggle as a model for future protest movements: anti-war, Women, Gay, Chicano, Native American movements 21. Literature about and by ordinary people, as well as other written accounts that illustrate changing cultural values, such as letters from soldiers during WWI, WWII, and the Vietnam War, indicating the realities of war, letters from working class people during the Great Depression, John Steinbeck's novel The Grapes of Wrath, Mexican American and Filipino American farmworkers' accounts of labor union organizing in California, and Vietnamese immigrants' oral histories about their struggles. 6. Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the

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		5. From Latin American intervention to the 1930s Good Neighbor policy 6. Japanese expansion and the threat to the U.S. Open Door in Asia; U.S. oil embargo against Japan 7. The rise of European Fascism and its impact in the U.S. 8. U.S. public opinion, Fortress America, and the Neutrality Acts 9. FDR on the road to war: Lend-Lease, U.S. as Arsenal of Democracy 10. The Pearl Harbor attack and the U.S. entry into World War Two 11. The Pacific Theatre up to Hiroshima and Nagasaki 12. The European Theater to D-Day 13. World War Two on the home front: women, African-Americans, Asians/Asian-Americans, Mexican/Mexican-Americans, Jews, and labor in the wartime economy; political and cultural impact of the Holocaust regarding ideas about human rights 14. Big Four at Yalta and Potsdam, Soviet postwar expansion in Eastern Europe 15. Start of the Cold War: George Kennan (Mr. X), containment, Iron Curtain speech, Truman Doctrine, Marshall Doctrine (European Recovery Plan), Berlin Crisis, National Security Council, N.A.T.O., Warsaw Pact 16. The Korean War and the role of the United Nations 17. Eisenhower, massive retaliation, and the nuclear arms race, and its	world, and comprehending the limitations of such power. 1. Acquisition of the Isthmus of Panama, the purpose and construction of the Panama Canal, Roosevelt Corollary, Pershing "punitive expedition" into Mexico, U.S.-Latin American relations through the 1920s 2. World War One, Fourteen Points, Woodrow Wilson's international vision, and questions about groups excluded 3. Isolationism in the 1920s and 1930s: U.S. public opinion, Fortress America, and the Neutrality Acts 4. The corporate economy and global Open Door policy 5. From Latin American intervention to the 1930s Good Neighbor policy 6. Japanese expansion and the threat to the U.S. Open Door in Asia; U.S. oil embargo against Japan 7. The rise of European Fascism and its impact in the U.S. 8. U.S. public opinion, Fortress America, and the Neutrality Acts 9. FDR on the road to war: Lend-Lease, U.S. as Arsenal of Democracy 10. The Pearl Harbor attack and the U.S. entry into World War Two 11. The Pacific Theatre up to Hiroshima and Nagasaki 12. The European Theater to D-Day 13. World War Two on the home front: women, African-Americans, Asians/Asian-Americans, Mexican/Mexican-Americans, Jews, and labor in the wartime economy;

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		economic, social, and cultural impact 18. Cold War and American society: competition, global decolonization, and U.S. Civil Rights; the Military-Industrial Complex; rise of the National Security State; McCarthyism and the violation of constitutional rights; cultural impact of anti-communism, such as in film, literature, and other media 19. The Alliance for Progress and Peace Corps 20. Vietnam: The Kennedy military buildup and counterinsurgency, Gulf of Tonkin Resolution and military escalation, the antiwar movement, Nixon's madman theory and trilateral negotiations, U.S. withdrawal; presidential wars, the Imperial Presidency, and the War Powers Act; cultural impact of the peace movement 21. Jimmy Carter, Human Rights, and U.S. hostages in Iran; Ronald Reagan, Star Wars Initiative and military buildup 22. U.S. military involvement in Central America in the 1980s and the Iran-Contra scandal and subversion of Congress' War Power 23. End of the Cold War; the U.S. in a post-Cold war economy and society; cultural impact of the U.S. as one remaining superpower 24. Bush, Clinton, and the search for a New World Order; U.S. military actions in the 1990s (Gulf War and Kosovo campaign)	political and cultural impact of the Holocaust regarding ideas about human rights 14. Big Four at Yalta and Potsdam, Soviet postwar expansion in Eastern Europe 15. Start of the Cold War: George Kennan (Mr. X), containment, Iron Curtain speech, Truman Doctrine, Marshall Doctrine (European Recovery Plan), Berlin Crisis, National Security Council, N.A.T.O., Warsaw Pact 16. The Korean War and the role of the United Nations 17. Eisenhower, massive retaliation, and the nuclear arms race, and its economic, social, and cultural impact 18. Cold War and American society: competition, global decolonization, and U.S. Civil Rights; the Military-Industrial Complex; rise of the National Security State; McCarthyism and the violation of constitutional rights; cultural impact of anti-communism, such as in film, literature, and other media 19. The Alliance for Progress and Peace Corps 20. Vietnam: The Kennedy military buildup and counterinsurgency, Gulf of Tonkin Resolution and military escalation, the antiwar movement, Nixon's madman theory and trilateral negotiations, U.S. withdrawal; presidential wars, the Imperial Presidency, and the War Powers Act; cultural impact of the peace movement

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		25. Cultural hegemony: U.S. entertainment and popular culture around the world 26. The U.S. and emerging Pacific Rim economies since World War Two 27. U.S. and Terrorism: Attack on World Trade Center, U.S. in Afghanistan 28. U.S. in Iraq: Bush Doctrine-Pre-emptive strike 7. Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. 1. Corporate mergers and Republican prosperity in the 1920s and 1990s 2. The U.S. corporate complex, the political economy, and the evolution of the broker state 3. Consumerism and popular culture in the "Roaring Twenties"; radio and record players and spread of popular music 4. The 20th-century culture of consumption: fulfillment in private life, leisure, and consumption; questions about such consumption during the counterculture of the 1960s 5. Changing cultural and social views of sexuality from 1900 to the present; Alfred Kinsey's studies of male and female sexuality; the "sexual revolution" of the 1960s and 1970s; legalization of birth control; the effort to legalize abortion; the conservative backlash of the "Moral Majority" by the 1980s; "year of the woman" with	21. Jimmy Carter, Human Rights, and U.S. hostages in Iran; Ronald Reagan, Star Wars Initiative and military buildup 22. U.S. military involvement in Central America in the 1980s and the Iran-Contra scandal and subversion of Congress' War Power 23. End of the Cold War; the U.S. in a post-Cold war economy and society; cultural impact of the U.S. as one remaining superpower 24. Bush, Clinton, and the search for a New World Order; U.S. military actions in the 1990s (Gulf War and Kosovo campaign) 25. Cultural hegemony: U.S. entertainment and popular culture around the world 26. The U.S. and emerging Pacific Rim economies since World War Two 27. U.S. and Terrorism: Attack on World Trade Center, U.S. in Afghanistan 28. U.S. in Iraq: Bush Doctrine-Pre-emptive strike 7. Explain and evaluate, with use of primary and secondary sources, the connections between corporate industrial economies, the role of technological change, popular consumer culture, and other forms of cultural change which question dominant paradigms in American society. 1. Corporate mergers and Republican prosperity in the 1920s and 1990s 2. The U.S. corporate complex, the political economy, and the evolution of the broker state 3. Consumerism and popular culture in the "Roaring Twenties"; radio and record

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		increasing numbers of women elected to office in 1992 after Anita Hill's testimony about sexual harrassment, and new conversations nationally about gender issues; legalization of gay marriage by 2015; increasing attention to transgender experience and rights 6. Faith in technology and scientific experts, and the questioning of such faith 7. California Living in the 1950s and 1960s 8. The Political and Social Counterculture of Idealism: Yippies, Hippies, and Woodstock; folk music and rock n' roll 9. The 1970s Me Decade and culture of narcissism 10. Escapist entertainment and self-help fads in the 1980s and 1990s; spread of AIDS and its social and cultural impact 11. Reagan and deregulation of free enterprise (e.g., airline industry and PATCO, environmental laws, banking industry) 12. Bill Clinton and N.A.F.T.A. (North American Free Trade Agreement); G.A.T.T. (General Agreement on Tariffs and Trade); W.T.O. (World Trade Organization); "off-shoring" of jobs 13. Technology's role in shaping American society (e.g., Fordism, mass production, and the impact of the automobile; electrification, radio and television, and appliances for the home; harnessing the atom for war and peace, and the space program; high-tech communication, electronics,	players and spread of popular music 4. The 20th-century culture of consumption: fulfillment in private life, leisure, and consumption; questions about such consumption during the counterculture of the 1960s 5. Changing cultural and social views of sexuality from 1900 to the present; Alfred Kinsey's studies of male and female sexuality; the "sexual revolution" of the 1960s and 1970s; legalization of birth control; the effort to legalize abortion; the conservative backlash of the "Moral Majority" by the 1980s; "year of the woman" with increasing numbers of women elected to office in 1992 after Anita Hill's testimony about sexual harrassment, and new conversations nationally about gender issues; legalization of gay marriage by 2015; increasing attention to transgender experience and rights 6. Faith in technology and scientific experts, and the questioning of such faith 7. California Living in the 1950s and 1960s 8. The Political and Social Counterculture of Idealism: Yippies, Hippies, and Woodstock; folk music and rock n' roll 9. The 1970s Me Decade and culture of narcissism 10. Escapist entertainment and self-help fads in the 1980s and 1990s; spread of AIDS and its social and cultural impact 11. Reagan and deregulation of free enterprise (e.g., airline

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		agriculture, and biotechnology) 14. Art and architectural styles which illustrate changing American historical trends, such as realism in New Deal murals on public buildings, the rise of modern art, such as that of Georgia O'Keefe, and organic architecture like that of Frank Lloyd Wright 8. Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges. 1. Past waves of immigration to the United States compared to recent and current immigration patterns 2. The ways different immigration groups have changed and contributed to United States society and culture 3. Causes and consequences of anti-immigrant nativist movements in different time-periods, including the Trump era 4. The struggle of African-Americans to gain equal rights and opportunities with others in the land in which they were born; the political and cultural impact of the first African American president, Barack Obama 5. The origins of current urban social problems including urban blight and the separation of suburbs and inner cities 6. The impact of massive urban development on land use and the natural environment 7. The struggle of Asian-Americans to understand	industry and PATCO, environmental laws, banking industry) 12. Bill Clinton and N.A.F.T.A. (North American Free Trade Agreement); G.A.T.T. (General Agreement on Tariffs and Trade); W.T.O. (World Trade Organization); "off-shoring" of jobs 13. Technology's role in shaping American society (e.g., Fordism, mass production, and the impact of the automobile; electrification, radio and television, and appliances for the home; harnessing the atom for war and peace, and the space program; high-tech communication, electronics, agriculture, and biotechnology) 14. Art and architectural styles which illustrate changing American historical trends, such as realism in New Deal murals on public buildings, the rise of modern art, such as that of Georgia O'Keefe, and organic architecture like that of Frank Lloyd Wright 8. Demonstrate and illustrate by use of primary and secondary sources, how knowledge of the past and a critical sense of history contribute to understanding and addressing critical present day issues and challenges. 1. Past waves of immigration to the United States compared to recent and current immigration patterns 2. The ways different immigration groups have changed and contributed to United States society and culture 3. Causes and consequences of anti-immigrant nativist movements in different time-

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		the hostility and discrimination practiced against their forbears in this land 8. The struggle of Chicanos for dignity in the United States and to escape politically powerless cheap labor status 9. The awareness of how women have struggled for control over their bodies and economic lives and against social restrictions defined by cultural assumptions about gender 10. The record of the United States as the Big Power of the Western Hemisphere 11. U.S. global economic interests and efforts to advance them 12. The record of the United States as a major and frequent proponent and supporter of international agencies (e.g., League of Nations, treaty organizations, and United Nations) 13. Public ambivalence over international activism and national isolationism and unilateralism 14. The methods by which oppressed groups have struggled for freedom and the conditions that enabled their success 15. The economic challenges to the United States, domestically and internationally 16. The effects of globalization on labor, consumerism, and political and cultural developments in the 21st century 9. Analyze critically the impact of a major historical event or major historical figure(s), with indication	periods, including the Trump era 4. The struggle of African-Americans to gain equal rights and opportunities with others in the land in which they were born; the political and cultural impact of the first African American president, Barack Obama 5. The origins of current urban social problems including urban blight and the separation of suburbs and inner cities 6. The impact of massive urban development on land use and the natural environment 7. The struggle of Asian-Americans to understand the hostility and discrimination practiced against their forbears in this land 8. The struggle of Chicanos for dignity in the United States and to escape politically powerless cheap labor status 9. The awareness of how women have struggled for control over their bodies and economic lives and against social restrictions defined by cultural assumptions about gender 10. The record of the United States as the Big Power of the Western Hemisphere 11. U.S. global economic interests and efforts to advance them 12. The record of the United States as a major and frequent proponent and supporter of international agencies (e.g., League of Nations, treaty organizations, and United Nations)

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		of both long-term and short-term historical significance, for American history between 1900 and the present, to fulfill the college honors requirements for this course. 1. Inclusion of analysis of both primary historical documents and secondary historical sources. 2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.	13. Public ambivalence over international activism and national isolationism and unilateralism 14. The methods by which oppressed groups have struggled for freedom and the conditions that enabled their success 15. The economic challenges to the United States, domestically and internationally 16. The effects of globalization on labor, consumerism, and political and cultural developments in the 21st century 9. Analyze critically the impact of a major historical event or major historical figure(s), with indication of both long-term and short-term historical significance, for American history between 1900 and the present, to fulfill the college honors requirements for this course. 1. Inclusion of analysis of both diverse primary historical documents and secondary historical sources. 2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
❗	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

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!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1900 and the present, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1900 and the present, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D: -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1900 and the present, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- D: -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1900 and the present, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	Admission into this course requires consent of the Honors Program Coordinator.
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 1. History as a mental construct and an act of critical thinking ---------- 2. Defining historical evidence, including primary sources and secondary sources ---------- 3. Primary historical evidence from diverse sources, and its analysis and interpretation ---------- 4. The fragmentary nature of historical evidence and the limits and possibilities of what we know about the past ---------- 5. History as a cultural process and cultural product ---------- 6. History "from the bottom up," the New Labor History, the New Social History, and the inclusion of women and people of color from a multi-cultural perspective ---------- 7. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- 9. Understanding how study of early American/U.S. history has changed, and how historiography of the field has developed over time

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at

Changed	Questions	Current Version	Proposed Version
			least one individual typed paper of at least 600 words with proper citations and bibliography. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1900 and the present, and also demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D: -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1900 and the present, as well as the student's understanding of diverse historical perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Assignments: -- E. -- The honors project will include a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) which demonstrates analysis of additional historical sources, including both primary and secondary source material in American history between 1900 and the present, and also

Changed	Questions	Current Version	Proposed Version
			demonstrates an understanding of diverse historical perspectives. The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advanced work, and must include quotations, citations, and bibliography. -- Methods of Evaluation: -- D: -- The honors project, a written research paper of 8-10 pages total (or two shorter research papers of 4-5 pages each) will be evaluated for depth of analysis of both primary and secondary sources, originality, critical thinking skills, historical references and citations, and a comprehensive discussion of the specific topic(s) in American history between 1900 and the present, as well as the student's understanding of diverse historical perspectives.
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of U.S. history from 1900 to the present, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of twentieth-century U.S. history through the use of primary and secondary sources. ---------- 8. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- E. -- Compare and contrast using primary and secondary sources, the experiences and contributions of various American cultural groups, such as those below, so that major theoretical and analytical issues relevant to, but not limited to race, ethnicity, gender, and sexual orientation, can be evaluated in the development of American society, culture, and history.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- F. -- Summarize by use of primary and secondary sources, the rise of the United States to the status of a global superpower, by analyzing its causes, assessing how U.S. foreign policy has influenced U.S. society, American culture, and the world, and comprehending the limitations of such power.
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in #B and #6 . . . , below, and in Methods of Evaluation A. Oral participation in class discussion about the Bill of Rights in the U.S. Constitution and "discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present," as per the Outline topics, below: -- Outline: -- B. -- Analyze and evaluate by use of primary and secondary sources the evolution and application of the Constitution to life in the United States through legislation, Supreme Court decisions, and executive actions to obtain an informed interpretation of important issues as well as an understanding of the extent of political, social, and cultural change. ---------- 6. Bill of Rights (Amendments 1-10 of U.S. Constitution) and discussion and debate from a multicultural perspective of whether, or not, the Bill of Rights were enforced and applied equally for all Americans in the twentieth and early twenty-first centuries, with consideration of the impact of this past history on the present

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 017CH	HIST 017CH
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	06/04/2019	06/04/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23).-cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Basic Course Information	Mode of Delivery	Required	Please update your mode of delivery to include Online since you attached an Online Delivery form.	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD17CH
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000569375

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Course Justification	Course Justification
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mary Clark Tillman	• Carol Cini
	Course ID (CB01A and CB01B)	HISTD019A	HISTD019A

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000188785	CCC000188785
	Course Title (CB02)	History of Asian Civilization: China and Japan (to the 19th Century)	History of Asian Civilization: China and Japan (to the 19th Century)
	Short Course Title	HIST ASIAN CIV:CHNA/JPN-19CENT	HIST ASIAN CIV:CHNA/JPN-19CENT
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General.	54.0101 History, General.
	Department	HIST - History	HIST - History
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This is an introductory history course exploring the development of Chinese and Japanese civilizations from their origins through the 18th century.	This course explores the history and development of Chinese and Japanese civilizations from their origins to the 19th century (1800s). Topics in the course include political, economic, social, and cultural changes, as well as race, ethnicity, class, and gender issues. This course also examines the impact and contributions of early China and Japan in world history and their interactions with other societies.
	Course Type (CB27)	• Lower Division	• Lower Division
	Mode of Delivery	• Online	• Online

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• History
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza and Cal-GETC. It belongs on the Liberal Arts A.A. Degree. This course is UC and CSU transferable. This course provides students with an opportunity to take a non-western history class that introduces them to early Chinese and Japanese historical issues in these societies.	This course meets a general education requirement for De Anza and Cal-GETC. ~~It belongs on the Liberal Arts A.A. Degree.~~ This course is UC and CSU transferable. This course also contributes to the fulfillment of elective requirements for the Associate of Arts degree for Transfer in History. This course provides students with an opportunity to take a non-western history class that introduces them to early Chinese and Japanese historical issues in these societies.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes
	If yes, identify the lower-division UC course and campus.	No value	

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Asian American Studies **Award Type** Certificate of Achievement (COA)	**Associated Program** Asian American Studies **Award Type** Certificate of Achievement (COA)
		Associated Program Asian American Studies **Award Type** Certificate of Achievement (COA)	**Associated Program** Asian American Studies **Award Type** Certificate of Achievement (COA)
		Associated Program Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer	**Associated Program** History for Transfer

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts for Transfer (A.A.-T.) Degree	**Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Japanese Language and Culture **Award Type** Certificate of Achievement (COA)	**Associated Program** Japanese Language and Culture **Award Type** Certificate of Achievement (COA)
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Mandarin Language and Culture **Award Type** Certificate of Achievement (COA)	**Associated Program** Mandarin Language and Culture **Award Type** Certificate of Achievement (COA)
		Associated Program Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Mandarin Language and Culture (In Development) **Award Type** Certificate of Achievement (COA)	**Associated Program** Mandarin Language and Culture (In Development) **Award Type** Certificate of Achievement (COA)
		Associated Program World Languages and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** World Languages and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program World Languages and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** World Languages and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48

Changed	Field	Current Version	Proposed Version
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays Quiz and examination review performed in class Homework and extended projects Field observation and field trips Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Text and other readings to evaluate student ability to attain critical understanding. 2. Written essays to evaluate student ability to analyze historical issues and synthesize facts. 3. Book review to evaluate student ability to analyze perspectives, assumptions, and values of the author in relation to the book's contribution to the discipline. 4. Student formulated questions for in-class discussions to evaluate student ability to identify and characterize major historical periods.	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. 4. Group or individual participation in oral analytical expression such

Changed	Field	Current Version	Proposed Version
			as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

Changed	Field	Current Version	Proposed Version
!	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. In-class exams to evaluate student ability to identify key historical periods and characteristics. 2. Class discussion, in small and large groups, to evaluate student ability to critically evaluate historical issues. 3. Analytical essays to evaluate ability to discuss significant issues related to history and historiography. 4. A final exam with essay questions discussing content from lectures and readings to evaluate the student's ability to analyze major historical events and issues.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students

Changed	Field	Current Version	Proposed Version
			choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Ebrey, Patricia Buckley, Anne Walthall, and James Palais. 3rd ed. "Pre-Modern East Asia: A Cultural, Social, and Political History, Volume I: To 1800." Wadsworth, Cengage Learning, 2014. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Pre-Modern East Asia: A Cultural, Social, and Political History, Volume I: To 1800. **Author** Ebrey, Patricia Buckley, and Anne Walthall. **Publisher** Cengage Learning. **Date/Edition** 3rd Edition. 2014. **ISBN** No value
		Title No value **Author** Ebrey, Patricia Buckley. "The Cambridge Illustrated History of China". 2nd ed, Cambridge University Press, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** The Cambridge Illustrated History of China. **Author** Ebrey, Patricia Buckley. **Publisher** Cambridge University Press. **Date/Edition** 3rd Edition. 2022. **ISBN** No value
		Title No value **Author** Holcombe, Charles. A History of East Asia: From the Origins of Civilization to the Twenty-First Century, 2nd ed. Cambridge University Press, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** A History of East Asia: From the Origins of Civiilization to the Twenty-First Century. **Author** Holcombe, Charles. **Publisher** Cambridge University Press. **Date/Edition** 3rd Edition. 2025. **ISBN** No value
		Title No value **Author** Prescott, Anne."East Asia in the World: An Introduction." Routledge, 2015 **Publisher** No value	**Title** East Asia in the World: An Introduction. (Foundations in Global Studies series)

Changed	Field	Current Version	Proposed Version
		Date/Edition No value **ISBN** No value	**Author** Prescott, Anne. **Publisher** Routledge. **Date/Edition** 2015. **ISBN** No value

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: De Bary, Wm. Theodore, and Irene Bloom. "Sources of Chinese Tradition, Vol. 1: From earliest Times to 1600." 2nd ed. Columbia U. Press, 2008. **May include, but are not limited to**: No value **Reading List**: De Bary, Wm. Theodore, Donald Keene, George Tanabe, and Paul Varley. "Sources of Japanese Tradition, Vol. 1: From Earliest Times to 1600." 2nd ed. Columbia U. Press, 2001. **May include, but are not limited to**: No value **Reading List**: De Bary, Wm. Theodore, Carol Gluck, and Arthur E. Tiedmann. "Sources of Japanese Tradition, Vol. 2 (Part 1: 1600 to 1868 and Part 2: 1868 to 2000)." 2nd ed. Columbia U. Press, 2006. **May include, but are not limited to**: No value **Reading List**: Ebrey, Patricia Buckley. "Chinese Civilization: A Sourcebook." 2nd Revised ed. Free Press, 1993.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Frank, Andre Gunder. "ReOrient: Global Economy in the Asian Age." U. of California Press, 1998.	
		May include, but are not limited to No value	
		Reading List Holcombe, Charles. "Genesis of East Asia, 221 B.C.-A.D. 907." U. of Hawaii Press, 2001.	
		May include, but are not limited to No value	
		Reading List Hsu, Cho-yun. "China: A New Cultural History" Columbia University Press, 2012	
		May include, but are not limited to No value	
		Reading List Jansen, Marius. "Warrior Rule in Japan." Cambridge U. Press, 2008.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Katsu, Kokichi. "Musui's Story: The Autobiography of a Tokugawa Samurai." U. of Arizona Press, 1991. **May include, but are not limited to** No value	
		Reading List Lee, Peter H., and Wm. Theodore de Bary. "Sources of Korean Tradition, Vol. 1: From Early Times Through the Sixteenth Century." Columbia U. Press, 1996. **May include, but are not limited to** No value	
		Reading List Lewis, Mark Edward, and Timothy Brook. "China's Cosmopolitian Empire: The Tang Dynasty." Belknap Press of Harvard U. Press, 2009. **May include, but are not limited to** No value	
		Reading List Lewis, Mark Edward, and Timothy Brook. "The Early Chinese Empires: Qin and Han." Belknap Press of Harvard U. Press, 2010. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
	Reading List	Loewe, Michael, and Edward L. Shaughnessy. "The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C." Cambridge U. Press, 1999.	
	May include, but are not limited to	No value	
	Reading List	Lu, David John. "Japan: A Documentary History: The Dawn of History to the Late Tokugawa Period." M.E. Sharpe, 2005.	
	May include, but are not limited to	No value	
	Reading List	Mair, Victor H. "The Columbia History of Chinese Literature." Columbia U. Press, 2002.	
	May include, but are not limited to	No value	
	Reading List	Mungello, D.E. "The Great Encounter of China and the West, 1500-1800." 3rd ed. Rowman & Littlefield, 2009.	
	May include, but are not limited to	No value	
	Reading List	Murphey, Rhoads. "East Asia: A New History." 5th ed. Longman, 2009.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Pomeranz, Kenneth. "The Great Divergence: China, Europe, and the Making of the Modern World Economy." Princeton U. Press, 2001.	
		May include, but are not limited to No value	
		Reading List Ravina, Mark. "The Last Samurai: The Life and Battles of Saigo Takamori." Wiley, 2005.	
		May include, but are not limited to No value	
		Reading List Seth, Michael J. "A Concise History of Korea: From the Neolithic Period Through the Nineteenth Century." Rowman & Littlefield, 2006.	
		May include, but are not limited to No value	
		Reading List Shirane, Haruo. "Traditional Japanese Literature: An Anthology, Beginnings to 1600." Columbia U. Press, 2007.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Totman, Conrad. "A History of Japan." 2nd ed. Wiley-Blackwell, 2005.	
		May include, but are not limited to No value	
		Reading List Tsutsui, William M. "A Companion to Japanese History." Wiley-Blackwell, 2009.	
		May include, but are not limited to No value	
		Reading List Asia for Educators. Columbia University. 2009. An Initiative of the Weatherhead East Asian Institute at Columbia University. http://afe.easia.columbia.edu/	
		May include, but are not limited to No value	
		Reading List Visual Sourcebook of Chinese Civilization. Patricia Buckley Ebrey et al. 2001. National Endowment for the Humanities, The Freeman Foundation, and the Chiang Ching-Kuo Foundation. http://depts.washington.edu/chinaciv/	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Appraise the nature of historiography and Western historical scholarship on China and Japan and evaluate different underlying perspectives and assumptions. • Compare and contrast the origins of Chinese and Japanese civilization. • Compare and contrast the development of the political systems of China and Japan. • Appraise the influence of geography on the development of traditional economic systems, and relate the social system to the needs of a labor-intensive agricultural system. • Analyze the philosophical foundations underlying the Chinese and Japanese civilizations, integrating them to the political and social systems. • Assess the role of indigenous and foreign elements in the development of Japanese civilizations. • Evaluate the development of Chinese science and technology and its impact upon world civilization. Analyze the "limits to Chinese science and technology" within the context of Chinese civilization. • Appraise the traditional role of women in Chinese and Japanese society.	• Develop a critical understanding of the historical method in the context of pre-modern East Asian history to the 19th century (1800s) regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early East Asian history through the use of primary and secondary sources. • Compare and contrast, and analyze, the origins of Chinese and Japanese civilization, using primary and secondary sources. • Compare and contrast, and analyze, the development of the political systems of China and Japan, using primary and secondary sources. • Examine the influence of geography on the development of traditional economic systems and trade networks in early China and Japan, and relate the social system to the needs of a labor-intensive agricultural system, using primary and secondary sources. • Analyze, using primary and secondary sources, the philosophical foundations underlying the Chinese and Japanese civilizations, integrating them to the political and social systems. • Assess the role of indigenous and foreign elements in the development of Japanese civilization, using primary and secondary sources. • Evaluate the development of Chinese science and technology and its impact upon world civilization, using primary and secondary sources. Analyze the "limits to Chinese science and technology" within the context of Chinese civilization. • Examine the role of women and gender in Chinese and Japanese society, using primary and secondary sources.

Changed	Field	Current Version	Proposed Version
!	CSLOs	**CSLOs** Analyze key historical issues in Pre-Modern East Asian History from remote antiquity to 1800 CE. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply knowledge of pre-modern East Asian history (in China and Japan) from remote antiquity to the 19th century (1800s) to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0
		CSLOs Examine and critique a sample of scholarly writing on Pre-Modern East Asian History from remote antiquity to 1800CE. **Expected SLO Performance** 0.0	**CSLOs** Identify, critically evaluate, and interpret pre-modern East Asian history (in China and Japan) from remote antiquity to the 19th century (1800s) using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0
		CSLOs Identify and characterize major periods, classifications, and genre of traditional pre-modern East Asian fine arts and material arts, as they have shaped traditional East Asian aesthetics and artistic sensibilities. **Expected SLO Performance** 0.0	**CSLOs** Identify and characterize major periods, classifications, and genre of traditional pre-modern East Asian fine arts and material arts, as they have shaped traditional East Asian aesthetics and artistic sensibilities. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
!	**Course Content**	1. Appraise the nature of historiography and Western historical scholarship on China and Japan and evaluate different underlying perspectives and assumptions. 1. Nature of historiography 1. Written reconstruction of past 2. Primary sources as basis 3. Reflects interests and perspectives of historian 2. Western historical study of China and Japan 1. Development of Western historiography 2. Major approaches to the study of China and Japan 3. Asian-centered history 4. Redefining "civilization" 2. Compare and contrast the origins of Chinese and Japanese civilization. 1. China 1. Legendary origins 1. "Great man" theory - Fu Xi, Shen Nong, Huang Di, Yao, Shun 2. Three Dynasties: the Age of Greatness 2. Paleolithic protohumans 1. Lantian remains 2. "Beijing Man" 3. Neolithic cultures 1. Geographic settings: North and South China 2. Regional cultures (Cishan, Hemudu, Yangshao, Dawenkou and others) 2. Japan 1. Legendary origins 1. Shinto mythology - Amaterasu, Izanagi, Izanami 2. Emperor Jimmu 2. Paleolithic era 3. Neolithic era 1. Geographic setting: Islands, mountains, the sea	1. Develop a critical understanding of the historical method in the context of pre-modern East Asian history to the 19th century (1800s) regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early East Asian history through the use of primary and secondary sources. 1. Defining historical evidence, such as: 1. Primary sources 2. Secondary sources 3. Written sources, physical sources, artistic sources, statistical sources 4. Interpretation and critical reflection; validity and impact 2. Western and Non-Western historical study of China and Japan 1. Development of Western historiography 2. Major approaches to the study of China and Japan 3. Asian-centered history 4. Redefining "civilization" 5. Areas of historical focus, including political, economic, social, cultural, and environmental 6. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 7. Understanding how study of early East Asian history has changed, and how historiography of the field has developed over time 8. Introduction of methodologies that characterize the discipline of history and in relation to the study of early East Asian history

Changed	Field	Current Version	Proposed Version
		2. Jomon culture 3. Compare and contrast the development of the political systems of China and Japan. 1. China 1. Shang and Zhou feudalism: 1776 BCE - 221 BCE 2. Imperial political system 1. Early imperial period (Qin and Han dynasties): 221 BCE - 220 CE 2. Middle imperial period (Tang, Song, and Yuan dynasties): 618 CE -1368 CE 3. Late imperial period (Ming and Qing dynasties): 1368 CE - 1911 CE 4. Rise of scholar gentry 5. Examination system 2. Japan 1. Age of Uji and emergence of Yamato clan 2. Imperial system during Nara and Heian period: 710 CE - 1160 CE 3. Feudalism 1. Kamakura period: 18885 -1334 CE 2. Muromachi period: 1336 - 1570 CE 3. Tokugawa period: 1605 - 1867 CE 4. Rise of samurai class 4. Appraise the influence of geography on the development of traditional economic systems, and relate the social system to the needs of a labor-intensive agricultural system. 1. Geographical influences 2. Attitudes toward nature 3. Labor-intensive agricultural system 4. The group as social focus 5. Patriarchal family tradition	2. Compare and contrast, and analyze, the origins of Chinese and Japanese civilization, using primary and secondary sources. 1. China 1. Legendary origins 1. "Great man" theory - Fu Xi, Shen Nong, Huang Di, Yao, Shun 2. Three Dynasties: the Age of Greatness 2. Paleolithic protohumans 1. Lantian remains 2. "Beijing Man" 3. Neolithic cultures 1. Geographic settings: North and South China 2. Regional cultures (Cishan, Hemudu, Yangshao, Dawenkou and others) 2. Japan 1. Legendary origins 1. Shinto mythology - Amaterasu, Izanagi, Izanami 2. Emperor Jimmu 2. Paleolithic era 3. Neolithic era 1. Geographic setting: Islands, mountains, the sea 2. Jomon culture 3. Compare and contrast, and analyze, the development of the political systems of China and Japan, using primary and secondary sources. 1. China 1. Shang and Zhou feudalism: 1776 BCE - 221 BCE 2. Mandate of Heaven (political and religious philosophy to determine ruling power) 1059 BCE 3. Imperial political system 1. Early imperial period (Qin and Han dynasties): 221 BCE - 220 CE

Changed	Field	Current Version	Proposed Version
		5. Analyze the philosophical foundations underlying the Chinese and Japanese civilizations, integrating them to the political and social systems. 1. Confucianism 1. The Classics 2. Song Neo-Confucianism 3. Ming Neo-Confucianism 2. Daoism 1. Philosophical 2. Religious 3. Mahayana Buddhism 1. In China 2. In Japan 3. In Korea 4. In Vietnam 4. Shintoism 1. Religious 2. State 5. Other beliefs 1. Ancestor worship 2. Legalism 3. Folk or popular religion 4. Theories of the natural order 6. Assess the role of indigenous and foreign elements in the development of Japanese civilizations. 1. Introduction and spread of Buddhism 2. Adoption and adaptation of Tang-era Chinese culture 3. Exposure to Western technology, science, religion in the 16th century 4. Early Tokugawa borrowing and adaptation of Neo-Confucian ideas 7. Evaluate the development of Chinese science and technology and its impact upon world civilization. Analyze the "limits to Chinese science and technology" within the context of Chinese civilization. 1. Development of Chinese science and technology 2. Contributions to world civilization 3. Limits of development 4. Rethinking the industrial revolution 8. Appraise the traditional role of women in Chinese and Japanese society. 1. Patrilineal social values	2. Middle imperial period (Tang, Song, and Yuan dynasties): 618 CE -1368 CE 3. Late imperial period (Ming and Qing dynasties): 1368 CE - 1911 CE 4. Rise of scholar gentry 5. Examination system 2. Japan 1. Age of Uji and emergence of Yamato clan 2. Imperial system during Nara and Heian period: 710 CE - 1160 CE 3. Feudalism 1. Kamakura period: 1185 -1334 CE 2. Muromachi period: 1336 - 1570 CE 3. Tokugawa period: 1605 - 1867 CE 4. Rise of samurai class 4. Examine the influence of geography on the development of traditional economic systems and trade networks in early China and Japan, and relate the social system to the needs of a labor-intensive agricultural system, using primary and secondary sources. 1. Geographical influences 2. Attitudes toward nature 3. Silk production and the Silk Road 4. Maritime trade networks and ships 5. Labor-intensive agricultural system 6. The group as social focus 7. Patriarchal family tradition and gender roles 5. Analyze, using primary and secondary sources, the philosophical foundations underlying the Chinese and Japanese civilizations, integrating them to the political and social systems. 1. Confucianism

Changed	Field	Current Version	Proposed Version
		2. Reinforcement of Confucian social hierarchy 3. Pragmatic realities 4. Legal status	1. The Classics 2. Song Neo-Confucianism 3. Ming Neo-Confucianism 2. Daoism 1. Philosophical 2. Religious 3. Mahayana Buddhism 1. In China 2. In Japan 3. In Korea 4. In Vietnam 4. Shintoism 1. Religious 2. State 5. Other beliefs 1. Ancestor worship 2. Legalism 3. Folk or popular religion 4. Theories of the natural order 6. Assess the role of indigenous and foreign elements in the development of Japanese civilization, using primary and secondary sources. 1. Introduction and spread of Buddhism 2. Adoption and adaptation of Tang-era Chinese culture 3. Exposure to Western technology, science, religion in the 16th century 4. Early Tokugawa borrowing and adaptation of Neo-Confucian ideas 5. Interaction of Japan with other Asian and non-Asian cultures 7. Evaluate the development of Chinese science and technology and its impact upon world civilization, using primary and secondary sources. Analyze the "limits to Chinese science and technology" within the context of Chinese civilization. 1. Development of Chinese science and technology 2. Contributions to world civilization 3. Limits of development 4. Rethinking the industrial revolution 5. Interaction of China with other Asian and non-Asian cultures 8. Examine the role of women and gender in Chinese and Japanese

Changed	Field	Current Version	Proposed Version
			society, using primary and secondary sources. 1. Patrilineal and patriarchal social values 2. Reinforcement of Confucian social hierarchy 3. Pragmatic realities 4. Legal status 5. Examples of women in non-traditional roles and examples of women's achievements
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of pre-modern East Asian history to the 19th century (1800s) regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early East Asian history through the use of primary and secondary sources. ---------- 2. Western and Non-Western historical study of China and Japan ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of pre-modern East Asian history to the 19th century (1800s) regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early East Asian history through the use of primary and secondary sources. ---------- 2. Western and Non-Western historical study of China and Japan ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of pre-modern East Asian history to the 19th century (1800s) regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early East Asian history through the use of primary and secondary sources. ---------- 1. Defining historical evidence, such as: ---------- a. Primary sources ---------- b. Secondary sources ---------- c. Written sources, physical sources, artistic sources, statistical sources ---------- d. Interpretation and critical reflection; validity and impact ---------- 2. Western and Non-Western historical study of China and Japan ---------- a. Development of Western historiography ---------- b. Major approaches to the study of China and Japan ---------- c. Asian-centered history ---------- d. Redefining "civilization" ---------- e. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- g. Understanding how study of early East Asian history has changed, and how historiography of the field has developed over time ---------- h. Introduction of methodologies that characterize the discipline of history and in relation to the study of early East Asian history

Changed	Questions	Current Version	Proposed Version
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of pre-modern East Asian history to the 19th century (1800s) regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of early East Asian history through the use of primary and secondary sources. ---------- 2. Western and Non-Western historical study of China and Japan ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- H. -- Examine the role of women and gender in Chinese and Japanese society, using primary and secondary sources.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- G. -- Evaluate the development of Chinese science and technology and its impact upon world civilization, using primary and secondary sources. Analyze the "limits to Chinese science and technology" within the context of Chinese civilization. ---------- 1. Development of Chinese science and technology ---------- 2. Contributions to world civilization ---------- 3. Limits of development ---------- 4. Rethinking the industrial revolution

Changed	Questions	Current Version	Proposed Version
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in Outline #D, #3, below, regarding "Silk production," and in Methods of Evaluation -- A. Oral participation in class discussion about the historical and ancient origins of the silk industry in China, and its impact on the world through trade via the Silk Road, and China's dominance of the silk industry still today, with applications in the biomedical and biotech fields. -- Outline: -- D. -- Appraise the influence of geography on the development of traditional economic systems and trade networks in early China and Japan, and relate the social system to the needs of a labor-intensive agricultural system, using primary and secondary sources. ---------- 1. Geographical influences ---------- 2. Attitudes toward nature ---------- 3. Silk production and the Silk Road ---------- 4. Maritime trade networks and ships ---------- 5. Labor-intensive agricultural system

De Anza GE - ESGC Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Explain the interconnectivity of economic prosperity, social equity and environmental quality.	No Value	No Value
	Criteria 2: Identify the most serious environmental, equity, and social justice problems globally and locally and explain their underlying causes and possible consequences.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 3: Explain some significant ways students can make a difference in making a positive impact, locally, at a state level, or globally in making the world more environmentally sustainable and socially just.	No Value	No Value
	Criteria 4: Analyze how the well being of human society is dependent on sustainable social and ecological systems.	No Value	No Value
	Criteria 5: Demonstrate an understanding of how the student's personal activities impact the environment and communities by participating in actions to create a more environmentally sustainable and equitable future.	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 019A	HIST 019A
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	DL Approval Date (MM/DD/YYYY)	05/28/2019	05/28/2019
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• INTL 19A (course dept/number change to ASAM 42A) and 5-yr. rev. appr. 5/28/19 (effect. F20).-mkct • Requisite change appr. 1/17/23 (effect. F23).-cc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• INTL 19A (course dept/number change to ASAM 42A) and 5-yr. rev. appr. 5/28/19 (effect. F20).-mkct • Requisite change appr. 1/17/23 (effect. F23).-cc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/30/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. **If there is no representative (appropriate) OER textbook, please write the following in the initiator response box: There is no representative OER.** Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy	There is currently no representative (appropriate) OER textbook for this class. -- For an appropriate textbook for this class (listed in Examples of Texts, above), there is a low cost option by Charles Holcombe, *A History of East Asia*, which is currently listed at under $50.00 by Cambridge University Press.

Changed	Questions	Current Version	Proposed Version				
						the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? **If so, let me know in the Initiator response box, and consider adding this to the DEI statement.**	
			4/30/2026	Specifications	Examples of Primary Texts and References	Suggested	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

Changed	Questions	Current Version	Proposed Version			
					Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	
			4/30/2026	Specifications	Assignments	Suggested		N/A

Changed	Questions	Current Version	Proposed Version				
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				
	Stage 6: Content Review Matrix Liaison	No Value	No Value				
	Stage 7: Dean of Online Learning	No Value	No Value				
	Stage 8: SLO Coordinator	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD019A
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Nov 21, 2023 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000188785

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Learning Outcomes	CSLOs
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 2: Department Chair
Comments	Stage 3: DEI
Comments	Stage 6: Content Review Matrix Liaison
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mary Clark Tillman	• Carol Cini

Changed	Field	Current Version	Proposed Version
	Course ID (CB01A and CB01B)	HISTD019B	HISTD019B
	Course Control Number	CCC000279213	CCC000279213
	Course Title (CB02)	History of Asian Civilization: China and Japan (19th - 21st Centuries)	History of Asian Civilization: China and Japan (19th - 21st Centuries)
	Short Course Title	HIST ASN CIV:CHNA/JPN 19-21CEN	HIST ASN CIV:CHNA/JPN 19-21CEN
	TOP Code (CB03)	2205.00	2205.00 History
	CIP Code	History, General.	54.0101 History, General.
	Department	HIST - History	HIST - History
❗	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
❗	**Course Description**	This is an introductory history course exploring modern China and Japan from the 19th to the 21st centuries.	This course explores the history of modern China and Japan from the 19th to the 21st centuries, and their transformations from imperial states to modern nations. Topics in the course include political, economic, social, and cultural changes, as well as race, ethnicity, class, and gender issues. This course also examines the impact of war and revolution on modern China and Japan, and their interactions with other societies in contemporary East Asia.
	Course Type (CB27)	• Lower Division	• Lower Division
	Mode of Delivery	• Online	• Online

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• History
	Discipline 2	No value	No value

Changed	Field	Current Version	Proposed Version
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - HISTORY

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza and Cal-GETC. It belongs on the Liberal Arts A.A. Degree. This course is UC and CSU transferable. This course provides students with an opportunity to take a non-western history class that introduces them to 19th-21st century Chinese and Japanese historical issues as they influence culture in these societies.	This course meets a general education requirement for De Anza and Cal-GETC. ~~It belongs on the Liberal Arts A.A. Degree.~~ This course is UC and CSU transferable. This course also contributes to the fulfillment of elective requirements for the Associate of Arts degree for Transfer in History. This course provides students with an opportunity to take a non-western history class that introduces them to 19th-21st century Chinese and Japanese historical issues as they influence culture in these societies.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	This course includes DEI in all of the ways listed in the categories here, as mandated by the state of California. -- Updates have been made in all of the areas listed here.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course

Changed	Field	Current Version	Proposed Version
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the UC/CSU campus, course and major.	No value	
❗	**Will the course be UC transferable?**	No value	Yes
	If yes, identify the lower-division UC course and campus.	No value	
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Asian American Studies **Award Type** Certificate of Achievement (COA)	**Associated Program** Asian American Studies **Award Type** Certificate of Achievement (COA)
		Associated Program Asian American Studies **Award Type** Certificate of Achievement (COA)	**Associated Program** Asian American Studies **Award Type** Certificate of Achievement (COA)
		Associated Program Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Global Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Global Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program History for Transfer	**Associated Program** History for Transfer

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts for Transfer (A.A.-T.) Degree	**Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Intercultural Studies **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Intercultural Studies **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Japanese Language and Culture **Award Type** Certificate of Achievement (COA)	**Associated Program** Japanese Language and Culture **Award Type** Certificate of Achievement (COA)
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis)	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis)

Changed	Field	Current Version	Proposed Version
		Award Type Associate in Arts (A.A.) Degree	**Award Type** Associate in Arts (A.A.) Degree
		Associated Program Mandarin Language and Culture **Award Type** Certificate of Achievement (COA)	**Associated Program** Mandarin Language and Culture **Award Type** Certificate of Achievement (COA)
		Associated Program Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Mandarin Language and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Mandarin Language and Culture **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Mandarin Language and Culture (In Development) **Award Type** Certificate of Achievement (COA)	**Associated Program** Mandarin Language and Culture (In Development) **Award Type** Certificate of Achievement (COA)
		Associated Program World Languages and Culture	**Associated Program** World Languages and Culture

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement-Advanced (COA-A)	**Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program World Languages and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** World Languages and Culture **Award Type** Certificate of Achievement-Advanced (COA-A)

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.

Changed	Field	Current Version	Proposed Version
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading In-class essays Quiz and examination review performed in class Homework and extended projects Field observation and field trips Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of diverse assigned readings Discussion and problem solving performed in class In-class or take-home essays Collaborative learning and small group exercises: written or oral Quiz and examination review performed in class Map assignments In-class exploration of internet sites Homework and extended projects Guest speakers Other: Film / documentary / or other media

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Text and other readings to evaluate student ability to attain critical understanding. 2. Written essays to evaluate student ability to analyze historical issues and synthesize facts. 3. Book review to evaluate student ability to analyze perspectives, assumptions, and values of the author in relation to the book's contribution to the discipline. 4. Student formulated questions for in-class discussions to evaluate student ability to identify and characterize major historical periods.	1. Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. 2. Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Field	Current Version	Proposed Version
			4. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. In-class exams to evaluate student ability to identify key historical periods and characteristics. 2. Class discussion, in small and large groups, to evaluate student ability to critically evaluate historical issues. 3. Analytical essays to evaluate ability to discuss significant issues related to history and historiography. 4. A final exam with essay questions discussing content from lectures and readings to evaluate the student's ability to analyze major historical events and issues.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. 2. Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and

Changed	Field	Current Version	Proposed Version
			having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. 3. Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of in-class midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Ebrey, Patricia Buckley, Anne Walthall, and James Palais. 3rd ed. "Modern East Asia: From 1600: A Cultural, Social, and Political History." Wadsworth, Cengage Learning, 2014. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Lipman, Jonathan, Barbara Molony, and Michael Robinson. Modern East Asia: An Integrated History. Pearson, 2011. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Holcombe, Charles. A History of East Asia: From the Origins of Civilization to the Twenty-First Century, 2nd edition. Cambridge University Press, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Modern East Asia from 1600: A Cultural, Social, and Political History, Volume 2. **Author** Ebrey, Patricia Buckley, and Anne Walthall. **Publisher** Cengage Learning. **Date/Edition** 3rd Edition. 2014. **ISBN** No value **Title** Modern East Asia: An Integrated History. **Author** Lipman, Jonathan, Barbara Molony, and Michael Robinson. **Publisher** Pearson. **Date/Edition** 1st Edition. 2011. **ISBN** No value **Title** A History of East Asia: From the Origins of Civilization to the Twenty-First Century. **Author** Holcombe, Charles. **Publisher** Cambridge University Press. **Date/Edition** 3rd Edition. 2025. **ISBN** No value **Title** The Cambridge Illustrated History of China. **Author** Ebrey, Patricia Buckley.

Changed	Field	Current Version	Proposed Version
			Publisher Cambridge University Press.
			Date/Edition 3rd Edition. 2022.
			ISBN No value

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Chang, June. "Wild Swans: Three Daughters of China." Touchstone, 2003. **May include, but are not limited to**: No value **Reading List**: De Bary, Wm. Theodore, and Richard Lufrano. "Sources of Chinese Tradition, Vol. 2: From 1600 Through the Twentieth Century." 2nd ed. Columbia U. Press, 2001. **May include, but are not limited to**: No value **Reading List**: Fogel, Joshua A. "The Nanjing Massacre in History and Historiography." U. of California Press, 2000. **May include, but are not limited to**: No value **Reading List**: Frank, Andre Gunder. "ReOrient: Global Economy in the Asian Age." U. of California Press, 1998. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Mungello, D.E. "The Great Encounter of China and the West, 1500-1800." 3rd ed. Rowman & Littlefield, 2009. **May include, but are not limited to** No value	
		Reading List Pomeranz, Kenneth. "The Great Divergence: China, Europe, and the Making of the Modern World Economy." Princeton U. Press, 2001. **May include, but are not limited to** No value	
		Reading List Shirk, Susan L. "China: Fragile Superpower." Oxford U. Press, 2008. **May include, but are not limited to** No value	
		Reading List Spence, Jonathan D. "The Gate of Heavenly Peace." Penguin, 1982. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Spence, Jonathan D. "The Search for Modern China: A Documentary History." W.W. Norton, 1999. **May include, but are not limited to** No value	
		Reading List Wang, James C.F. "Contemporary Chinese Politics: An Introduction." 7th ed. Prentice Hall, 2001. **May include, but are not limited to** No value	
		Reading List Cook, Haruko Taya and Theodore F. Cook. "Japan at War: An Oral History." New Press, 1995. **May include, but are not limited to** No value	
		Reading List De Bary, Wm. Theodore, Carol Gluck, and Arthur E. Tiedmann. "Sources of Japanese Tradition, Vol. 2 (Part 1: 1600 to 1868 and Part 2: 1868 to 2000)." 2nd ed. Columbia U. Press, 2006.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Duus, Peter. "Modern Japan." 2nd ed. Houghton Mifflin, 1997.	
		May include, but are not limited to No value	
		Reading List Hane, Mikiso. "Peasants, Rebels, and Outcastes: The Underside of Modern Japan." 2nd ed. Rowman & Littlefield, 2003.	
		May include, but are not limited to No value	
		Reading List Katsu, Kokichi. "Musui's Story: The Autobiography of a Tokugawa Samurai." U. of Arizona Press, 1991.	
		May include, but are not limited to No value	
		Reading List Pyle, Kenneth. "Japan Rising: The Resurgence of Japanese Power and Purpose." Century Foundation Books, PublicAffairs, 2008.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Ravina, Mark. "The Last Samurai: The Life and Battles of Saigo Takamori." Wiley, 2005.	
		May include, but are not limited to No value	
		Reading List Ch'oe, Yongho, Peter H. Lee, and Wm. Theodore de Bary. "Sources of Korean Tradition, Vol. 2: From the Sixteenth to the Twentieth Centuries." Columbia U. Press, 2000.	
		May include, but are not limited to No value	
		Reading List Cumings, Bruce. "Korea's Place in the Sun: A Modern History."(Updated version.) W.W. Norton, 2005.	
		May include, but are not limited to No value	
		Reading List Halberstam, David. "The Coldest War: America and the Korean War." Hyperion, 2007.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Jamieson, Neil L. "Understanding Vietnam." U. of California Press, 1995.	
		May include, but are not limited to No value	
		Reading List Reid, Anthony. "A History of Southeast Asia: Critical Crossroads." Blackwell History of the World, 2015.	
		May include, but are not limited to No value	
		Reading List Wang, David Der-wei. "A New Literary History of Modern China" Harvard University Press, 2017	
		May include, but are not limited to No value	
		Reading List Columbia University. 2009. "Asia for Educators." An Initiative of the Weatherhead East Asian Institute at Columbia University. http://afe.easia.columbia.edu/	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List De Bary, Wm. Theodore. "Sources of East Asian Tradition, Vol. 2: The Modern Period." Columbia U. Press, 2008.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Appraise the nature of historiography and Western historical scholarship on China and Japan and evaluate different underlying perspectives and assumptions. • Identify internal and external forces in the downfall of the traditional Chinese and Japanese political and social order and assess the relative roles of these forces. • Compare and contrast the different experiences of China and Japan in modern development and analyze the reasons for the difference, relating the modern development of China and Japan to the context of forces in Chinese and Japanese society. • Evaluate the political and social emergence of traditional non-elites such as women and peasants. • Relate contemporary issues in China and Japan to the historical context from which such issues emerge.	• Develop a critical understanding of the historical method in the context of modern East Asian history from the 19th to the 21st century regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern East Asian history through the use of primary and secondary sources. • Identify internal and external forces in the downfall of the traditional Chinese and Japanese political and social order and assess the relative roles of these forces, using primary and secondary sources. • Compare and contrast the different experiences of China and Japan in modern development and analyze the reasons for the difference, relating the modern development of China and Japan to the context of forces in Chinese and Japanese society, using primary and secondary sources. • Evaluate the political, economic, and social emergence of traditional non-elites such as women and peasants, using primary and secondary sources. • Relate contemporary issues in China and Japan to the historical context from which such issues emerge, using primary and secondary sources.

Changed	Field	Current Version	Proposed Version
!	CSLOs	**CSLOs** Analyze key historical issues in Modern East Asian History from the 19th to the 21st century. **Expected SLO Performance** 0.0	**CSLOs** Demonstrate and apply knowledge of modern East Asian history (in China and Japan) from the 19th to the 21st century to construct defensible statements of meaning and evaluation about this period's developments. **Expected SLO Performance** 0.0
		CSLOs Examine and critique a sample of scholarly writing on Modern East Asian History from the 19th to the 21st century. **Expected SLO Performance** 0.0	**CSLOs** Identify, critically evaluate, and interpret modern East Asian history (in China and Japan) from the 19th to the 21st century using primary source documents to construct historical analysis. **Expected SLO Performance** 0.0
		CSLOs Identify and characterize major periods, classifications, and genre of traditional pre-modern East Asian fine arts and material arts, as they have shaped Modern East Asian aesthetics and artistic sensibilities. **Expected SLO Performance** 0.0	**CSLOs** Identify and characterize major periods, classifications, and genre of traditional pre-modern East Asian fine arts and material arts, as they have shaped Modern East Asian aesthetics and artistic sensibilities. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Appraise the nature of historiography and Western historical scholarship on China and Japan and evaluate different underlying perspectives and assumptions. 1. Nature of historiography 1. Written reconstruction of past 2. Primary sources as basis 3. Reflects interests and perspectives of historian 2. Western historical study of China and Japan 1. Development of Western historiography 2. Major approaches to the study of China and Japan 3. Asian-centered history 2. Identify internal and external forces in the downfall of the traditional Chinese and Japanese political and social order and assess the relative roles of these forces. 1. Main characteristics of traditional order 1. Political system 1. Chinese imperial system 2. Japanese feudalism 2. Economic system 1. Labor-intensive agriculture 2. Commercialization 3. Traditional social order 1. Neo-Confucian orthodoxy 2. Chinese gentry elite 3. Japanese samurai elite 2. Western intrusion 1. Opium War 2. Perry's demands 3. Unequal treaty system 4. Scramble for concessions in China 3. Role of internal and external factors in downfall of traditional order 1. China	1. Develop a critical understanding of the historical method in the context of modern East Asian history from the 19th to the 21st century regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern East Asian history through the use of primary and secondary sources. 1. Defining historical evidence, such as: 1. Primary sources 2. Secondary sources 3. Written sources, physical sources, artistic sources, statistical sources 4. Interpretation of critical reflection; validity and impact 2. Western and Non-Western historical study of China and Japan 1. Development of Western historiography 2. Major approaches to the study of China and Japan 3. Asian-centered history 4. Redefining "civilization" 5. Areas of historical focus, including political, economic, social, cultural, and environmental 6. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation 7. Understanding how study of modern East Asian history has changed, and how historiography of the field has developed over time 8. Introduction of methodologies that characterize the discipline of history and in relation to the study of

Changed	Field	Current Version	Proposed Version
		1. Population pressures 2. Rebellions 3. Rise of nationalism in response to Western imperialism 2. Japan 1. Socio-economic tensions in 19th century 2. Rise of nationalism in response to Western imperialism 3. Compare and contrast the different experiences of China and Japan in modern development and analyze the reasons for the difference, relating the modern development of China and Japan to the context of forces in Chinese and Japanese society. 1. China 1. Western Contact and Intervention 1. Phase I 1839-1842 2. Phase II 1858-1888 3. Phase III 1898-1901 4. Mid- 19th Century Rebellions 1852-1868 2. Failure of Qing Reforms 1. Self-Strengthening Movement, 1860-1895 2. Radical "Hundred Day" reform, 1898 3. Post-Boxer reforms, 1900-1910 3. The Chinese revolution, 1911-present 1. The republican revolution, 1911 - 1916 2. The nationalist revolution, 1927-36 3. The communist revolution, 1949 - : Coming to power;	modern East Asian history 2. Identify internal and external forces in the downfall of the traditional Chinese and Japanese political and social order and assess the relative roles of these forces, using primary and secondary sources. 1. Main characteristics of traditional order 1. Political system 1. Chinese imperial system 2. Japanese feudalism 2. Economic system 1. Labor-intensive agriculture 2. Commercialization 3. Traditional social order 1. Neo-Confucian orthodoxy 2. Chinese gentry elite 3. Japanese samurai elite 4. Gender roles 2. Western intrusion 1. Opium Wars 2. Perry's demands 3. Unequal treaty system 4. Scramble for concessions in China 3. Role of internal and external factors in downfall of traditional order 1. China 1. Population pressures 2. Rebellions 3. Rise of nationalism in response to Western imperialism 2. Japan 1. Socio-economic tensions in 19th century 2. Rise of nationalism in response to Western imperialism

Changed	Field	Current Version	Proposed Version
		Establishing a new order 4. Socialist Transformation: 1951-1959, 1965-1978 4. Post-Mao China: 1976 - present 1. Phase I: Era of Deng Xiaoping, 1978-1997 2. Phase II: Post-Deng Era 2. Japan 1. The Meiji Restoration of 1868 and the modernization of Japan 1. Non-economic reforms 2. Economic reforms 3. Constitutionalism and the people's rights movement, 1875-1889 4. End of the unequal treaties in Japan 1894 5. The genesis of Japanese imperialism, 1894-1905 2. Taisho Japan: 1912-1926 1. Taisho Democracy 2. Taisho Society and Culture 3. Roots of World War Two 3. Early Showa Japan: 1926-1945 1. World War Two China, Phase I: Manchukuo 1931; Phase II: China 1936-45 2. World War Two Asia and Pacific Theater 3. Japanese Colonial empire, 1894-1945 4. Defeat in WWII and American occupation: 1945-1952	3. Compare and contrast the different experiences of China and Japan in modern development and analyze the reasons for the difference, relating the modern development of China and Japan to the context of forces in Chinese and Japanese society, using primary and secondary sources. 1. China 1. Western Contact and Intervention 1. Phase I 1839-1842 2. Phase II 1858-1888 3. Phase III 1898 -1901 4. Mid- 19th Century Rebellions 1852-1868 2. Failure of Qing Reforms 1. Self-Strengthening Movement, 1860-1895 2. Radical "Hundred Day" reform, 1898 3. Post-Boxer reforms, 1900-1910 3. The Chinese revolution, 1911-present 1. The republican revolution, 1911 - 1916 2. The nationalist revolution, 1927-36 3. The communist revolution, 1949 - : Coming to power; Establishing a new order 4. Socialist Transformation: 1951-1959, 1965-1978 4. Post-Mao China: 1976 - present 1. Phase I: Era of Deng Xiaoping, 1978-1997 2. Phase II: Post-Deng Era 2. Japan

Changed	Field	Current Version	Proposed Version
		5. Post-WWII Japan, Later Showa Era: 1945-1989 3. Context within which modernization efforts occurred 1. Attitude toward cultural borrowing 2. Chinese gentry elite vs. Japanese samurai elite 3. Emerging new social elites, 1900s-1920s 4. Evaluate the political and social emergence of traditional non-elites such as women and peasants. 1. Traditional roles 1. Confucian social hierarchy 2. Legal status 2. Emergence under Communist revolution 5. Relate contemporary issues in China and Japan to the historical context from which such issues emerge. 1. Reform and modernization in China 2. Democratic movements in China, Taiwan, and Hong Kong. 3. U.S.- Japan strategic relations 4. China - Japan in the New Global Economy 5. China, Japan, and U.S. relations	1. The Meiji Restoration of 1868 and the modernization of Japan 1. Non-economic reforms 2. Economic reforms 3. Constitutionalism and the people's rights movement, 1875-1889 4. End of the unequal treaties in Japan 1894 5. The genesis of Japanese imperialism, 1894-1905 2. Taisho Japan: 1912-1926 1. Taisho Democracy 2. Taisho Society and Culture 3. Washington Naval Treaty, or Five-Power Naval Treaty, of 1922, and later renouncement 4. Roots of World War Two 3. Early Showa Japan: 1926-1945 1. World War Two China, Phase I: Manchukuo 1931; Phase II: China 1936-45 2. World War Two Asia and Pacific Theater 3. Japanese Colonial empire, 1894-1945 4. Defeat in WWII and American occupation: 1945-1952 5. Post-WWII Japan, Later Showa Era: 1945-1989 3. Context within which modernization efforts occurred 1. Attitude toward cultural borrowing

Changed	Field	Current Version	Proposed Version
			2. Chinese gentry elite vs. Japanese samurai elite 3. Emerging new social elites, 1900s-1920s 4. Evaluate the political, economic, and social emergence of traditional non-elites such as women and peasants, using primary and secondary sources. 1. Traditional roles of women 1. Confucian social hierarchy 2. Legal status 2. Women during World War Two 3. Later demands for reparations by Korean women and other women whose rights were violated by Japan during WW2 4. Emergence of women under Communist revolution 5. Role of women in the modern nation-state 6. Women in non-traditional roles and in leadership roles 5. Relate contemporary issues in China and Japan to the historical context from which such issues emerge, using primary and secondary sources. 1. Reform and modernization in China 2. Democratic movements in China, Taiwan, and Hong Kong. 3. U.S.- Japan strategic relations 4. China - Japan in the New Global Economy 5. China, Japan, and U.S. relations
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	-- Assignments: -- A. -- Reading Assignments: Regular reading assignments from college-level texts, including both diverse primary and secondary sources, from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Outline: -- A. -- Develop a critical understanding of the historical method in the context of Modern East Asian history from the 19th to the 21st century regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern East Asian history through the use of primary and secondary sources. ---------- 2. Western and Non-Western historical study of China and Japan ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take-home essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	-- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	-- Assignments: -- B. -- Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class essays in exam format, including for the final exam; book reviews; and other analytical written assignments in which students critique and evaluate diverse primary sources and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: -- B. -- Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of Modern East Asian history from the 19th to the 21st century regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern East Asian history through the use of primary and secondary sources. ---------- 2. Western and Non-Western historical study of China and Japan ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of modern East Asian history from the 19th to the 21st century regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern East Asian history through the use of primary and secondary sources. ---------- 1. Defining historical evidence, such as: ---------- a. Primary sources ---------- b. Secondary sources ---------- -- c. Written sources, physical sources, artistic sources, statistical sources ---------- ---------- d. Interpretation and critical reflection; validity and impact ---------- ----- 2. Western and Non-Western historical study of China and Japan ---------- ------- a. Development of Western historiography ---------- b. Major approaches to the study of China and Japan ---------- c. Asian-centered history ---------- d. Redefining "civilization" ---------- ---- e. Areas of historical focus, including political, economic, social, cultural, and environmental ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation ---------- ---------- g. Understanding how study of early East Asian history has changed, and how historiography of the field has developed over time ---------- h. Introduction of methodologies that characterize the discipline of history and in relation to the study of early East Asian history

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - D. - Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Assignments: - B. - Regular Writing Assignments: Selected from a combination of assignments such as: research papers; in-class or take home essays in exam format, including for the final exam; book review(s); and other analytical written assignments in which students synthesize, critique, and evaluate diverse primary and secondary sources and demonstrate an understanding of the historical era for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write a minimum of 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography. -- Methods of Evaluation: - B. - Essay assignments, including for the final exam, that will demonstrate students' ability to make and support meaningful statements about diverse primary and secondary historical sources and historical events and to exhibit critical thinking and analytical skills in evaluating the era of history for this course. Instructors may consider providing a choice of essay topics and having students choose current event(s) to connect to the assignment, in order to show the impact of past history on the present. Students will write at least 1700 words during the quarter, including at least one individual typed paper of at least 600 words with proper citations and bibliography.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Assignments: - A. - Reading Assignments: Regular reading assignments from college-level text(s), including both diverse primary historical documents and secondary interpretation(s), from which students will gain, demonstrate, analyze, evaluate, synthesize, and critique knowledge of political, economic, social, and cultural events of the historical era for this course. -- Assignments: - C. - Objective assessments, such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course. -- Methods of Evaluation: - A. - Oral participation in and contribution toward classroom discussions, debates, or specified group project(s) in which students demonstrate analytical skills, such as clarity of argument and the use of evidence to support arguments, in oral interpretations of sources, including diverse primary historical documents. -- Methods of Evaluation: - C. - Objective evaluation through assignments such as quizzes, map identifications, multiple choice, fill-in-the-blank, and/or term descriptions, which may also be part of objective sections of midterm(s) or the final examination, in which students demonstrate knowledge of, and the ability to critically evaluate, college-level secondary source readings and diverse primary source documents in the era of history for this course.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- A. -- Develop a critical understanding of the historical method in the context of modern East Asian history from the 19th to the 21st century regarding China and Japan, and compare and contrast diverse perspectives in order to analyze, synthesize, evaluate, explain, interpret, defend, and critique informed study of modern East Asian history through the use of primary and secondary sources. ---------- 2. Western and Non-Western historical study of China and Japan ---------- f. Examination of diverse perspectives based on race, ethnicity, religion, class, sex, gender, and sexual orientation -- Outline: -- D. -- Evaluate the political, economic, and social emergence of traditional non-elites such as women and peasants, using primary and secondary sources.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	-- Outline: -- C. -- Compare and contrast the different experiences of China and Japan in modern development and analyze the reasons for the difference, relating the modern development of China and Japan to the context of forces in Chinese and Japanese society, using primary and secondary sources. ---------- 2. Japan ---------- c. Early Showa Japan: 1926-1945 ---------- 1. World War Two China, Phase I: Manchukuo 1931; Phase II: China 1936-45 ---------- 2. World War Two Asia and Pacific Theater ---------- 3. Japanese Colonial empire, 1894-1945 ---------- 4. Defeat in WWII and American occupation: 1945- 1952 ---------- 5. Post-WWII Japan, Later Showa Era: 1945-1989 -- Outline: -- E. -- Relate contemporary issues in China and Japan to the historical context from which such issues emerge, using primary and secondary sources. ---------- 1. Reform and modernization in China ---------- 2. Democratic movements in China, Taiwan, and Hong Kong. ---------- 3. U.S.- Japan strategic relations ---------- 4. China - Japan in the New Global Economy ---------- 5. China, Japan, and U.S. relations

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	A real-world, hands-on application is in Outline #E, #2, below regarding "Democratic movements in China, . . . and Hong Kong," and in Methods of Evaluation -- A. Oral participation in class discussion about the historical efforts of groups in China and Hong Kong to promote democratic movements, and coverage in class discussion also regarding the suppression in the 2020s of those movements, although activists continue efforts from abroad. -- Outline: -- E. -- Relate contemporary issues in China and Japan to the historical context from which such issues emerge, using primary and secondary sources. ---------- 1. Reform and modernization in China ---------- 2. Democratic movements in China, Taiwan, and Hong Kong. ---------- 3. U.S.- Japan strategic relations ---------- 4. China - Japan in the New Global Economy ---------- 5. China, Japan, and U.S. relations

De Anza GE - ESGC Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Explain the interconnectivity of economic prosperity, social equity and environmental quality.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 2: Identify the most serious environmental, equity, and social justice problems globally and locally and explain their underlying causes and possible consequences.	No Value	No Value
	Criteria 3: Explain some significant ways students can make a difference in making a positive impact, locally, at a state level, or globally in making the world more environmentally sustainable and socially just.	No Value	No Value
	Criteria 4: Analyze how the well being of human society is dependent on sustainable social and ecological systems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 5: Demonstrate an understanding of how the student's personal activities impact the environment and communities by participating in actions to create a more environmentally sustainable and equitable future.	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HIST 019B	HIST 019B
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	05/28/2019	05/28/2019
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
	Curriculum Office Notes	• INTL 19B (course dept/number change to ASAM 42B) and 5-yr. rev. appr. 5/28/19 (effect. F20).-mkct • Requisite change appr. 1/17/23 (effect. F23).-cc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• INTL 19B (course dept/number change to ASAM 42B) and 5-yr. rev. appr. 5/28/19 (effect. F20).-mkct • Requisite change appr. 1/17/23 (effect. F23).-cc • Removed CL course appr. 11/21/23 (effect. F25).-mkct • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
❗	**Stage 2: Department Chair**	No Value	As the history department chair, I completed updates for 10 course outlines of record (COR) (for 5-year revisions) this year, since other full-time faculty in history are new to the E-Lumen training, and we are switching to the CourseDog curriculum system soon. -- I received news of the passing of someone close to me in Winter 2026 and had another emergency at the start of Spring 2026; otherwise, I would have completed all of this paperwork sooner. -- Despite this situation, I, Carol Cini (in consultation with other history department faculty) made extensive updates for 10 course outlines of record (COR) (for 5-year revisions), including DEI updates for ALL areas indicated in the DEI categories area of boxes to check in E-Lumen (Course Descriptions for College Catalog, Assignments, Methods of Instruction, Methods of Evaluation, Textbooks, and the detailed Course Outline section, along with Course Objectives). -- I also had 2 helpful meetings with Sarah Wilker, Faculty Coordinator for Equity, in December 2025 and January 2026. -- The history department lists 2 OER textbooks (free online) in its updates for U.S. history course outlines of record this year, and we also have a ZTC (zero-textbook-cost) program with the college library reserves for print textbooks for U.S. history courses. -- History faculty have advised that some other course areas unfortunately do not yet have the type of quality OER we would wish to have for our students, but there is a low-cost option for textbooks. -- Other updated areas in E-Lumen include the Course Justification statements and SLOs for 4 international history courses (2 Latin American History courses and 2 Asian History courses, since those courses were recently moved from the IIS Division to be housed in the History Department in the SSH Division). -- Also updated for all courses are the A-Matrix and the GE form for De Anza College. -- H-Matrix is updated for 3 Honors versions of U.S. history courses. -- Thank you, -- Carol Cini, Instructor and Chair, History Department

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version			
			4/30/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. **If there is no representative (appropriate) OER textbook, please write the following in the initiator response box: There is no representative OER.** Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate.	There is currently no representative (appropriate) OER textbook for this class. -- For an appropriate textbook for this class (listed in Examples of Texts, above), there is a low cost option by Charles Holcombe, *A History of East Asia*, which is currently listed at under $50.00 by Cambridge University Press.

Changed	Questions	Current Version	Proposed Version				
						This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? **If so, let me know in the Initiator response box, and consider adding this to the DEI statement.**	N/A -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)
			4/30/2026	Specifications	Examples of Primary Texts and References	Suggested	

Changed	Questions	Current Version	Proposed Version			
					Thanks for this list of assignments. Do any assignments do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the	
			4/30/2026	SpecificationsAssignmentsSuggested	opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider making this a bit clearer for the relevant assignment. **If not appropriate, that's totally fine, just let me know in the Initiator response box.**	N/A

Changed	Questions	Current Version	Proposed Version					
			4/30/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. **If not appropriate for your COR, that's absolutely fine, just let me know in the Initiator response box.**	N/A
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/2026	Learning Outcomes	CSLO #3	Required	Either add the third CSLO or X as in cancel the third CSLO.	Per email to Curriculum Office on 5/05/26, and reply from Mi Chang, the 3rd SLO has been "Deleted in Workflow" for HIST 19B -- (and also for HIST 19A). -- So I am sending this back to you with the Submit button, so that this course can move on to Stage 9 and 10. -- Thank you, -- CC

Changed	Questions	Current Version	Proposed Version
	Stage 7: Dean of Online Learning	No Value	No Value
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HISTD019B
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	Nov 21, 2023 12:00:00 AM
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000279213

Articulation

Changed	Field	Current Version

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Course Type (CB27)
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Req/Adv	General Course Statement(s) - Other:
Curriculum Office	Banner Start Term (202122)
Curriculum Office	Banner Division
Curriculum Office	Catalog Term (21-22)
Curriculum Office	5 Year Revision Year (2021)
Curriculum Office	Effective Quarter
Curriculum Office	Effective Year (2021)
Curriculum Office	Course Status Code
Curriculum Office	Banner Department
Curriculum Office	Course Level
Curriculum Office	College Code
Curriculum Office	CTE Status
Curriculum Office	Emergency Approval

Section	Changed field
Curriculum Office	Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)
Curriculum Office	Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)
Curriculum Office	Hours Statement (Three hours lecture, three hours laboratory (72 hours total per quarter).)
Curriculum Office	Noncredit Enhanced Funding Indicator
Curriculum Office	In Service Indicator
Curriculum Office	Sports/Physical Education Course Indicator
Curriculum Office	COA Code
Curriculum Office	Fund Code
Curriculum Office	Organization Code
Curriculum Office	Account Code
Curriculum Office	Program Code
Curriculum Office	Percent
Curriculum Office	Print/No Print to Catalog
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 6: Content Review Matrix Liaison
Comments	Stage 7: Dean of Online Learning
CTE Course	Is this a CTE (Career Technical Education) course?
Honors/Non-honors Course	Is this an honors/non-honors course?
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
Cross-listed Course	Is this a cross-listed course?
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• eLumenData, eLumenData	• Alex Febo
	Course ID (CB01A and CB01B)	HTECD080.	HTECD080.
	Course Control Number	CCC000190991	CCC000190991
	Course Title (CB02)	Clinical Hematology Laboratory	Clinical Hematology Laboratory
	Short Course Title	CLINICAL HEMATOLOGY LAB	CLINICAL HEMATOLOGY LAB
	TOP Code (CB03)	1205.00	1205.00 Medical Laboratory Technology
	CIP Code	Clinical/Medical Laboratory Technician	51.1004 Clinical/Medical Laboratory Technician
	Department	HTEC - Health Technologies	HTEC - Health Technologies
❗	**Effective Term**	Fall 2021	Fall ~~2021~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational
❗	**Course Description**	This course introduces the various techniques and safety procedures used in the clinical hematology laboratory. Students will prepare and stain blood slides, perform microhematocrits, hemoglobin analysis, ESR, and Sickle Cell Screening. Students will perform manual WBC's and platelet counts using a hemacytometer. Students will evaluate printouts from the automated hematology analyzer. Students will determine the morphology and identification of common human blood cells. Special stains (Reticulocyte, giemasa, and Kleihaure-Betke) will be done. Correlating test results with disease states will be accomplished. Successful completion of this course and HTEC D080A, HTEC D081A, HTEC D081., HTEC D082A and HTEC D082. are required to enroll in Clinical Hematology/Urinalysis/Coagulation Practicum, HTEC D180. This course must be successfully completed in order to qualify for the clinical externship and take the exam.	This course introduces the various techniques and safety procedures used in the clinical hematology laboratory. Students will be able to prepare and stain blood slides, perform hematocrits, hemoglobin analysis, Sedimentation Rate, and Sickle Cell Screening. Students will be able to perform manual White Blood Cells and platelet counts using a Hemacytometer. Students will be able evaluate printouts from the automated hematology analyzer. Students will determine the morphology and identification of common human blood cells. Special stains (Reticulocyte, giemasa, and Kleihaure-Betke) will be done. Students will be able to correlate test results with disease states. Successful completion of this course and HTEC D080A, HTEC D081A, HTEC D081., HTEC D082A and HTEC D082. are required to enroll in Clinical Hematology/Urinalysis/Coagulation Practicum, HTEC D180. This course must be successfully completed in order to qualify for the clinical Externship and take the exam.

Changed	Field	Current Version	Proposed Version
❗	**Course Type (CB27)**	No value	• Lower Division
❗	**Mode of Delivery**	• NA	• In person ONLY

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Health Care Ancillaries (Medical assisting, hospice worker, home care aide, certified nurse aide, health aide, ward clerk, central service technology, childbirth educator, primary care associate, massage therapy)
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HEALTH CARE SERVICES

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is CSU transferable and part of a CTE program. It was developed based on the National Accrediting Agency of Clinical Laboratory Sciences and California State Department of Public Health accreditation standards required for Medical Laboratory Technicians training programs. This course meets part of the requirement for the Certification of Achievement-Advanced Medical Laboratory Technician. This course introduces students to basic laboratory skills in the clinical hematology laboratory.	This course is CSU transferable and part of a CTE program. It was developed based on the National Accrediting Agency of Clinical Laboratory Sciences and California State Department of Public Health accreditation standards required for Medical Laboratory Technicians training programs. This course meets part of the requirement for the Certification of Achievement-Advanced Medical Laboratory Technician. This course introduces students to basic laboratory skills in the clinical hematology laboratory.

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	

Changed	Field	Current Version	Proposed Version
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	No value	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
❗	**Is this an honors/non-honors course?**	No value	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No value	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a cross-listed course?**	No value	No

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline
	Please summarize the ways in which your course includes DEI.	No value	DEI concepts in the HTEC 80 hematology laboratory course are integrated by teaching students to recognize how hematologic values and disease presentations can vary across diverse populations, including differences related to age, sex, ethnicity, genetics, and socioeconomic factors. The course also emphasizes culturally responsive communication, equitable laboratory practices, and awareness of healthcare disparities to ensure accurate testing, unbiased interpretation of results, and respectful patient-centered care.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
❗	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
❗	**Will the course be UC transferable?**	No value	No
	If yes, identify the lower-division UC course and campus.	No value	

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)	**Associated Program** Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)
		Associated Program Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)	**Associated Program** Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)
		Associated Program Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to CSU only	Transferable to CSU only
	Course General Education Status (CB25)	Y	Y

Changed	Field	Current Version	Proposed Version
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	0	0
	Lecture Hours - Out of Class	0	0
	Laboratory Hours - In Class	4.5	4.5
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	54	54
	Lecture Hours - Course In-Class (Contact) per Term	0	0
	Lecture Hours - Course Out-of-Class per Term	0	0

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course In-Class (Contact) per Term	54	54
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	54	54
	Total - Course Out-of-Class Hours	0	0
	Total Credit Units - Minimum Credit Units	1.5	1.5
	Total Credit Units - Maximum Credit Units	1.5	1.5

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable

Changed	Field	Current Version	Proposed Version
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	-	0
	Total Laboratory Hours per Term	54	54
	Total Contact Hours per Term	-	0
	Total Credit Units	1.5	1.5
	Minimum Credit Units	1.5	1.5
	Maximum Credit Units	1.5	1.5

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Discussion of assigned reading Quiz and examination review performed in class Collaborative learning and small group exercises Laboratory experience which involve students in formal exercises of data collection and analysis Laboratory discussion sessions and quizzes that evaluate the proceedings weekly laboratory exercises	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Discussion of assigned reading Quiz and examination review performed in class Collaborative learning and small group exercises Laboratory experience which involve students in formal exercises of data collection and analysis Laboratory discussion sessions and quizzes that evaluate the proceedings weekly laboratory exercises
	Assignments	1. Readings from required test, laboratory manual and supplemental sources. 2. Perform laboratory procedures as outlined in laboratory manual. 3. Completed laboratory worksheets that include observations, experimental results and critical analysis of data.	1. Readings from required test, laboratory manual and supplemental sources. 2. Perform laboratory procedures as outlined in laboratory manual. 3. Completed laboratory worksheets that include observations, experimental results and critical analysis of data.

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❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

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	Methods of Evaluation	1. Class activity - Discussions and oral question and answer sessions that test comprehension and require synthesis and application of course material. Graded according to a rubic. 2. Lab Activity - Practice and demonstration of techniques used in the student laboratory designed to demonstrate critical thinking skills and to problem solve as required in the assignments and experimental investigations. Practical exams given, graded on a scale. 3. Written Assignments - Laboratory worksheets designed to evaluate the student's performance understanding of the course material. Graded on points. Points are given based on a rubic for each assignment. 4. Comprehensive Final Examination - Written test and hands on demonstration of proper laboratory techniques requiring the student to demonstrate their ability to summarize, integrate and critically analyze concepts examined throughout the course. 5. Problem Solving - Case studies and analyzing unknown samples evaluate the student's ability to apply critical thinking	**Methods of Evaluation** 1. Class activity - Discussions and oral question and answer sessions that test comprehension and require synthesis and application of course material. Graded according to a rubic. 2. Lab Activity - Practice and demonstration of techniques used in the student laboratory designed to demonstrate critical thinking skills and to problem solve as required in the assignments and experimental investigations. Practical exams given, graded on a scale. 3. Written Assignments - Laboratory worksheets designed to evaluate the student's performance understanding of the course material. Graded on points. Points are given based on a rubic for each assignment. 4. Comprehensive Final Examination - Written test and hands on demonstration of proper laboratory techniques requiring the student to demonstrate their ability to summarize, integrate and critically analyze concepts examined throughout the course. 5. Problem Solving - Case studies and analyzing unknown samples evaluate the student's ability to apply critical thinking

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		skills to a clinical situation. 6. Objective Test - Written test examination designed to demonstrate students understanding of the course material presented. 7. Quizzes - Quizzes designed to cover each laboratory session will measure the student's understanding of the course material on a routine basis and help identify any areas that may need extra attention. 8. Skill Demonstration - Laboratory practical exam demonstrating the student's ability to integrate the knowledge acquired in the course with the technical skills necessary for the MLT profession.	skills to a clinical situation. 6. Objective Test - Written test examination designed to demonstrate students understanding of the course material presented. 7. Quizzes - Quizzes designed to cover each laboratory session will measure the student's understanding of the course material on a routine basis and help identify any areas that may need extra attention. 8. Skill Demonstration - Laboratory practical exam demonstrating the student's ability to integrate the knowledge acquired in the course with the technical skills necessary for the MLT profession. 9. HTEC 80 and HTEC 80A are corequisites and must be taken concurrently. Students must successfully pass both courses; failure to pass either course will result in failure of the corequisite course.

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!	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • Laboratory classroom equipped with microscopes, automated hematology analyzer, chemistry and urinalysis analyzers, biological safety cabinet, and other clinical instrumentation and safety equipment; also includes reagents and other material needed for basic clinical tests • Books and other reading material is available for the students use to support and increase knowledge in the field of medical laboratory science	**Essential Student Materials:** • None **Essential College Facilities:** • Laboratory classroom equipped with microscopes, automated hematology analyzer, chemistry and urinalysis analyzers, biological safety cabinet, and other clinical instrumentation and safety equipment; also includes reagents and other material needed for basic clinical tests • Books and other reading material is available for the students use to support and increase knowledge in the field of medical laboratory science
!	**Examples of Primary Texts and References**	**Title** No value **Author** Keohane, Elaine."Rodak's Hematology: Clinical Principles and Applications", 6th Edition". Saunders. 2019 **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Rodak's Hematology: Clinical Principles and Applications 7th **Author** Elaine M. Keohane PhD MLS(ASCP)SHCM (Editor), & 3 more **Publisher** Elsevier **Date/Edition** 2025 **ISBN** 0323936504
	Suggested Reading List	**Reading List** Carr, Jacquelin and Bernadette F. Rodak. "Clinical Hematology Atlas, 5th Edition". Saunders, 2017. **May include, but are not limited to** No value	**Reading List** Carr, Jacquelin and Bernadette F. Rodak. "Clinical Hematology Atlas, 5th Edition". Saunders, 2017. **May include, but are not limited to** No value

Learning Outcomes

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	Course Objectives	• Practice safety and the use of Standard Precautions as they apply in the clinical hematology laboratory according to Occupational Safety and Health Administration (OSHA) mandates. • Demonstrate safe use and disposal of biohazardous materials. • Demonstrate proper technique in applying differential stains to blood smears. • Critique and practice hematocrit testing using anticoagulated blood samples, compare and contrast normal ranges for adult males and females, and infants. • Calculate three RBC indices and interpret the significance of their changes in the various anemias. • Demonstrate the use of an automated hematology analyzer including start-up, routine operation and maintenance. • Perform, review and critique quality control tests on an automated hematology analyzer. • Set up and read test results from an Erythrocyte Sedimentation Rate (ESR) test, compare and contrast normal ranges for adult males and females. • Set up, read, interpret test results and discuss the prevalence of sickle cell disease and sickle cell trait among the African and Mediterranean cultures. • Demonstrate proper use of the microscope including routine maintenance. • Compare and contrast cell counts performed on a heamcytometer with those from an automated heamatology instrument. Compare and contrast normal ranges for adult males and females as well as infants and adolescence (referring to Red Blood Cell Count, RBC). • Prepare peripheral blood smears and perform differential cell counts on normal and abnormal specimens. • Dilute methylene blue stain and prepare slides for and perform reticulocyte counts, compare and contrast normal values for adult males and females. • Prepare and stain both a thick and thin Giemsa blood film slide. • Perform Kleihauer-Betke test by preparing 3 smears each for controls and unknown.	• Practice safety and the use of Standard Precautions as they apply in the clinical hematology laboratory according to Occupational Safety and Health Administration (OSHA) mandates. • Demonstrate safe use and disposal of biohazardous materials. • Demonstrate proper technique in applying differential stains to blood smears. • Critique and practice hematocrit testing using anticoagulated blood samples, compare and contrast normal ranges for adult males and females, and infants. • Calculate three RBC indices and interpret the significance of their changes in the various anemias. • Demonstrate the use of an automated hematology analyzer including start-up, routine operation and maintenance. • Perform, review and critique quality control tests on an automated hematology analyzer. • Set up and read test results from an Erythrocyte Sedimentation Rate (ESR) test, compare and contrast normal ranges for adult males and females. • Set up, read, interpret test results and discuss the prevalence of sickle cell disease and sickle cell trait among the African and Mediterranean cultures. • Demonstrate proper use of the microscope including routine maintenance. • Compare and contrast cell counts performed on a heamcytometer with those from an automated heamatology instrument. Compare and contrast normal ranges for adult males and females as well as infants and adolescence (referring to Red Blood Cell Count, RBC). • Prepare peripheral blood smears and perform differential cell counts on normal and abnormal specimens. • Dilute methylene blue stain and prepare slides for and perform reticulocyte counts, compare and contrast normal values for adult males and females. • Prepare and stain both a thick and thin Giemsa blood film slide. • Perform Kleihauer-Betke test by preparing 3 smears each for controls and unknown.

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	CSLOs	**CSLOs** Practice proper application of OSHA standards as pertains to the clinical hematology laboratory. **Expected SLO Performance** 0.0	**CSLOs** Practice proper application of OSHA standards as pertains to the clinical hematology laboratory. **Expected SLO Performance** 0.0
		CSLOs Use proper technique and follow written laboratory procedures to perform Complete Blood Count (CBC) with differential and patelet estimate on a minimum of 2 normal blood samples. **Expected SLO Performance** 0.0	**CSLOs** Use proper technique and follow written laboratory procedures to perform Complete Blood Count (CBC) with differential and patelet estimate on a minimum of 2 normal blood samples. **Expected SLO Performance** 0.0
		CSLOs Identify abnormal CBC results and correlate to possible causes. **Expected SLO Performance** 0.0	**CSLOs** Identify abnormal CBC results and correlate to possible causes. **Expected SLO Performance** 0.0

Course Outline

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	Course Content	1. Practice safety and the use of Standard Precautions as they apply in the clinical hematology laboratory according to Occupational Safety and Health Administration (OSHA) mandates. 1. Demonstrate the basic aspects of infection control policies, by: 1. Using Standard Precautions when handling any laboratory specimen. 2. Using proper handwashing technique. 3. Choosing appropriate personal protective equipment for working in the clinical laboratory. 4. Selecting proper glove size to be used during laboratory sessions and demonstrating proper removal and disposal of soiled gloves. 2. Relate the importance of a safety program as defined in the Safety Manual (lab manual for this course) by supplying the correct answer to questions or by demonstration of appropriate actions related to prepared simulations. 3. Explain the pre and post exposure prophylactic measures for handling potentially occupational transmission of certain pathogens. 4. Select, prepare and use proper disinfectants to decontaminate the work area when a hazardous spill has occurred or when beginning or ending a laboratory session. 5. Explain the basic steps to first-aid. 6. Locate, describe and/or explain the following: 1. Evacuation routes 2. Biohazardous material 3. Blood Borne Pathogens 4. Standard Precautions 5. Aerosols 6. SDS (Safety Data Sheets) 2. Demonstrate safe use and disposal of biohazardous materials. 1. Describe how to properly segregate and dispose of various types of waste products	1. Practice safety and the use of Standard Precautions as they apply in the clinical hematology laboratory according to Occupational Safety and Health Administration (OSHA) mandates. 1. Demonstrate the basic aspects of infection control policies, by: 1. Using Standard Precautions when handling any laboratory specimen. 2. Using proper handwashing technique. 3. Choosing appropriate personal protective equipment for working in the clinical laboratory. 4. Selecting proper glove size to be used during laboratory sessions and demonstrating proper removal and disposal of soiled gloves. 2. Relate the importance of a safety program as defined in the Safety Manual (lab manual for this course) by supplying the correct answer to questions or by demonstration of appropriate actions related to prepared simulations. 3. Explain the pre and post exposure prophylactic measures for handling potentially occupational transmission of certain pathogens. 4. Select, prepare and use proper disinfectants to decontaminate the work area when a hazardous spill has occurred or when beginning or ending a laboratory session. 5. Explain the basic steps to first-aid. 6. Locate, describe and/or explain the following: 1. Evacuation routes 2. Biohazardous material 3. Blood Borne Pathogens 4. Standard Precautions 5. Aerosols 6. SDS (Safety Data Sheets) 2. Demonstrate safe use and disposal of biohazardous materials. 1. Describe how to properly segregate and dispose of various types of waste products

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		generated in the clinical laboratory, including: 1. Use of sharp containers for needles, lancets, glass and other sharps. 2. Use of biohazard disposal bags for specimens and other contaminated material disposal. 2. Demonstrate, via weekly performance, proper disposal of biological specimens, soiled gloves and sharps, as instructed by procedure or instructor. 3. Demonstrate proper technique in applying differential stains to blood smears. 1. Demonstrate proper technique for making peripheral blood smears by submitting 2 smears to the instructor. 2. Demonstrate proper technique for staining peripheral blood smears by successfully staining the above 2 smears using Wright's stain. 3. List the different types of stains used in the clinical hematology laboratory and explain their uses: 1. Wright's stain 2. Wright-Giemsa stain 3. Methylene Blue stain 4. Describe the staining characteristics of: (referring to the Wrights stain) 1. Red blood cells 2. White blood cells 3. Platelets 5. Identify the difference between staining characteristics of the formed elements in the blood. Then verify staining technique by reviewing slides for proper staining of cellular elements. (Referring to the Wrights stain), 1. Lymphocyte nuclei & cytoplasm 2. Monocyte nuclei & cytoplasm 3. Neutrophil nuclei, cytoplasm & granules 4. Eosinophil nuclei, cytoplasm & granules 5. Basophil nuclei, cytoplasm & granules 6. Describe the mechanism of action of the Wright's stain and the	generated in the clinical laboratory, including: 1. Use of sharp containers for needles, lancets, glass and other sharps. 2. Use of biohazard disposal bags for specimens and other contaminated material disposal. 2. Demonstrate, via weekly performance, proper disposal of biological specimens, soiled gloves and sharps, as instructed by procedure or instructor. 3. Demonstrate proper technique in applying differential stains to blood smears. 1. Demonstrate proper technique for making peripheral blood smears by submitting 2 smears to the instructor. 2. Demonstrate proper technique for staining peripheral blood smears by successfully staining the above 2 smears using Wright's stain. 3. List the different types of stains used in the clinical hematology laboratory and explain their uses: 1. Wright's stain 2. Wright-Giemsa stain 3. Methylene Blue stain 4. Describe the staining characteristics of: (referring to the Wrights stain) 1. Red blood cells 2. White blood cells 3. Platelets 5. Identify the difference between staining characteristics of the formed elements in the blood. Then verify staining technique by reviewing slides for proper staining of cellular elements. (Referring to the Wrights stain), 1. Lymphocyte nuclei & cytoplasm 2. Monocyte nuclei & cytoplasm 3. Neutrophil nuclei, cytoplasm & granules 4. Eosinophil nuclei, cytoplasm & granules 5. Basophil nuclei, cytoplasm & granules 6. Describe the mechanism of action of the Wright's stain and the

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		importance of pH in the staining process. 4. Critique and practice hematocrit testing using anticoagulated blood samples, compare and contrast normal ranges for adult males and females, and infants. 1. Perform two (2) hematocrits (spun) on anticoagulated blood samples and record results using proper procedure. 2. Identify the different layers obtained on a spun hematocrit and describe their clinical relevance. 1. Plasma 2. Buffy coat 3. Red Blood Cells 3. Compare and contrast normal ranges for adult males and females, and infants. 1. Adult males: 42-52% 2. Adult females: 37-47% 3. Newborn: 53-65% 4. Infants: 31-43% 4. Define and describe the quality control associated with spun hematocrits. 5. Categorize common causes of error in manual hematocrit techniques and recommend corrective action. 1. Improper sample collection 1. Incorrect anticoagulant - collect blood sample in tube containing EDTA as an anticoagulant 2. Clotted blood - redraw specimen assuring sample is well mixed after collection 3. Hemolyzed specimen - redraw specimen avoiding unnecessary trauma to the RBC's 4. Excess EDTA (inadequate blood for the fixed amount of EDTA in the blood collection tube - redraw specimen ensuring a proper "fill"	importance of pH in the staining process. 4. Critique and practice hematocrit testing using anticoagulated blood samples, compare and contrast normal ranges for adult males and females, and infants. 1. Perform two (2) hematocrits (spun) on anticoagulated blood samples and record results using proper procedure. 2. Identify the different layers obtained on a spun hematocrit and describe their clinical relevance. 1. Plasma 2. Buffy coat 3. Red Blood Cells 3. Compare and contrast normal ranges for adult males and females, and infants. 1. Adult males: 42-52% 2. Adult females: 37-47% 3. Newborn: 53-65% 4. Infants: 31-43% 4. Define and describe the quality control associated with spun hematocrits. 5. Categorize common causes of error in manual hematocrit techniques and recommend corrective action. 1. Improper sample collection 1. Incorrect anticoagulant - collect blood sample in tube containing EDTA as an anticoagulant 2. Clotted blood - redraw specimen assuring sample is well mixed after collection 3. Hemolyzed specimen - redraw specimen avoiding unnecessary trauma to the RBC's 4. Excess EDTA (inadequate blood for the fixed amount of EDTA in the blood collection tube - redraw specimen ensuring a proper "fill"

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		2. Improper sample processing 1. Insufficient centrifugation - follow manufacturer's instructions for the particular microhematocrit centrifuge being used. 2. Insufficient seal - blood sample will be lost during centrifugation if the microhematocrit tube is not sealed completely 5. Calculate three RBC indices and interpret the significance of their changes in the various anemias. 1. Define the three RBC indices and given values, demonstrate ability to calculate these indices. 1. Mean Corpuscular Volume (MCV) = [Hematocrit / RBC (in millions)] X 10 2. Mean Corpuscular Hemoglobin (MCH) = [Hemoglobin (g) / RBC (in millions)] X 10 3. Mean Corpuscular Hemoglobin Concentration (MCHC) = [Hemoglobin (g) / Hematocrit] X 10 2. Discuss the clinical significance of RBC indices, interpret results of the calculations and relate these results to physiological conditions. 3. Define anemia and aplastic anemia and correlate laboratory tests associated with anemia. 1. Anemia - a condition in which there is reduced oxygen carrying capacity of the blood and therefore a reduced amount of oxygen reaching the tissues and organs. 2. Aplastic anemia - failure of the bone marrow to produce blood cells 3. Laboratory tests include: CBC, reticulocyte count, peripheral blood smear, and bone marrow examination.	2. Improper sample processing 1. Insufficient centrifugation - follow manufacturer's instructions for the particular microhematocrit centrifuge being used. 2. Insufficient seal - blood sample will be lost during centrifugation if the microhematocrit tube is not sealed completely 5. Calculate three RBC indices and interpret the significance of their changes in the various anemias. 1. Define the three RBC indices and given values, demonstrate ability to calculate these indices. 1. Mean Corpuscular Volume (MCV) = [Hematocrit / RBC (in millions)] X 10 2. Mean Corpuscular Hemoglobin (MCH) = [Hemoglobin (g) / RBC (in millions)] X 10 3. Mean Corpuscular Hemoglobin Concentration (MCHC) = [Hemoglobin (g) / Hematocrit] X 10 2. Discuss the clinical significance of RBC indices, interpret results of the calculations and relate these results to physiological conditions. 3. Define anemia and aplastic anemia and correlate laboratory tests associated with anemia. 1. Anemia - a condition in which there is reduced oxygen carrying capacity of the blood and therefore a reduced amount of oxygen reaching the tissues and organs. 2. Aplastic anemia - failure of the bone marrow to produce blood cells 3. Laboratory tests include: CBC, reticulocyte count, peripheral blood smear, and bone marrow examination.

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		6. Demonstrate the use of an automated hematology analyzer including start-up, routine operation and maintenance. 1. Perform daily start-up of the automated hematology analyzer. 2. Perform and document daily maintenance on the automated hematology analyzer. 3. Perform and document weekly, monthly and as needed maintenance on automated hematology analyzer. 4. Analyze patient samples with 95% accuracy, on the automated hematology analyzer. 5. Confirm instrument scattergram results by performing a manual differential using the microscope. 7. Perform, review and critique quality control tests on an automated hematology analyzer. 1. Analyze controls. 2. Troubleshoot out of control results. 3. Document/store results appropriately. 8. Set up and read test results from an Erythrocyte Sedimentation Rate (ESR) test, compare and contrast normal ranges for adult males and females. 1. Set up and record results for 2 ESR's. 2. Categorize and describe the sample collection and technical factors that can affect the accuracy of the ESR and recommend corrective action.. 1. Improper sample collection 1. Use EDTA anticoagulated blood collection tube and obtain a proper "fill" 2. Hemolysis affects testing - obtain a blood sample without unnecessary trauma 3. Fibrin affects testing - ensure that immediately after collection blood specimen has been properly mixed 2. Technical Factors 1. Tube must remain exactly vertical	6. Demonstrate the use of an automated hematology analyzer including start-up, routine operation and maintenance. 1. Perform daily start-up of the automated hematology analyzer. 2. Perform and document daily maintenance on the automated hematology analyzer. 3. Perform and document weekly, monthly and as needed maintenance on automated hematology analyzer. 4. Analyze patient samples with 95% accuracy, on the automated hematology analyzer. 5. Confirm instrument scattergram results by performing a manual differential using the microscope. 7. Perform, review and critique quality control tests on an automated hematology analyzer. 1. Analyze controls. 2. Troubleshoot out of control results. 3. Document/store results appropriately. 8. Set up and read test results from an Erythrocyte Sedimentation Rate (ESR) test, compare and contrast normal ranges for adult males and females. 1. Set up and record results for 2 ESR's. 2. Categorize and describe the sample collection and technical factors that can affect the accuracy of the ESR and recommend corrective action.. 1. Improper sample collection 1. Use EDTA anticoagulated blood collection tube and obtain a proper "fill" 2. Hemolysis affects testing - obtain a blood sample without unnecessary trauma 3. Fibrin affects testing - ensure that immediately after collection blood specimen has been properly mixed 2. Technical Factors 1. Tube must remain exactly vertical

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		during the one-hour test time 2. Test must be read at exactly 60 minutes 3. The counter on which the rack is placed must be level and free of vibrations 4. Test should be conducted at room temperature 5. Tube should not be placed in a draft, and it should not be exposed to direct sunlight 3. Describe the QC procedures necessary for ESR's. 4. Identify the clinical factors that can increase or decrease an ESR. 1. Increased ESR 1. Bacterial infection 2. Acute pelvic inflammatory disease 3. Ruptured ectopic pregnancy 4. Myocardial infarction 5. Rheumatic fever and Rheumatoid arthritis 6. Pyogenic arthritis 7. Increased fibrinogen and immunoglobulin 8. Rouleaux formation 9. Heparin anticoagulant 10. Menstruation and pregnancy 11. Multiple myeloma 12. Anemia 2. Decreased ESR 1. Extreme increases in plasma viscosity 2. Sickle cell anemia 3. Spherocytes 4. Microcytes 5. Polycythemia 5. Compare and contrast the normal ranges of the ESR for adult males and females, includes infants and adolescences (referring to RBC count) 1. Adult men = 0-15 mm/hr 2. Adult women = 0-20 mm/hr 9. Set up, read, interpret test results and discuss the prevalence of sickle cell	during the one-hour test time 2. Test must be read at exactly 60 minutes 3. The counter on which the rack is placed must be level and free of vibrations 4. Test should be conducted at room temperature 5. Tube should not be placed in a draft, and it should not be exposed to direct sunlight 3. Describe the QC procedures necessary for ESR's. 4. Identify the clinical factors that can increase or decrease an ESR. 1. Increased ESR 1. Bacterial infection 2. Acute pelvic inflammatory disease 3. Ruptured ectopic pregnancy 4. Myocardial infarction 5. Rheumatic fever and Rheumatoid arthritis 6. Pyogenic arthritis 7. Increased fibrinogen and immunoglobulin 8. Rouleaux formation 9. Heparin anticoagulant 10. Menstruation and pregnancy 11. Multiple myeloma 12. Anemia 2. Decreased ESR 1. Extreme increases in plasma viscosity 2. Sickle cell anemia 3. Spherocytes 4. Microcytes 5. Polycythemia 5. Compare and contrast the normal ranges of the ESR for adult males and females, includes infants and adolescences (referring to RBC count) 1. Adult men = 0-15 mm/hr 2. Adult women = 0-20 mm/hr 9. Set up, read, interpret test results and discuss the prevalence of sickle cell

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		disease and sickle cell trait among the African and Mediterranean cultures. 1. Set up, incubate and interpret results of a sickle cell prep. 2. Explain the genetic abnormalities that make up sickle cell disease and sickle cell trait 1. HbSS vs. HbS 2. Discuss the prevalence of sickle cell disease and sickle cell trait among the African and Mediterranean cultures. 3. State limitations of the sickle cell prep test and recommend corrective action to correct or resolve. 1. Severe anemia can cause false negatives - if total hemoglobin is <8g/dL, double the sample volume to 100uL. 2. Patients with multiple myeloma, cryoglobulineamia and other dysglobulinemias may give false positive results. Wash patient red blood cells in physiologic saline to minimize these problems. 3. Elevated levels of Hemoglobin F can cause false negative results - Do not test infants less than 6 months of age. 4. Recent transfusion can cause false positive or false negative results - ensure patient has not been transfused recently. 5. Some rare hemoglobin variants such as Hemoglobin C Harlem or C Georgetown may give a positive reaction. 6. This test is a screening procedure only. All positive or questionable results should be further evaluated with hemoglobin electrophoresis. 10. Demonstrate proper use of the microscope including routine maintenance.	disease and sickle cell trait among the African and Mediterranean cultures. 1. Set up, incubate and interpret results of a sickle cell prep. 2. Explain the genetic abnormalities that make up sickle cell disease and sickle cell trait 1. HbSS vs. HbS 2. Discuss the prevalence of sickle cell disease and sickle cell trait among the African and Mediterranean cultures. 3. State limitations of the sickle cell prep test and recommend corrective action to correct or resolve. 1. Severe anemia can cause false negatives - if total hemoglobin is <8g/dL, double the sample volume to 100uL. 2. Patients with multiple myeloma, cryoglobulineamia and other dysglobulinemias may give false positive results. Wash patient red blood cells in physiologic saline to minimize these problems. 3. Elevated levels of Hemoglobin F can cause false negative results - Do not test infants less than 6 months of age. 4. Recent transfusion can cause false positive or false negative results - ensure patient has not been transfused recently. 5. Some rare hemoglobin variants such as Hemoglobin C Harlem or C Georgetown may give a positive reaction. 6. This test is a screening procedure only. All positive or questionable results should be further evaluated with hemoglobin electrophoresis. 10. Demonstrate proper use of the microscope including routine maintenance.

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		1. Identify and explain the various support systems of the microscope 1. Frame 2. Stage 3. Light source 4. Condenser 5. Diaphragm 6. Body tube 7. Adjustment knobs 2. Define and identify the optical system 1. Eyepiece (monocular or binocular) 2. Objective lens 3. Low power and high power 4. Oil immersion lens 3. Focus on an object under low, high dry and oil immersion lens. 4. Clean the microscope properly after each use. 5. Rotate the objective properly to ensure it does not contaminate the "dry" lens. 6. Increase and/or decrease the light intensity as needed. 7. Identify points, which correlate with the proper care of a microscope. 11. Compare and contrast cell counts performed on a heamcytometer with those from an automated heamatology instrument. Compare and contrast normal ranges for adult males and females as well as infants and adolescence (referring to Red Blood Cell Count, RBC). 1. Fill an unopette from an EDTA tube or capillary puncture using correct technique per your laboratory procedure. 2. Charge a hemacytometer. 3. Focus on the grid of the microscope. 4. List the Hemacytometer Counting "Rules" 1. When counting cells on a grid, cells lying on the top and left borders ARE counted. 2. Cells on the right and bottom borders are NOT counted. 5. Locate the routine "red cell counting area", "white cell	1. Identify and explain the various support systems of the microscope 1. Frame 2. Stage 3. Light source 4. Condenser 5. Diaphragm 6. Body tube 7. Adjustment knobs 2. Define and identify the optical system 1. Eyepiece (monocular or binocular) 2. Objective lens 3. Low power and high power 4. Oil immersion lens 3. Focus on an object under low, high dry and oil immersion lens. 4. Clean the microscope properly after each use. 5. Rotate the objective properly to ensure it does not contaminate the "dry" lens. 6. Increase and/or decrease the light intensity as needed. 7. Identify points, which correlate with the proper care of a microscope. 11. Compare and contrast cell counts performed on a heamcytometer with those from an automated heamatology instrument. Compare and contrast normal ranges for adult males and females as well as infants and adolescence (referring to Red Blood Cell Count, RBC). 1. Fill an unopette from an EDTA tube or capillary puncture using correct technique per your laboratory procedure. 2. Charge a hemacytometer. 3. Focus on the grid of the microscope. 4. List the Hemacytometer Counting "Rules" 1. When counting cells on a grid, cells lying on the top and left borders ARE counted. 2. Cells on the right and bottom borders are NOT counted. 5. Locate the routine "red cell counting area", "white cell

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		counting area" and "platelet counting area" of the grid. 6. Complete with 95% accuracy, mathematical problems given the depth, area counted and dilution used in a manual count. 7. Perform 3 counts from EACH cell type using parameters set for accuracy. 8. List errors inherent in the performance of manual counts. 1. Small sample size 2. Nature of the sample - must be free of clots 3. Faulty laboratory equipment 4. Inherent error of cell distribution in the counting chamber 5. Compare and contrast procedure of manual count to an automated platelet count 6. Understand the differences between capillary and automated platelet counts 7. Describe the clinical significance of decreased and increased cell counts. 8. Compare platelet counts to different disorders associated with platelet dysfunction. 9. Explain how to correct for "in vitro" platelet aggregation. 10. Discuss accuracy vs. precision 9. Compare and contrast your manual counts with those from the automated hematology analyzer. 10. Compare and contrast normal ranges for adult males and females as well as infants and adolescence (referring to RBC count). 1. Adult male: 4.7-6.1 X 10 /uL 2. Adult female: 4.2-5.4 X 10 /uL 12. Prepare peripheral blood smears and perform differential cell counts on normal and abnormal specimens. 1. Perform 5 manual differentials including RBC morphology and	counting area" and "platelet counting area" of the grid. 6. Complete with 95% accuracy, mathematical problems given the depth, area counted and dilution used in a manual count. 7. Perform 3 counts from EACH cell type using parameters set for accuracy. 8. List errors inherent in the performance of manual counts. 1. Small sample size 2. Nature of the sample - must be free of clots 3. Faulty laboratory equipment 4. Inherent error of cell distribution in the counting chamber 5. Compare and contrast procedure of manual count to an automated platelet count 6. Understand the differences between capillary and automated platelet counts 7. Describe the clinical significance of decreased and increased cell counts. 8. Compare platelet counts to different disorders associated with platelet dysfunction. 9. Explain how to correct for "in vitro" platelet aggregation. 10. Discuss accuracy vs. precision 9. Compare and contrast your manual counts with those from the automated hematology analyzer. 10. Compare and contrast normal ranges for adult males and females as well as infants and adolescence (referring to RBC count). 1. Adult male: 4.7-6.1 X 10 /uL 2. Adult female: 4.2-5.4 X 10 /uL 12. Prepare peripheral blood smears and perform differential cell counts on normal and abnormal specimens. 1. Perform 5 manual differentials including RBC morphology and

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		platelet estimate. 1. Identify each cell type within the granulocytic and agranulocytic cell line. 2. List and detail the morphologic characteristics in each stage of normal granulocyte development, as seen on the peripheral smear. 3. Name the types of inclusions seen in white blood cells and red blood cells, state their composition and staining characteristics. 4. Identify cells that are "not normal" as seen on the peripheral smear. 5. Estimate platelet counts and correlate them with automated counts. 6. Compare and contrast the different cell line maturation schemes of normal cells seen on a peripheral smear. 7. Identify plasma cells and atypical lymphocytes from slides and understand their significance in peripheral smears. 8. Compare and contrast the variations seen in the differential depending upon where the differential is performed on the smear (what part of the smear) 1. Neutophilia 2. Eosinophilia 3. Infections mononucleosis 4. Leukemia 5. Thrombocytosis 6. Throbocytopenia 7. Neutropenia 8. Myelodysplastic syndromes 9. Correlate RBC morphology with RBC indices. 2. Identify key morphological factors, which aid in the cell identification and contrast the following factors to the specific identification of a specific cell. 1. Nucleus to cytoplasm ration	platelet estimate. 1. Identify each cell type within the granulocytic and agranulocytic cell line. 2. List and detail the morphologic characteristics in each stage of normal granulocyte development, as seen on the peripheral smear. 3. Name the types of inclusions seen in white blood cells and red blood cells, state their composition and staining characteristics. 4. Identify cells that are "not normal" as seen on the peripheral smear. 5. Estimate platelet counts and correlate them with automated counts. 6. Compare and contrast the different cell line maturation schemes of normal cells seen on a peripheral smear. 7. Identify plasma cells and atypical lymphocytes from slides and understand their significance in peripheral smears. 8. Compare and contrast the variations seen in the differential depending upon where the differential is performed on the smear (what part of the smear) 1. Neutophilia 2. Eosinophilia 3. Infections mononucleosis 4. Leukemia 5. Thrombocytosis 6. Throbocytopenia 7. Neutropenia 8. Myelodysplastic syndromes 9. Correlate RBC morphology with RBC indices. 2. Identify key morphological factors, which aid in the cell identification and contrast the following factors to the specific identification of a specific cell. 1. Nucleus to cytoplasm ration

Changed	Field	Current Version	Proposed Version
		2. Chromatin pattern of nucleus 3. Presence/absence of granules 4. Shape and size of nucleus 5. Presence/absence of vacuoles 6. Density of color 13. Dilute methylene blue stain and prepare slides for and perform reticulocyte counts, compare and contrast normal values for adult males and females. 1. Describe the maturation of the reticulocyte. 2. Describe how the reticulocyte count can be used in the diagnosis of anemias. 3. Prepare 2 peripheral blood smears. Use Methylene blue stain; properly stain 2 slides for manual reticulocyte counts. 4. Calculate absolute reticulocyte count and reticulocyte production index from reticulocyte results, hematocrit and RBC count. 5. Compare and contrast manual reticulocyte count with that from an automated hematology analyzer. 6. Compare and contrast normal ranges for adult males and females 1. Adult males: 1.1-2.1% 2. Adult females: 0.9-1.9% 14. Prepare and stain both a thick and thin Giemsa blood film slide. 1. Scan and examine for microfilariae and blood parasites. 2. Scan and examine prepared Giemsa blood films from the laboratory library for microfilariae and blood parasites. 15. Perform Kleihauer-Betke test by preparing 3 smears each for controls and unknown. 1. Stain Kleihauer-Betke slides according to proper procedure. 2. Count the appropriate number of fields and calculate % fetal cells with 80% accuracy.	2. Chromatin pattern of nucleus 3. Presence/absence of granules 4. Shape and size of nucleus 5. Presence/absence of vacuoles 6. Density of color 13. Dilute methylene blue stain and prepare slides for and perform reticulocyte counts, compare and contrast normal values for adult males and females. 1. Describe the maturation of the reticulocyte. 2. Describe how the reticulocyte count can be used in the diagnosis of anemias. 3. Prepare 2 peripheral blood smears. Use Methylene blue stain; properly stain 2 slides for manual reticulocyte counts. 4. Calculate absolute reticulocyte count and reticulocyte production index from reticulocyte results, hematocrit and RBC count. 5. Compare and contrast manual reticulocyte count with that from an automated hematology analyzer. 6. Compare and contrast normal ranges for adult males and females 1. Adult males: 1.1-2.1% 2. Adult females: 0.9-1.9% 14. Prepare and stain both a thick and thin Giemsa blood film slide. 1. Scan and examine for microfilariae and blood parasites. 2. Scan and examine prepared Giemsa blood films from the laboratory library for microfilariae and blood parasites. 15. Perform Kleihauer-Betke test by preparing 3 smears each for controls and unknown. 1. Stain Kleihauer-Betke slides according to proper procedure. 2. Count the appropriate number of fields and calculate % fetal cells with 80% accuracy.
	Lab Component in this Course	No	No

Changed	Field	Current Version	Proposed Version
	Lab Outline	No value	No value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	HTEC D080A	HTEC D080A
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
!	**General Course Statement(s) - Other:**	No Value	HTEC D080. and HTEC D080A are corequisites and must be taken concurrently. Students must successfully pass both courses; failure in either will result in failure of the corequisite course.

Curriculum Office

Changed	Questions	Current Version	Proposed Version
!	**Banner Start Term (202122)**	202122	No Value
!	**Banner Division**	2BH	No Value
!	**Catalog Term (21-22)**	21-22	No Value
!	**5 Year Revision Year (2021)**	2020	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Effective Quarter**	Fall	No Value
❗	**Effective Year (2021)**	2020	No Value
	Sort ID (00 < 10; 0 < 100)	HTEC 080	HTEC 080
	Course Status	Non-substantial	Non-substantial
❗	**Course Status Code**	A	No Value
❗	**Banner Department**	HTEC	No Value
❗	**Course Level**	DU	No Value
❗	**College Code**	DA	No Value
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
❗	**CTE Status**	Yes	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
❗	**Emergency Approval**	No	No Value
❗	**Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)**	N	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)**	N	No Value
❗	**Hours Statement (Three hours lecture, three hours laboratory (72 hours total per quarter).)**	Four and one-half hours laboratory (54 hours total per quarter).	No Value
❗	**Noncredit Enhanced Funding Indicator**	N	No Value
❗	**In Service Indicator**	N	No Value
❗	**Sports/Physical Education Course Indicator**	N	No Value
❗	**COA Code**	C	No Value
❗	**Fund Code**	114000	No Value
❗	**Organization Code**	237010	No Value
❗	**Account Code**	1320	No Value
❗	**Program Code**	120500	No Value
❗	**Percent**	100	No Value
	Curriculum Office Notes	No Value	No Value
❗	**Print/No Print to Catalog**	Yes	No Value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			1/6/2026	Basic Course Information	Course Description	Suggested	Consider rephrasing some aspects of the course description to include the student. For example: "Correlating test results with disease states will be accomplished. --> Through learning these methods, students will learn how to correlate test results with disease states." Also consider defining all acronyms (for example ESR).	Changes have been made.
			1/6/2026	Basic Course Information	DEI Statement	Suggested	Thanks for filling out the DEI statement! This course is doing a lot with DEI/Equity -- consider adding more here to highlight additional aspects of the course (for example, the course incorporates diverse means of engagement, action, and expression in keeping with Universal Design for Learning).	Changes have been made.

Changed	Questions	Current Version	Proposed Version				
			1/6/2026 Specifications	Examples of Primary Texts and References	Required	Thanks for providing these examples of primary texts and references. Are there OER options, ways for students to obtain these materials at low cost, or to rent them for less money than it costs to buy them? Title 5 requirements and recommendations advocate for OER and/or other cost conscious and accessible options. If there are no appropriate representative OER, ZTC, or otherwise cost-conscious options, please let me know in the Initiator Response box. This will satisfy the "required" element of this edit. Also, are the images included in the example primary text/reference accessible completely for e-readers?	At this time these are no representative OER options,. We will continue to explore opportunities
			1/6/2026 Specifications	**Assignments**	Suggested	Thanks for listening these assignments! Do students have any choice in how they complete these assignments/choose subject matter, and are there options for revision? If so, please include this in the assignment description. If not possible/appropriate, please disregard.	Not possible.

Changed	Questions	Current Version	Proposed Version					
			1/6/2026	Specifications	Methods of evaluation	Suggested	If it is possible to provide students with model assignments to show what success looks like, please consider adding this where appropriate. If not possible/appropriate, please disregard (not required!).	Not Possible.
			1/6/2026	Outline	**Course Outline**	Suggested	Consider adding discussion of inequities, racism, or other barriers to inclusion specific to the course subject. If not possible/appropriate, please disregard - this is not a required edit!	Not Possible.
❗	**Stage 4: Articulation Officer**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			03/07/26	Basic Course Information	Honors/Non-Honors Course	Required	It was indicated that this course is a part of an honors/non-honors pairing, but I do not see a HTEC 80H in the current curriculum or in the queue. If you do not have an honors version of the course, please change that to "no". If you have an HTEC 80H course that is new this year, please ignore this message	Completed.
	Stage 5: De Anza General Education	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			3/12/26	Basic Course Information	Attachments	Required	Complete and Upload a Matrix G for your HTEC 80A corequisite The material in the left-hand column must come from the objectives for the course. These are the top level statements of the outline only. (Alternately, you can find them on the Learning Outcomes tab in eLumen.)	Completed and uploaded in Document Library
			3/17/26	Basic Course Information	Attachments	Required		Completed
!	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/24/26	Basic Course Information	Proposed Details - Attachments	Required	Please complete and upload your Hybrid Course Delivery Request form as a pdf file.	This is a mandatory face-to-face class.
			4/27/26	Basic Course Information	Mode of Delivery	Required	If it is mandatory face to face, then remove Hybrid from the mode of delivery.	Updated and corrected. Completed
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HTECD080.

Changed	Field	Current Version
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Aug 31, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000190991

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/10/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
More Options	Repeatability Statement
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Curriculum Office	Banner Start Term (202122)
Curriculum Office	Banner Division
Curriculum Office	Catalog Term (21-22)
Curriculum Office	5 Year Revision Year (2021)
Curriculum Office	Effective Quarter
Curriculum Office	Effective Year (2021)
Curriculum Office	Course Status Code
Curriculum Office	Banner Department
Curriculum Office	Course Level
Curriculum Office	College Code
Curriculum Office	CTE Status
Curriculum Office	Emergency Approval

Section	Changed field
Curriculum Office	Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)
Curriculum Office	Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)
Curriculum Office	Hours Statement (Three hours lecture, three hours laboratory (72 hours total per quarter).)
Curriculum Office	Noncredit Enhanced Funding Indicator
Curriculum Office	In Service Indicator
Curriculum Office	Sports/Physical Education Course Indicator
Curriculum Office	COA Code
Curriculum Office	Fund Code
Curriculum Office	Organization Code
Curriculum Office	Account Code
Curriculum Office	Program Code
Curriculum Office	Percent
Curriculum Office	Print/No Print to Catalog
Comments	Stage 3: DEI
Comments	Stage 6: Content Review Matrix Liaison
Comments	Stage 7: Dean of Online Learning
CTE Course	Is this a CTE (Career Technical Education) course?
Honors/Non-honors Course	Is this an honors/non-honors course?
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
Cross-listed Course	Is this a cross-listed course?
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.
UC Transferable and/or Lower-Division Major Requirement	Will the course fulfill a UC/CSU lower-division major requirement?
UC Transferable and/or Lower-Division Major Requirement	Will the course be UC transferable?

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• eLumenData, eLumenData	• Alex Febo
	Course ID (CB01A and CB01B)	HTECD080A	HTECD080A
	Course Control Number	CCC000011271	CCC000011271
	Course Title (CB02)	Clinical Hematology Lecture	Clinical Hematology Lecture
	Short Course Title	CLINICAL HEMATOLOGY LECTURE	CLINICAL HEMATOLOGY LECTURE
	TOP Code (CB03)	1205.00	1205.00 Medical Laboratory Technology
	CIP Code	Clinical/Medical Laboratory Technician	51.1004 Clinical/Medical Laboratory Technician
	Department	HTEC - Health Technologies	HTEC - Health Technologies
❗	**Effective Term**	Fall 2021	Fall ~~2021~~ 2027
	SAM Priority Code (CB09)	C - Clearly Occupational	C - Clearly Occupational
❗	**Course Description**	This course presents the origin of the various types of blood cells with an emphasis on the red and white blood cells. Human hematological disorders and classifications based on clinical laboratory findings will be covered and case studies will be presented. This course must be successfully completed in order to qualify for the clinical externship and take the exam.	The Hematology online course will concentrate on the study of blood cells in both normal and abnormal conditions. Students will learn the theoretical foundations and practical applications of hematology procedures, including quality control and quality assurance, safety protocols, manual and automated methods, blood cell maturation sequences, and the identification of normal and abnormal morphology in relation to associated diseases. This course will introduce the study and performance of clinical laboratory tests for the enumeration and identification of blood's cellular elements, primarily red blood cells, white blood cells, and platelets. In addition, it will highlight the clinical importance of identifying and reporting blood cell abnormalities to assist physicians in diagnosing hematological diseases.
	Course Type (CB27)	No value	No value

Changed	Field	Current Version	Proposed Version
❗	**Mode of Delivery**	• NA	• Online

Faculty Requirements

Changed	Field	Current Version	Proposed Version
❗	**Discipline 1**	No value	• Health Care Ancillaries (Medical assisting, hospice worker, home care aide, certified nurse aide, health aide, ward clerk, central service technology, childbirth educator, primary care associate, massage therapy)
	Discipline 2	No value	No value
	Discipline 3	No value	No value
❗	**FSA**	No value	• FHDA FSA - HEALTH CARE SERVICES

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course is CSU transferable and part of a CTE program. It introduces students to the theory of clinical hematology. This is a course that was developed based on the National Accrediting Agency of Clinical Laboratory Sciences and California State Department of Public Health accreditation standards required for Medical Laboratory Technicians training programs. This course meets part of the requirement for the Certificate of Achievement-Advanced.	This course is CSU transferable and part of a CTE program. It introduces students to the theory of clinical hematology. This is a course that was developed based on the National Accrediting Agency of Clinical Laboratory Sciences and California State Department of Public Health accreditation standards required for Medical Laboratory Technicians training programs. This course meets part of the requirement for the Certificate of Achievement-Advanced.

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Course ID	No value	

Changed	Field	Current Version	Proposed Version
	Does the course have a Foothill equivalent?	No	No
	Foothill Faculty Consultation Name	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a CTE (Career Technical Education) course?**	No value	Yes

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
❗	**Is this an honors/non-honors course?**	No value	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No value	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a cross-listed course?**	No value	No

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline
	Please summarize the ways in which your course includes DEI.	No value	DEI concepts in the HTEC 80A hematology Lecture course are integrated by teaching students to recognize how hematologic values and disease presentations can vary across diverse populations, including differences related to age, sex, ethnicity, genetics, and socioeconomic factors. The course also emphasizes culturally responsive communication, equitable laboratory practices, and awareness of healthcare disparities to ensure accurate testing, unbiased interpretation of results, and respectful patient-centered care.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
!	**Repeatability Statement**	No value	HTEC 80 and HTEC 80A are corequisites and must be taken concurrently. Students must successfully pass both courses; failure to pass either course will result in failure of the corequisite course.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
!	**Will the course fulfill a UC/CSU lower-division major requirement?**	No value	No

Changed	Field	Current Version	Proposed Version
	If yes, identify the UC/CSU campus, course and major.	No value	
!	**Will the course be UC transferable?**	No value	No
	If yes, identify the lower-division UC course and campus.	No value	

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)	**Associated Program** Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)
		Associated Program Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)	**Associated Program** Clinical Laboratory Assistant **Award Type** Certificate of Achievement (COA)
		Associated Program Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Medical Laboratory Technology **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Medical Laboratory Technology **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to CSU only	Transferable to CSU only

Changed	Field	Current Version	Proposed Version
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	No value	No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4.5	4.5
	Lecture Hours - Out of Class	9	9
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	162	162
	Lecture Hours - Course In-Class (Contact) per Term	54	54

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course Out-of-Class per Term	108	108
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	54	54
	Total - Course Out-of-Class Hours	108	108
	Total Credit Units - Minimum Credit Units	4.5	4.5
	Total Credit Units - Maximum Credit Units	4.5	4.5

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	162	162
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4.5	4.5
	Minimum Credit Units	4.5	4.5
	Maximum Credit Units	4.5	4.5

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Lecture and visual aids Discussion of assigned reading Quiz and examination review performed in class Discussion and problem solving performed in class Collaborative projects	**Methods of Instruction** Methods of Instruction **Methods of Instruction** Lecture and visual aids Discussion of assigned reading Quiz and examination review performed in class Discussion and problem solving performed in class Collaborative projects
	Assignments	1. Readings from required text and supplemental sources. 2. Collaborative learning exercises such as analysis of case studies, completion of investigative activities and other exercises designed to reinforce course content and allow for the application of subject matter.	1. Readings from required text and supplemental sources. 2. Collaborative learning exercises such as analysis of case studies, completion of investigative activities and other exercises designed to reinforce course content and allow for the application of subject matter.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Class activity - Discussions and oral question and answer sessions that test comprehension and require synthesis and application of course material. 2. Written Assignments - Worksheets (a paper listing questions or tasks for students in which they can record results of the clinical tests) are designed to evaluate the student's performance and understanding of the course material. A rubric is used to determine a total number of "points" for the given assignment. (The number value of the assignment.) The number received by the student is then calculated as percent out of the total number. 3. Objective test - Written test examination designed to demonstrate student's comprehension of the theory of clinical hematology including identification of normal and abnormal cells and their correlation with disease. 4. Quizzes - Quizzes will measure the student's comprehension of the basic core concepts in	**Methods of Evaluation** 1. Class activity - Discussions and oral question and answer sessions that test comprehension and require synthesis and application of course material. 2. Written Assignments - Worksheets (a paper listing questions or tasks for students in which they can record results of the clinical tests) are designed to evaluate the student's performance and understanding of the course material. A rubric is used to determine a total number of "points" for the given assignment. (The number value of the assignment.) The number received by the student is then calculated as percent out of the total number. 3. Objective test - Written test examination designed to demonstrate student's comprehension of the theory of clinical hematology including identification of normal and abnormal cells and their correlation with disease. 4. Quizzes - Quizzes will measure the student's comprehension of the basic core concepts in

Changed	Field	Current Version	Proposed Version
		hematology for both normal and disease states on a routine basis. 5. Comprehensive final examination - Written test requiring the student to demonstrate their ability to summarize, integrate and critically analyze basic hematological concepts as they relate to quality control, normal cells and disease states. 6. Collaborative project will be a group presentation evaluated by rubric on preparation, delivery, and content. 7. Problem solving - Case studies evaluate student's ability to apply critical thinhking skills to a clinical situation.	hematology for both normal and disease states on a routine basis. 5. Comprehensive final examination - Written test requiring the student to demonstrate their ability to summarize, integrate and critically analyze basic hematological concepts as they relate to quality control, normal cells and disease states. 6. Collaborative project will be a group presentation evaluated by rubric on preparation, delivery, and content. 7. Problem solving - Case studies evaluate student's ability to apply critical thinhking skills to a clinical situation.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title**: No value **Author**: Keohane, Elaine."Rodak's Hematology: Clinical Principles and Applications", 6th Edition". Saunders. 2019. **Publisher**: No value **Date/Edition**: No value **ISBN**: No value	**Title**: Rodak's Hematology, 7th Edition : Clinical Principles and Applications **Author**: Editors : Elaine M. Keohane & Michelle Montgomery Preston & Kamran M. Mirza & Jeanine M. Walenga **Publisher**: Elsevier **Date/Edition**: July 23, 2024 **ISBN**: 9780323936507
!	**Suggested Reading List**	**Reading List**: Carr, Jacqueline and Bernadette Rodak. "Clinical Hematology Atlas, 5th Edition", St. Louis, MO: Saunders, 2017. **May include, but are not limited to**: No value	**Reading List**: Reading List: "Clinical Hematology Atlas, 6th Edition", by Jacqueline H. Carr, MS, MLS. Elsevier, October 26, 2021. **May include, but are not limited to**: No value

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Explore the study of hematology, its basic concepts and morphologies. • Analyze the process of hematopoiesis in the human fetus, newborn and adult. • Evaluate red blood cell (RBC) metabolism as it relates to the RBC membrane, hemoglobin structure and function, and RBC metabolic pathways. • Compare and contrast erythrocyte maturation in its various stages of normal and abnormal development. • Distinguish between the various anemias, correlate red blood cell morphology, and laboratory test values for each type. • Compare and contrast leukocyte maturation in its various stages of normal and abnormal development including distinguishing maturation and cell features of the granulocytic, monocytic-macrophage and the lymphocytic cell lines. • Examine specific changes in leukocyte morphology, number and function in relation to diagnosis of disease. • Distinguish between the various types of leukemia classifications, correlate cell morphology and laboratory test values for each type. • Compare and contrast various types of lymphomas, myeloproliferative disorders and lipid storage diseases and correlate cell morphology and laboratory test values for each type. • Summarize quality control and quality assurance as it applies to the hematology department of the clinical laboratory.	• Explore the study of hematology, its basic concepts and morphologies. • Analyze the process of hematopoiesis in the human fetus, newborn and adult. • Evaluate red blood cell (RBC) metabolism as it relates to the RBC membrane, hemoglobin structure and function, and RBC metabolic pathways. • Compare and contrast erythrocyte maturation in its various stages of normal and abnormal development. • Distinguish between the various anemias, correlate red blood cell morphology, and laboratory test values for each type. • Compare and contrast leukocyte maturation in its various stages of normal and abnormal development including distinguishing maturation and cell features of the granulocytic, monocytic-macrophage and the lymphocytic cell lines. • Examine specific changes in leukocyte morphology, number and function in relation to diagnosis of disease. • Distinguish between the various types of leukemia classifications, correlate cell morphology and laboratory test values for each type. • Compare and contrast various types of lymphomas, myeloproliferative disorders and lipid storage diseases and correlate cell morphology and laboratory test values for each type. • Summarize quality control and quality assurance as it applies to the hematology department of the clinical laboratory.
	CSLOs	**CSLOs** Identify the hematological disorder displayed by the patient given patient history information and laboratory results. **Expected SLO Performance** 0.0	**CSLOs** Identify the hematological disorder displayed by the patient given patient history information and laboratory results. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
	Course Content	1. Explore the study of hematology, its basic concepts and morphologies. 1. Summarize the role of blood as a transportation system. 2. Name the three cell types of formed elements of the blood and describe the function of each. 3. Compare and contrast the staining characteristics of blood cell elements. 2. Analyze the process of hematopoiesis in the human fetus, newborn and adult. 1. Identify organs responsible for primary hematopoiesis. 2. Identify organs responsible for secondary hematopoiesis. 3. Evaluate red blood cell (RBC) metabolism as it relates to the RBC membrane, hemoglobin structure and function, and RBC metabolic pathways. 1. Examine the structure and function of the red cell including the red cell membrane and its components. 2. Select the important pathways for red cell metabolism and discuss how these relate to red cell function. 3. Analyze hemoglobin structure and function as it relates to hemoglobin synthesis. 1. Define hemoglobinopathy. 2. Compare the synthesis and concentration of abnormal hemoglobins in homozygous and heterozygous conditions. 3. Compare and contrast the pathophysiology of hemoglobin variants in terms of altered solubility, function and stability. 4. Contrast clinical findings in persons who are homozygous and heterozygous for hemoglobins S, C, E and D. 5. Evaluate and interpret mobility patterns obtained on cellulose acetate and citrate agar gel hemoglobin	1. Explore the study of hematology, its basic concepts and morphologies. 1. Summarize the role of blood as a transportation system. 2. Name the three cell types of formed elements of the blood and describe the function of each. 3. Compare and contrast the staining characteristics of blood cell elements. 2. Analyze the process of hematopoiesis in the human fetus, newborn and adult. 1. Identify organs responsible for primary hematopoiesis. 2. Identify organs responsible for secondary hematopoiesis. 3. Evaluate red blood cell (RBC) metabolism as it relates to the RBC membrane, hemoglobin structure and function, and RBC metabolic pathways. 1. Examine the structure and function of the red cell including the red cell membrane and its components. 2. Select the important pathways for red cell metabolism and discuss how these relate to red cell function. 3. Analyze hemoglobin structure and function as it relates to hemoglobin synthesis. 1. Define hemoglobinopathy. 2. Compare the synthesis and concentration of abnormal hemoglobins in homozygous and heterozygous conditions. 3. Compare and contrast the pathophysiology of hemoglobin variants in terms of altered solubility, function and stability. 4. Contrast clinical findings in persons who are homozygous and heterozygous for hemoglobins S, C, E and D. 5. Evaluate and interpret mobility patterns obtained on cellulose acetate and citrate agar gel hemoglobin

Changed	Field	Current Version	Proposed Version
		electrophoresis when structurally abnormal hemoglobins are present. 6. Interpret and evaluate laboratory testing results and medical history from a hemoglobinopathy case study suggesting a possible diagnosis. 7. Define thalassemia. 1. List the five genetic defects found in thalassemias. 2. Correlate the outcomes in hemoglobin synthesis resulting from the five genetic defects in thalassemia. 8. Discuss the advanced pathophysiology, describe treatment and prognosis for alpha and beta thalassemia. 4. Compare and contrast erythrocyte maturation in its various stages of normal and abnormal development. 1. Diagram proper cell maturation sequence of the erythroid series. 2. Evaluate the importance of red blood cell indices in the diagnosis of hematological disorders. 3. Design a chart illustrating morphologic alterations in erythrocyte color, size (anisocytosis), shape (poikilocytosis), inclusions, and common artifacts and abnormal distribution patterns. 4. Create a table summarizing abnormal red cell morphologies and possible disease states. 5. Categorize red cell dyscraisas other than the anemias. 5. Distinguish between the various anemias, correlate red blood cell morphology, and laboratory test values for each type. 1. Categorize anemias according to morphologic classification, given CBC laboratory testing results. 2. Summarize the causes, appearance of cells in the	electrophoresis when structurally abnormal hemoglobins are present. 6. Interpret and evaluate laboratory testing results and medical history from a hemoglobinopathy case study suggesting a possible diagnosis. 7. Define thalassemia. 1. List the five genetic defects found in thalassemias. 2. Correlate the outcomes in hemoglobin synthesis resulting from the five genetic defects in thalassemia. 8. Discuss the advanced pathophysiology, describe treatment and prognosis for alpha and beta thalassemia. 4. Compare and contrast erythrocyte maturation in its various stages of normal and abnormal development. 1. Diagram proper cell maturation sequence of the erythroid series. 2. Evaluate the importance of red blood cell indices in the diagnosis of hematological disorders. 3. Design a chart illustrating morphologic alterations in erythrocyte color, size (anisocytosis), shape (poikilocytosis), inclusions, and common artifacts and abnormal distribution patterns. 4. Create a table summarizing abnormal red cell morphologies and possible disease states. 5. Categorize red cell dyscraisas other than the anemias. 5. Distinguish between the various anemias, correlate red blood cell morphology, and laboratory test values for each type. 1. Categorize anemias according to morphologic classification, given CBC laboratory testing results. 2. Summarize the causes, appearance of cells in the

Changed	Field	Current Version	Proposed Version
		peripheral blood smear, and correlated red blood cell indices in microcytic hypochromic anemias. 1. Compare and contrast iron stores, hemoglobin, serum iron, TIBC, saturation, serum ferritin, and RBC morphology in iron deficiency anemia. 2. Contrast the basic defects in iron deficiency anemia, sideroblastic anemia, and anemia of chronic disease. 3. Correlate the following laboratory features with iron deficiency anemia: erythrocyte protoporphyrin studies, iron studies, bone marrow presentation. 4. Select laboratory tests and discuss test results that differentiate iron deficiency anemia, anemia of chronic disease and sideroblastic anemia. 3. Summarize the causes, appearance of cells in the peripheral blood smear, and correlated red blood cell indices in macrocytic anemias. 1. Differentiate between nonmegaloblastic and megaloblastic anemias. 2. Summarize the process of vitamin B12 and folic acid metabolism and explain how a deficiency can result in megaloblastosis. 3. Categorize the causes and clinical variations of pernicious anemia. 4. Compare and contrast the various clinical forms and causes of folic acid deficiency. 5. Interpret and evaluate laboratory results from a macrocytic anemia case study patient. Suggest a possible diagnosis. 4. Summarize the causes, appearance of cells in the peripheral blood smear, and	peripheral blood smear, and correlated red blood cell indices in microcytic hypochromic anemias. 1. Compare and contrast iron stores, hemoglobin, serum iron, TIBC, saturation, serum ferritin, and RBC morphology in iron deficiency anemia. 2. Contrast the basic defects in iron deficiency anemia, sideroblastic anemia, and anemia of chronic disease. 3. Correlate the following laboratory features with iron deficiency anemia: erythrocyte protoporphyrin studies, iron studies, bone marrow presentation. 4. Select laboratory tests and discuss test results that differentiate iron deficiency anemia, anemia of chronic disease and sideroblastic anemia. 3. Summarize the causes, appearance of cells in the peripheral blood smear, and correlated red blood cell indices in macrocytic anemias. 1. Differentiate between nonmegaloblastic and megaloblastic anemias. 2. Summarize the process of vitamin B12 and folic acid metabolism and explain how a deficiency can result in megaloblastosis. 3. Categorize the causes and clinical variations of pernicious anemia. 4. Compare and contrast the various clinical forms and causes of folic acid deficiency. 5. Interpret and evaluate laboratory results from a macrocytic anemia case study patient. Suggest a possible diagnosis. 4. Summarize the causes, appearance of cells in the peripheral blood smear, and

Changed	Field	Current Version	Proposed Version
		correlated red blood cell indices in normocytic anemia. 1. Explain the mechanisms that differentiates aplastic anemias from hemolytic anemias. 2. Contrast aplastic anemia with other causes of pancytopenia on the basis of clinical findings and peripheral blood and bone marrow findings. 3. Compare and contrast the processes of intravascular and extravascular hemolysis. 4. Describe the pathophysiology and recognize laboratory features asociated with hereditary spherocytosis and hereditary elliptocytosis. 5. Describe the etiology, pathophysiology and laboratory features of paroxysmal nocturnal hemoglobinuia (PNH). 6. Correlate clinical and laboratory data with the common G6PD isoenzyme variants. 7. Interpret and evaluate laboratory results on a normocytic anemia case study. Suggest a possible diagnosis. 8. Determine the underlying mechanism of hemolysis and suggest confirmatory testing when presented with a set of laboratory data. 5. Summarize the causes, appearance of cells in the peripheral blood smear, and correlated red blood cell indices in anemias associated with other disorders. 6. Correlate patient history and clinical symptoms with laboratory results in anemia. 6. Compare and contrast leukocyte maturation in its various stages of normal and abnormal development	correlated red blood cell indices in normocytic anemia. 1. Explain the mechanisms that differentiates aplastic anemias from hemolytic anemias. 2. Contrast aplastic anemia with other causes of pancytopenia on the basis of clinical findings and peripheral blood and bone marrow findings. 3. Compare and contrast the processes of intravascular and extravascular hemolysis. 4. Describe the pathophysiology and recognize laboratory features asociated with hereditary spherocytosis and hereditary elliptocytosis. 5. Describe the etiology, pathophysiology and laboratory features of paroxysmal nocturnal hemoglobinuia (PNH). 6. Correlate clinical and laboratory data with the common G6PD isoenzyme variants. 7. Interpret and evaluate laboratory results on a normocytic anemia case study. Suggest a possible diagnosis. 8. Determine the underlying mechanism of hemolysis and suggest confirmatory testing when presented with a set of laboratory data. 5. Summarize the causes, appearance of cells in the peripheral blood smear, and correlated red blood cell indices in anemias associated with other disorders. 6. Correlate patient history and clinical symptoms with laboratory results in anemia. 6. Compare and contrast leukocyte maturation in its various stages of normal and abnormal development

Changed	Field	Current Version	Proposed Version
		including distinguishing maturation and cell features of the granulocytic, monocytic-macrophage and the lymphocytic cell lines. 1. Identify normal mature blood leukocytes in terms of cell morphology and function. 2. Interpret the staining characteristics of the cellular components in the major leukocytes and differentiate the cells based on these characteristics. 3. Diagram stages in leukocyte cell development in the three major leukocyte cell lines. 7. Examine specific changes in leukocyte morphology, number and function in relation to diagnosis of disease. 1. Summarize the changes in neutrophil count and morphology that develops in response to infections. 2. Create a chart listing the quantitative and qualitative disorders of neutrophils correlated with their laboratory findings. 3. Categorize, in chart form, the disorders that present with lymphocytosis. 4. Differentiate morphological features of infectious mononucleosis and other reactive lymphocytoses. 8. Distinguish between the various types of leukemia classifications, correlate cell morphology and laboratory test values for each type. 1. Compare and contrast acute and chronic leukemia. 2. Evaluate the risk factors for leukemia. 3. Create a chart illustrating the different leukemias, their predominate cell morphology and laboratory test results. 4. Evaluate and interpret leukemia case studies presented and suggest a possible diagnosis. 9. Compare and contrast various types of lymphomas, myeloproliferative disorders and lipid storage diseases and correlate cell morphology and laboratory test values for each type.	including distinguishing maturation and cell features of the granulocytic, monocytic-macrophage and the lymphocytic cell lines. 1. Identify normal mature blood leukocytes in terms of cell morphology and function. 2. Interpret the staining characteristics of the cellular components in the major leukocytes and differentiate the cells based on these characteristics. 3. Diagram stages in leukocyte cell development in the three major leukocyte cell lines. 7. Examine specific changes in leukocyte morphology, number and function in relation to diagnosis of disease. 1. Summarize the changes in neutrophil count and morphology that develops in response to infections. 2. Create a chart listing the quantitative and qualitative disorders of neutrophils correlated with their laboratory findings. 3. Categorize, in chart form, the disorders that present with lymphocytosis. 4. Differentiate morphological features of infectious mononucleosis and other reactive lymphocytoses. 8. Distinguish between the various types of leukemia classifications, correlate cell morphology and laboratory test values for each type. 1. Compare and contrast acute and chronic leukemia. 2. Evaluate the risk factors for leukemia. 3. Create a chart illustrating the different leukemias, their predominate cell morphology and laboratory test results. 4. Evaluate and interpret leukemia case studies presented and suggest a possible diagnosis. 9. Compare and contrast various types of lymphomas, myeloproliferative disorders and lipid storage diseases and correlate cell morphology and laboratory test values for each type.

Changed	Field	Current Version	Proposed Version
		1. Differentiate diagnostic criteria used to characterize lymphoproliferative disorders. 2. Differentiate between the three most common myeloproliferative disorders. 3. Create a chart illustrating lipid storage diseases and their general characteristics. 10. Summarize quality control and quality assurance as it applies to the hematology department of the clinical laboratory. 1. Examine the steps involved in a hematology quality assurance program. 2. Describe components involved in the pre-analytical, analytical and post-analytical phases of hematology testing. 3. Evaluate Westgard rules for quality control and identify those violated in case studies presented.	1. Differentiate diagnostic criteria used to characterize lymphoproliferative disorders. 2. Differentiate between the three most common myeloproliferative disorders. 3. Create a chart illustrating lipid storage diseases and their general characteristics. 10. Summarize quality control and quality assurance as it applies to the hematology department of the clinical laboratory. 1. Examine the steps involved in a hematology quality assurance program. 2. Describe components involved in the pre-analytical, analytical and post-analytical phases of hematology testing. 3. Evaluate Westgard rules for quality control and identify those violated in case studies presented.
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	HTEC D080.	HTEC D080.
	Advisory(ies):	No Value	No Value
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	No Value	No Value
	General Course Statement(s) - Other:	No Value	No Value

Curriculum Office

Changed	Questions	Current Version	Proposed Version
!	**Banner Start Term (202122)**	202122	No Value
!	**Banner Division**	2BH	No Value
!	**Catalog Term (21-22)**	21-22	No Value
!	**5 Year Revision Year (2021)**	2020	No Value
!	**Effective Quarter**	Fall	No Value
!	**Effective Year (2021)**	2020	No Value
	Sort ID (00 < 10; 0 < 100)	HTEC 080A	HTEC 080A
	Course Status	Non-substantial	Non-substantial
!	**Course Status Code**	A	No Value
!	**Banner Department**	HTEC	No Value
!	**Course Level**	DU	No Value
!	**College Code**	DA	No Value
	Course Characteristics	CTE	CTE
	Cross-Listed/Related Course Information	NA	NA

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course ID's	No Value	No Value
!	**CTE Status**	Yes	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	No Value	No Value
!	**Emergency Approval**	No	No Value
!	**Repeat Status (N = Not Repeatable; T = Repeatable for Max Times Only; B = Repeatable for Max Times/Units; U = Repeatable for Max Units Only; Y = Yearly Repeatable Restriction)**	N	No Value
!	**Repeat Type (N = Non-repeatable Credit; A = Activity/Other Repeatable; F = Family Non-repeatable Credit; G = Family Activity/Other Repeatable; L = Legally Mandated Training)**	N	No Value
!	**Hours Statement (Three hours lecture, three hours laboratory (72 hours total per quarter).)**	Four and one-half hours lecture (54 hours total per quarter).	No Value
!	**Noncredit Enhanced Funding Indicator**	N	No Value

Changed	Questions	Current Version	Proposed Version
❗	**In Service Indicator**	N	No Value
❗	**Sports/Physical Education Course Indicator**	N	No Value
❗	**COA Code**	C	No Value
❗	**Fund Code**	114000	No Value
❗	**Organization Code**	237010	No Value
❗	**Account Code**	1320	No Value
❗	**Program Code**	120500	No Value
❗	**Percent**	100	No Value
	Curriculum Office Notes	No Value	No Value
❗	**Print/No Print to Catalog**	Yes	No Value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	No Value
	Objective 2: Compose essays drawn from personal experience and assigned texts.	No Value	No Value
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
	Objective 4: Create syntactically varied sentences that are free of mechanical errors.	No Value	No Value
	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.	No Value	No Value

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix and is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value
	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)	No Value	No Value

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			1/6/2026	Basic Course Information	DEI Review	Suggested	This course is doing a lot with DEI/Equity -- consider adding a little more here to highlight additional aspects of the course that are doing excellent equity work (for example, the course incorporates diverse means of engagement, action, and expression in keeping with Universal Design for Learning).	changes have been made.
			1/6/2026	Specifications	Examples of Primary Texts and References	Required	Thanks for providing these examples of primary texts and references. Are there OER options, ways for students to obtain these materials at low cost, or to rent them for less money than it costs to buy them? Title 5 requirements and recommendations advocate for OER and/or other cost conscious and accessible options. If there are no appropriate representative OER, ZTC, or otherwise cost-conscious options, please let me know in the Initiator Response box. This will satisfy the "required" element of this edit. Also, are the images included in the example primary text/reference accessible for e-readers?	At this time these are no representative OER options,. We will continue to explore opportunities

Changed	Questions	Current Version	Proposed Version			
			1/6/2026	Specifications	Assignments	Suggested	Thanks for listing these assignments! Do students have any choice in how they complete these assignments/choose subject matter, and are there options for revision? If so, please include this in the assignment description. If not possible/appropriate, please disregard.
			1/6/2026	Specifications	Methods of Evaluation	Suggested	If it is possible to provide students with model assignments to show what success looks like, please consider adding this where appropriate. If not possible/appropriate, please disregard (not required!).
			1/6/2026	Outline	Course Outline	Suggested	Consider adding discussion of inequities, racism, or other barriers to inclusion specific to the course subject or discipline. If not possible/appropriate, please disregard - this is not a required edit!
	Stage 4: Articulation Officer	No Value	No Value				
	Stage 5: De Anza General Education	No Value	No Value				

Changed	Questions	Current Version	Proposed Version
!	**Stage 6: Content Review Matrix Liaison**	No Value	

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
3/12/26	Basic Course Information	Attachments	Required	Please complete and upload Matrix G for your HTEC 80 corequisite. The material in the left-hand column (of Matrix G) must come from the objectives for the course. These are the top level statements of the outline only. (Alternately, you can find them on the Learning Outcomes tab in eLumen.)	Completed
3/17/26	Basic Course Information	Attachments	Required		Completed

Changed	Questions	Current Version	Proposed Version
!	**Stage 7: Dean of Online Learning**	No Value	

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/24/26	Basic Course Information	Proposed Details - Attachments	Required	Please complete and upload your Online Course Delivery Request form as a pdf file.	Completed

Changed	Questions	Current Version	Proposed Version
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HTECD080A

Changed	Field	Current Version
	Distance Education Approved	No
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Aug 31, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000011271

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/11/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 6: Content Review Matrix Liaison
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Betty Inoue • Wethington, Pauline • Hernando, Herminio • Joplin, Natasha • Glapion, Kevin
	Course ID (CB01A and CB01B)	HUMAD010.	HUMAD010.
	Course Control Number	CCC000242904	CCC000242904
	Course Title (CB02)	Human Sexuality	Human Sexuality

Changed	Field	Current Version	Proposed Version
	Short Course Title	HUMAN SEXUALITY	HUMAN SEXUALITY
	TOP Code (CB03)	2001.00	2001.00 Psychology, General
	CIP Code	Psychology, General	42.0101 Psychology, General
	Department	HUMA - Human Development	HUMA - Human Development
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
	Course Description	This course is a comprehensive study of the biological, psychological, and socio-cultural aspects of human sexuality. Students will explore the values and attitudes, and their relationship to behaviors and behavioral changes, with an assessment of various cultural mores and current safe sex practices.	This course is a comprehensive study of the biological, psychological, and socio-cultural aspects of human sexuality. Students will explore the values and attitudes, and their relationship to behaviors and behavioral changes, with an assessment of various cultural mores and current safe sex practices.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Counseling
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - COUNSELING

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	The course enables students to understand and interpret the spectrum of issues that impact human sexuality; and how the study of human sexuality is an interdisciplinary approach. This course is UC and CSU transferable and can be applied towards De Anza's Liberal Arts AA Degree. This course meets a general education requirement for De Anza and Cal-GETC.	The course enables students to understand and interpret the spectrum of issues that impact human sexuality; and how the study of human sexuality is an interdisciplinary approach. This course is ~~UC and~~ UC, CSU and private college transferable and can be applied towards De Anza's Liberal Arts AA Degree. This course meets a general education requirement for De Anza and ~~Cal-GETC.~~ Cal GETC.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	HUMA 10 incorporates Diversity, Equity, and Inclusion (DEI) by examining human sexuality through biological, psychological, social, and cultural perspectives that reflect the diversity of human experiences. Course materials and discussions address variations in gender identity, sexual orientation, cultural norms, family structures, and relationship patterns across different communities. The course promotes equity by providing a respectful learning environment where students can engage with sensitive topics through evidence-based information, inclusive language, and open dialogue. Instructional strategies such as discussion, collaborative learning, and reflective assignments encourage students to consider multiple perspectives and understand how cultural, social, and historical factors influence attitudes and experiences related to sexuality. By exploring diverse viewpoints and emphasizing respect, empathy, and critical thinking, the course prepares students to interact thoughtfully and responsibly within diverse personal, social, and professional contexts.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.

Changed	Field	Current Version	Proposed Version
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Human Services (In Development) **Award Type** Certificate of Achievement (COA)	**Associated Program** Human Services (In Development) **Award Type** Certificate of Achievement (COA)
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y

Changed	Field	Current Version	Proposed Version
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. • 2G7B - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. • 2G7B - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4

Changed	Field	Current Version	Proposed Version
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Homework and extended projects Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction

Changed	Field	Current Version	Proposed Version
			Methods of Instruction Lecture and visual aids Traditional instructor presentation of content Can include slides, charts, videos, diagrams, and online digital technologies to enhance understanding Discussion of assigned reading Encourages students to engage with and critically analyze course materials Facilitates comprehension and deeper thinking Homework and extended projects Reinforces learning outside the classroom Allows students to apply concepts independently Extended projects foster research skills, creativity, and time management Guest speakers Introduces students to experts in the field Provides real-world perspectives and experiences Can inspire and motivate students by connecting theory to practice Collaborative learning and small group exercises Students work together to solve problems or complete tasks Encourages teamwork, communication, and critical thinking Often involves peer teaching and shared responsibility for learning Collaborative projects Longer-term group projects that integrate multiple skills Promotes cooperation, planning, and application of knowledge

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading
		  1. Assigned readings from the texts and other sources
		  2. Suggested supplemental readings
		  3. Appropriate use of Internet and social media.
		2. Writing
		  1. Writing assignment in which the student will choose a related topic to research, observe, analyze and discuss its implications.
		  2. Written periodic responses to current topics in sexuality
		  3. Written responses on societal issues as introduced through class discussions
		  4. Research paper
		  5. Sexual Autobiography
		3. Oral presentation on current topics pertaining to sexuality.
			1. Reading
			  1. Assigned readings from the texts and other sources
			  2. Suggested supplemental readings
			  3. Appropriate use of online digital technologies and social media.
			2. Writing
			  1. Writing assignment in which the student will choose a related topic to research, observe, analyze and discuss its implications.
			  2. Written periodic responses to current topics in sexuality
			  3. Written responses on societal issues as introduced through class discussions
			  4. Research paper
			  5. Sexual Autobiography
			3. Oral presentation on current topics pertaining to sexuality.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Two to three exams including multiple-choice, true-false, and/or essay components to evaluate comprehension. 2. In-class oral presentations and/or group assignments to demonstrate ability to identify male and female anatomy and the concept of gender 3. Written assignments and reflection essays that compare and contrast various forms of contraception evaluated for accuracy. 4. Final exam to evaluate students ability to apply theoretical concepts, integrate ideologies, and critically analyze sexual perspectives.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Quizzes administered periodically to reinforce key terminology, concepts, and factual knowledge related to human sexuality and sexual health. 2. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making. 3. Participation in class discussions to evaluate students' ability to thoughtfully engage with sensitive topics using respectful and informed dialogue. 4. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings. 5. Media analysis assignments evaluating how sexuality and gender are portrayed in advertisements, television, film, or social media. 6. Journaling activities encouraging students to reflect on personal values, societal influences, and evolving perspectives

Changed	Field	Current Version	Proposed Version
			related to course topics. 7. Vocabulary assessments focused on accurate use of anatomical, psychological, and sociological terminology. 8. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking. 9. Problem-solving exercises addressing scenarios involving contraception choices, sexually transmitted infections (STI) prevention, and communication between partners. 10. Guest speaker reflections requiring students to summarize and critically respond to expert presentations on relevant topics. 11. Short response papers analyzing ethical, cultural, or legal issues related to sexuality and reproductive rights. 12. Comprehensive Final Exam – Covers material from the entire course to measure overall mastery of learning outcomes.

Changed	Field	Current Version	Proposed Version
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rathus, Nevid & Fichner-Rathus (2016). Human Sexuality in a Changing World 10th Ed, Pearson Publishing. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Welch, Kelly. (2013). Think: Human Sexuality (First Edition). Boston: Allyn & Bacon Publishers. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Hutchison, Bobby. (2013). Human Sexualities 12/13. New York: The McGraw-Hill Companies, Inc. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Yarber, William L. Human Sexuality in Contemporary America, 10th Ed. McGraw-Hill Education 2018 **Publisher** No value	**Title** Human Sexuality in a Changing World 11th Ed. **Author** Rathus, Nevid & Fichner-Rathus **Publisher** Pearson Publishing **Date/Edition** 2025 **ISBN** No value **Title** Human Sexuality in Contemporary America, 11th Ed. **Author** Yarber, William **Publisher** McGraw-Hill Education **Date/Edition** 2022 **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Date/Edition No value **ISBN** No value	

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List** Begley, Sharon.(2008). The Biology of Love-Not. The Newsweek/Daily Beast Company LLC. **May include, but are not limited to** No value **Reading List** Collins, P. (2005). Black sexual politics: African Americans, gender, and the new racism. New York: Routledge. **May include, but are not limited to** No value **Reading List** Coontz, S. (2005). Marriage, a history. New York: Penguin Group. **May include, but are not limited to** No value **Reading List** Denizet-Lewis, Benoit. (2003). Double Lives on the Down Low. New York Times Company. **May include, but are not limited to** No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Ensler, E. (2001). The vagina monologues. New York: Random House, Inc. **May include, but are not limited to** No value	
		Reading List Gonzalez-Lopez, G. (2005). Erotic Journeys: Mexican immigrants and their sex lives. Berkeley: University of California Press. **May include, but are not limited to** No value	
		Reading List Green, J. (2004). Becoming a visible man. Nashville: Vanderbilt University Press. **May include, but are not limited to** No value	
		Reading List Herek, Gregory M. (2000). The Psychology of Sexual Prejudice. Psychological Science. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Gruenbaum, E. (2001). The female circumcision controversy: An anthropological perspective. Philadelphia: University of Pennsylvania Press.	
		May include, but are not limited to No value	
		Reading List Kavanaugh Alavi, Allison. Little White Lies: Race, Dildos, and American Culture. Representing Sex.	
		May include, but are not limited to No value	
		Reading List Konigsburg, Ruth Davis. (2011). Chores Wars. Time Inc.	
		May include, but are not limited to No value	
		Reading List Hough, S. (Ed.). (2007). Sex & Disability Journal reprints from 1978 to 2007. Sexuality & disability - A Journal devoted to the psychological & medical aspects of sexuality in rehabilitation and community settings.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Manalansan, M. I. (2003). Global Divas: Filipino gay men in the diaspora. New York: Duke University Press.	
		May include, but are not limited to No value	
		Reading List Ojeda, A. (Ed.). (2005). Male/Female Roles (Opposing Viewpoints Series). Farmington Hills: Greenhaven Press.	
		May include, but are not limited to No value	
		Reading List Stryker, S. (2008). Transgender history. Berkeley: Seal Press (a member of the Perseus Books Group).	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
	Reading List	Taverner, W. (Ed.). (2008). Clashing Views on controversial issues in human sexuality (Taking Sides Series), 10th edition. Dubuque: McGraw-Hill/Dushkin.	
	May include, but are not limited to	No value	
	Reading List	Teunis, N. &. (Ed.). (2007). Sexual inequalities & social justice. Berkeley: University of California Press, Ltd.	
	May include, but are not limited to	No value	
	Reading List	White, J. (Ed.). (2009). Clashing Views on Gender (Taking Sides Series). New York: McGraw-Hill Companies, Inc.	
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. • Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. • Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. • Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. • Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. • Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. • Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. • Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. • Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. • Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made.	• Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. • Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. • Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. • Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. • Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. • Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. • Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. • Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. • Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. • Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made.

Changed	Field	Current Version		Proposed Version	
	CSLOs	**CSLOs**	Examine and synthesize the social, cultural and physiological implications in the field of human sexuality; and demonstrate the ability to analyze and respond to complex issues related to human sexuality in all assignments.	**CSLOs**	Examine and synthesize the social, cultural and physiological implications in the field of human sexuality; and demonstrate the ability to analyze and respond to complex issues related to human sexuality in all assignments.
		Expected SLO Performance	0.0	**Expected SLO Performance**	0.0

Course Outline

Changed	Field	Current Version	Proposed Version
	Course Content	1. Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. 1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives 2. Examine sexology as a specialized area of study 2. Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. 1. Examination of male and female reproductive anatomy and physiology to include the internal and external sex organs as well as sexual and reproductive health, proper hygiene, and well being 2. Analysis of prenatal gender differentiation for males and females. Varieties of gender and social learning influences are explored within the context of nature vs. nurture. Masculinity, femininity, androgyny, transgenderism, asexualism, and third genders are examined. 3. Compare and contrast the techniques and the role of the senses in arousal, coital positions, and orgasm. Psychological and social aspects, integrated with physiology in relationship to foreplay, after play, coital positions, fantasy, masturbation, and oral sex. 4. Discuss pregnancy and childbirth from conception through the stages of fetal development and childbirth. Prenatal care problems in pregnancy and male/female fertility and infertility are	1. Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. 1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives 2. Examine sexology as a specialized area of study 2. Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. 1. Examination of male and female reproductive anatomy and physiology to include the internal and external sex organs as well as sexual and reproductive health, proper hygiene, and well being 2. Analysis of prenatal gender differentiation for males and females. Varieties of gender and social learning influences are explored within the context of nature vs. nurture. Masculinity, femininity, androgyny, transgenderism, asexualism, and third genders are examined. 3. Compare and contrast the techniques and the role of the senses in arousal, coital positions, and orgasm. Psychological and social aspects, integrated with physiology in relationship to foreplay, after play, coital positions, fantasy, masturbation, and oral sex. 4. Discuss pregnancy and childbirth from conception through the stages of fetal development and childbirth. Prenatal care problems in pregnancy and male/female fertility and infertility are

Changed	Field	Current Version	Proposed Version
		examined. Abortion is discussed from historical and cross-cultural perspectives on abortion, types of abortions (surgical/non-surgical procedures) and legal issues on abortion. 3. Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. 1. Advantages and disadvantages of available methods such as barrier, hormonal, chemical, and emergency contraceptives 2. The psychosocial factors in non-use of contraception are explored 3. Various aspects of abortion are reviewed and discussed, including historical attitudinal swings (pro and con), legal perspectives (pro-choice & pro-life), types of abortion (both surgical and non-surgical) and potential psychological consequences of abortion. 4. Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. 1. Freud's psychosexual stages of development 2. Masters and Johnson's developmental model 3. Kaplan's three-stage sexual response model 4. Lee's & Sternberg's Love theories are reviewed 5. Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. 1. Autoerotism 2. Ethnic, cultural, and social pressures related to preparation for intercourse 3. Sexual orientation to include: Lesbian, Gay, Bi-Sexual,	examined. Abortion is discussed from historical and cross-cultural perspectives on abortion, types of abortions (surgical/non-surgical procedures) and legal issues on abortion. 3. Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. 1. Advantages and disadvantages of available methods such as barrier, hormonal, chemical, and emergency contraceptives 2. The psychosocial factors in non-use of contraception are explored 3. Various aspects of abortion are reviewed and discussed, including historical attitudinal swings (pro and con), legal perspectives (pro-choice & pro-life), types of abortion (both surgical and non-surgical) and potential psychological consequences of abortion. 4. Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. 1. Freud's psychosexual stages of development 2. Masters and Johnson's developmental model 3. Kaplan's three-stage sexual response model 4. Lee's & Sternberg's Love theories are reviewed 5. Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. 1. Autoerotism 2. Ethnic, cultural, and social pressures related to preparation for intercourse 3. Sexual orientation to include: Lesbian, Gay, Bi-Sexual,

Changed	Field	Current Version	Proposed Version
		Transgender, Queer/Questioning, Intersex (LGBTQI), myths and theories, laws, religion, homophobia, and related social issues are examined. 4. Discuss variations in sexual expression; such as fetishes, paraphilias, and sexual addictions. 5. Examine the historical perspective looking at cross-species, cross-cultural, Judeo/Christian and Greco/Roman. The correlation between changes in sexual behavior and education, economic, social, and political forces 6. The correlation between changes in sexual behavior and education, economic, social, and political forces. 6. Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multiethnic/multicultural students of the sexes. 7. Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. 1. Discuss the symptomatology of all major STI's (bacterial, viral, and ectoparasitic). 2. Identify the epidemic of STI's (attitudes, incidence, transmission, and prevention) 3. Discuss the various treatment methods (safer sex education cross-culturally) 4. Discuss the current research, cross-cultural beliefs and values, pertaining to social impact.	Transgender, Queer/Questioning, Intersex (LGBTQI), myths and theories, laws, religion, homophobia, and related social issues are examined. 4. Discuss variations in sexual expression; such as fetishes, paraphilias, and sexual addictions. 5. Examine the historical perspective looking at cross-species, cross-cultural, Judeo/Christian and Greco/Roman. The correlation between changes in sexual behavior and education, economic, social, and political forces 6. The correlation between changes in sexual behavior and education, economic, social, and political forces. 6. Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multiethnic/multicultural students of the sexes. 7. Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. 1. Discuss the symptomatology of all major STI's (bacterial, viral, and ectoparasitic). 2. Identify the epidemic of STI's (attitudes, incidence, transmission, and prevention) 3. Discuss the various treatment methods (safer sex education cross-culturally) 4. Discuss the current research, cross-cultural beliefs and values, pertaining to social impact.

Changed	Field	Current Version	Proposed Version
		8. Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. 1. Critically analyze with regard to scientific methodology 2. Discuss appropriate conclusions and implications for changes of behavior based on the media and the arts representation, cyber sex, pornography, obscenity, television, film, music videos, virtual reality, social media and the press. 9. Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. 1. Examination of love and various types of marriages, relationship, and interracial/same-sex dating (including cohabitation, open marriages, same-sex marriages, extramarital affairs) 2. Discuss power and sexual coercion such as rape, sexual assault, sexual-abuse of children, incest, pedophilia, molestation, sexual harassment and its effects 3. Discuss casual relationships and intercourse 4. Analyze advantages and disadvantages of cohabitation versus marriage 10. Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made. 1. Discuss ethical and moral issues and the importance of developing a sexual ethic for making responsible decisions 2. Discuss family, religious, and gender influences on sexual behavior and attitudes 3. Discuss how peer influences shape attitudes and sexual behavior 4. Demonstrate various behavioral approaches to addressing	8. Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. 1. Critically analyze with regard to scientific methodology 2. Discuss appropriate conclusions and implications for changes of behavior based on the media and the arts representation, cyber sex, pornography, obscenity, television, film, music videos, virtual reality, social media and the press. 9. Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. 1. Examination of love and various types of marriages, relationship, and interracial/same-sex dating (including cohabitation, open marriages, same-sex marriages, extramarital affairs) 2. Discuss power and sexual coercion such as rape, sexual assault, sexual-abuse of children, incest, pedophilia, molestation, sexual harassment and its effects 3. Discuss casual relationships and intercourse 4. Analyze advantages and disadvantages of cohabitation versus marriage 10. Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made. 1. Discuss ethical and moral issues and the importance of developing a sexual ethic for making responsible decisions 2. Discuss family, religious, and gender influences on sexual behavior and attitudes 3. Discuss how peer influences shape attitudes and sexual behavior 4. Demonstrate various behavioral approaches to addressing

Changed	Field	Current Version	Proposed Version
		ethical aspects, choices, and value systems regarding sexual behavior (i.e., communication styles, safe sex, etc.)	ethical aspects, choices, and value systems regarding sexual behavior (i.e., communication styles, safe sex, etc.)
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)

Changed	Questions	Current Version	Proposed Version
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Outline F: Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multi-ethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multi-ethnic/multicultural students of the sexes.
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Methods of Evaluation: B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making. D. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings.
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Methods of Evaluation: D. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Methods of Evaluation: H. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking. K. Short response papers analyzing ethical, cultural, or legal issues related to sexuality and reproductive rights.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Course outline: E. Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. H. Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: A. Examine the field of human development as a behavioral science and its interdisciplinary components: inter-relationships between the cognitive and affective domains and their impact on behavior. A1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives. A2. Examine sexology as a specialized area of study.
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Methods of Evaluation: C. Participation in class discussions to evaluate students' ability to thoughtfully engage with sensitive topics using respectful and informed dialogue. D. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings. H. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking.
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: H. Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. H1. Critically analyze with scientific methodology. H2. Discuss appropriate conclusions and implications for changes of behavior based on the media and the arts representation, cybersex, pornography, obscenity, television, film, music videos, virtual reality, social media and the press.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: F: Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multi-ethnic/multicultural students of the sexes.
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline F. Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples: F1. Sexual practices and awareness reported in non-western societies F2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color F3. Various research on multi-ethnic/multicultural students of the sexes.
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Methods of Evaluation: B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HUMA 010	HUMA 010
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	11/26/2019	11/26/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			03/24/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions to use welcoming, student-centered language and minimize the use of impersonal, course-centered language (including maybe defining "mores", I'm not sure students will know what it means, but I could be wrong here!) and to describe the knowledge, skills, and abilities students will gain upon the completion of the course.	We've considered your suggestions.

Changed	Questions	Current Version	Proposed Version				
						Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.	We have searched for open educational resources (OER) over the past year (and in previous years.) Unfortunately, we have not been able to find a single OER textbook that covers all of the course's learning objectives. The recommended textbooks cost under $50, so they may be considered low-cost options.
			03/24/2026	Specifications	Examples of Primary Texts and References	Required	

Changed	Questions	Current Version	Proposed Version				
			03/24/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	We've considered your suggestions.

Changed	Questions	Current Version	Proposed Version				
						Thanks for these assignments! Do any of these do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, let me know in the Initiator response box.	
			03/24/2026	Specifications	Assignments	Suggested	We've considered your suggestions.
			03/24/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If not appropriate, let me know in the initiator response box.	We've considered your suggestions.

Changed	Questions	Current Version	Proposed Version					
!	**Stage 4: Articulation Officer**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			04/25/2026	Specifications	Methods of Evaluation	Required	You removed the final exam component, which was fulfilling a requirement for UC-transferability. Methods of assessment must include a final exam or paper counting for a substantial part of the student's grade to be accepted as a social science by UCs. You have a research project, but it is unclear if students can choose something other than a paper. The exam or paper must be explicit in the COR - thank you!	
	Stage 5: De Anza General Education	No Value	No Value					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/26	Matrix A	All that Apply	Required	Please complete for your English advisory	Y
	Stage 7: Dean of Online Learning	No Value	No Value					
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HUMAD010.
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000242904

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/11/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 6: Content Review Matrix Liaison
Course Justification	Course Justification
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Betty Inoue • Joplin, Natasha • Wethington, Pauline • Hernando, Herminio • Glapion, Kevin
	Course ID (CB01A and CB01B)	HUMAD010H	HUMAD010H

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000592174	CCC000592174
	Course Title (CB02)	Human Sexuality - HONORS	Human Sexuality - HONORS
	Short Course Title	HUMAN SEXUALITY - HONORS	HUMAN SEXUALITY - HONORS
	TOP Code (CB03)	2001.00	2001.00 Psychology, General
	CIP Code	Psychology, General	42.0101 Psychology, General
	Department	HUMA - Human Development	HUMA - Human Development
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
	Course Description	This course is a comprehensive study of the biological, psychological, and socio-cultural aspects of human sexuality. Students will explore the values and attitudes, and their relationship to behaviors and behavioral changes, with an assessment of various cultural mores and current safe sex practices. Because this is an honors program course, students will focus on critical thinking abilities, the demand for discussions, and clear argumentation. A written analysis is explored at a greater depth and students will complete extra assignments to gain a deeper insight into Human Development.	This course is a comprehensive study of the biological, psychological, and socio-cultural aspects of human sexuality. Students will explore the values and attitudes, and their relationship to behaviors and behavioral changes, with an assessment of various cultural mores and current safe sex practices. Because this is an honors program course, students will focus on critical thinking abilities, the demand for discussions, and clear argumentation. A written analysis is explored at a greater depth and students will complete extra assignments to gain a deeper insight into Human Development.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Counseling
	Discipline 2	No value	No value

Changed	Field	Current Version	Proposed Version
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - COUNSELING

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	The course enables students to understand and interpret the spectrum of issues that impact human sexuality; and how the study of human sexuality is an interdisciplinary approach. This course is UC and CSU transferable and can be applied towards De Anza's Liberal Arts AA Degree. This course meets a general education requirement for De Anza and Cal-GETC. This course is the honors version and includes more advanced assignments and assessments.	The course enables students to understand and interpret the spectrum of issues that impact human sexuality; and how the study of human sexuality is an interdisciplinary approach. This course is ~~UC and~~ UC, CSU and private college transferable and can be applied towards De Anza's Liberal Arts AA Degree. This course meets a general education requirement for De Anza and Cal-GETC. ~~This~~ The Human Sexuality Honors course ~~is the honors version and includes~~ offers a more ~~advanced assignments~~ rigorous and ~~assessments.~~ in-depth exploration of human sexuality, relationships, and sexual health, with greater emphasis on critical analysis and advanced academic work.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline
	Please summarize the ways in which your course includes DEI.	No value	HUMA 10 incorporates Diversity, Equity, and Inclusion (DEI) by examining human sexuality through biological, psychological, social, and cultural perspectives that reflect the diversity of human experiences. Course materials and discussions address variations in gender identity, sexual orientation, cultural norms, family structures, and relationship patterns across different communities. The course promotes equity by providing a respectful learning environment where students can engage with sensitive topics through evidence-based information, inclusive language, and open dialogue. Instructional strategies such as discussion, collaborative learning, and reflective assignments encourage students to consider multiple perspectives and understand how cultural, social, and historical factors influence attitudes and experiences related to sexuality. By exploring diverse viewpoints and emphasizing respect, empathy, and critical thinking, the course prepares students to interact thoughtfully and responsibly within diverse personal, social, and professional contexts.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Human Services (In Development) **Award Type** Certificate of Achievement (COA)	**Associated Program** Human Services (In Development) **Award Type** Certificate of Achievement (COA)
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. • 2G7B - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA4X - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. • 2G7B - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0

Changed	Field	Current Version	Proposed Version
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96

Changed	Field	Current Version	Proposed Version
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12

Changed	Field	Current Version	Proposed Version
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Homework and extended projects Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction

Changed	Field	Current Version	Proposed Version
			Methods of Instruction Lecture and visual aids Traditional instructor presentation of content Can include slides, charts, videos, diagrams, and online digital technologies to enhance understanding Discussion of assigned reading Encourages students to engage with and critically analyze course materials Facilitates comprehension and deeper thinking Homework and extended projects Reinforces learning outside the classroom Allows students to apply concepts independently Extended projects foster research skills, creativity, and time management Guest speakers Introduces students to experts in the field Provides real-world perspectives and experiences Can inspire and motivate students by connecting theory to practice Collaborative learning and small group exercises Students work together to solve problems or complete tasks Encourages teamwork, communication, and critical thinking Often involves peer teaching and shared responsibility for learning Collaborative projects Longer-term group projects that integrate multiple skills Promotes cooperation, planning, and application of knowledge

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading
		  1. Assigned readings from the texts and other sources
		  2. Suggested supplemental readings
		  3. Appropriate use of Internet and social media
		2. Writing
		  1. Writing assignment in which the student will choose a related topic to research, observe, analyze and discuss its implications.
		  2. Written periodic responses to current topics in sexuality
		  3. Preliminary project proposal to include outline and thesis statement for the field project
		  4. Written responses on societal issues as introduced through class discussions
		  5. Research paper
		  6. Sexual Autobiography
		3. Oral presentation on current topics pertaining to sexuality.
		4. The honors Assignment includes a presentation of a written research paper(10-15 pages). The honors project will require 10 or more hours of work beyond the regular (non-honors) course requirements, will include higher expectations for achievement in this more advance work. Students will demonstrate their comprehension on the special topic chosen and identify and explore their feelings and thoughts about the issues and viewpoints presented.
			1. Reading
			  1. Assigned readings from the texts and other sources
			  2. Suggested supplemental readings
			  3. Appropriate use of online digital technology.
			2. Writing
			  1. Writing assignment in which the student will choose a related topic to research, observe, analyze and discuss its implications.
			  2. Written periodic responses to current topics in sexuality
			  3. Preliminary project proposal to include outline and thesis statement for the field project
			  4. Written responses on societal issues as introduced through class discussions
			  5. Research paper
			  6. Sexual Autobiography
			3. Oral presentation on current topics pertaining to sexuality.
			4. The honors assignment will be an in-depth research project that requires students to analyze a topic in human sexuality using scholarly sources and present their findings through a written paper (10-15 pages) and a presentation that will require 10 or more hours of work beyond the regular (non-honors) course requirements.

Changed	Field	Current Version	Proposed Version
!	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Two to three exams including multiple-choice, true-false, and/or essay components to evaluate comprehension. 2. In-class oral presentations and/or group assignments to demonstrate ability to identify male and female anatomy and the concept of gender 3. Written assignments and reflection essays that compare and contrast various forms of contraception evaluated for accuracy. 4. Final exams to evaluate students ability to apply theoretical concepts, integrate ideologies, and critically analyze sexual perspectives. 5. The Honor's project is evaluated for depth of analysis, critical thinking skills, and a comprehensive discussion of the research topic.	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
			Methods of Evaluation 1. Quizzes administered periodically to reinforce key terminology, concepts, and factual knowledge related to human sexuality and sexual health. 2. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making. 3. Participation in class discussions to evaluate students' ability to thoughtfully engage with sensitive topics using respectful and informed dialogue. 4. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings. 5. Media analysis assignments evaluating how sexuality and gender are portrayed in advertisements, television, film, or social media. 6. Journaling activities encouraging students to reflect on personal values, societal influences, and evolving perspectives

Changed	Field	Current Version	Proposed Version
			related to course topics. 7. Vocabulary assessments focused on accurate use of anatomical, psychological, and sociological terminology. 8. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking. 9. Problem-solving exercises addressing scenarios involving contraception choices, sexually transmitted infections (STI) prevention, and communication between partners. 10. Guest speaker reflections requiring students to summarize and critically respond to expert presentations on relevant topics. 11. Short response papers analyzing ethical, cultural, or legal issues related to sexuality and reproductive rights. 12. Comprehensive Final Exam – Covers material from the entire course to measure overall mastery of learning outcomes. 13. The Honor's project is evaluated for depth of analysis, critical thinking skills, and a

Changed	Field	Current Version	Proposed Version
			comprehensive discussion of the research topic.
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Rathus, Nevid and Fichner-Rathus. (2016). Human Sexuality in a Changing World 10th Ed, Pearson Publishing **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Welch, Kelly. (2013). Think: Human Sexuality (First Edition). Boston: Allyn & Bacon Publishers. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Hutchison, Bobby. (2013). Human Sexualities 12/13. New York: The McGraw-Hill Companies, Inc. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Yarber, William L. Human Sexuality in Contemporary America, 10th Ed. McGraw-Hill Education 2018 **Publisher** No value	**Title** Human Sexuality in a Changing World 11th Ed. **Author** Rathus, Nevid & Fichner-Rathus **Publisher** Pearson Publishing **Date/Edition** 2025 **ISBN** No value **Title** Human Sexuality in Contemporary America, 11th Ed. **Author** Yarber, William L. **Publisher** McGraw-Hill Education **Date/Edition** 2022 **ISBN** No value

Changed	Field	Current Version	Proposed Version
		Date/Edition No value **ISBN** No value	

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List** Begley, Sharon.(2008). The Biology of Love-Not. The Newsweek/Daily Beast Company LLC. **May include, but are not limited to** No value **Reading List** Collins, P. (2005). Black sexual politics: African Americans, gender, and the new racism. New York: Routledge. **May include, but are not limited to** No value **Reading List** Coontz, S. (2005). Marriage, a history. New York: Penguin Group. **May include, but are not limited to** No value **Reading List** Denizet-Lewis, Benoit. (2003). Double Lives on the Down Low. New York Times Company. **May include, but are not limited to** No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Ensler, E. (2001). The vagina monologues. New York: Random House, Inc. **May include, but are not limited to** No value	
		Reading List Gonzalez-Lopez, G. (2005). Erotic Journeys: Mexican immigrants and their sex lives. Berkeley: University of California Press. **May include, but are not limited to** No value	
		Reading List Green, J. (2004). Becoming a visible man. Nashville: Vanderbilt University Press. **May include, but are not limited to** No value	
		Reading List Herek, Gregory M. (2000). The Psychology of Sexual Prejudice. Psychological Science. **May include, but are not limited to** No value	

Changed	Field	Current Version	Proposed Version
		Reading List Gruenbaum, E. (2001). The female circumcision controversy: An anthropological perspective. Philadelphia: University of Pennsylvania Press.	
		May include, but are not limited to No value	
		Reading List Kavanaugh Alavi, Allison. Little White Lies: Race, Dildos, and American Culture. Representing Sex.	
		May include, but are not limited to No value	
		Reading List Konigsburg, Ruth Davis. (2011). Chores Wars. Time Inc.	
		May include, but are not limited to No value	
		Reading List Hough, S. (Ed.). (2007). Sex & Disability Journal reprints from 1978 to 2007. Sexuality & disability - A Journal devoted to the psychological & medical aspects of sexuality in rehabilitation and community settings.	

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		May include, but are not limited to No value	
		Reading List Manalansan, M. I. (2003). Global Divas: Filipino gay men in the diaspora. New York: Duke University Press.	
		May include, but are not limited to No value	
		Reading List Ojeda, A. (Ed.). (2005). Male/Female Roles (Opposing Viewpoints Series). Farmington Hills: Greenhaven Press.	
		May include, but are not limited to No value	
		Reading List Stryker, S. (2008). Transgender history. Berkeley: Seal Press (a member of the Perseus Books Group).	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
	Reading List	Taverner, W. (Ed.). (2008). Clashing Views on controversial issues in human sexuality (Taking Sides Series), 10th edition. Dubuque: McGraw-Hill/Dushkin.	
	May include, but are not limited to	No value	
	Reading List	Teunis, N. &. (Ed.). (2007). Sexual inequalities & social justice. Berkeley: University of California Press, Ltd.	
	May include, but are not limited to	No value	
	Reading List	White, J. (Ed.). (2009). Clashing Views on Gender (Taking Sides Series). New York: McGraw-Hill Companies, Inc.	
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. • Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. • Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. • Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. • Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. • Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. • Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. • Analyze, interpret, and examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. • Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. • Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made. • Compare and contrast ethical, moral, philosophical, historical, social and	• Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. • Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. • Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. • Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. • Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. • Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. • Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. • Analyze, interpret, and examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. • Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. • Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made. • Compare and contrast ethical, moral, philosophical, historical, social and

Changed	Field	Current Version	Proposed Version
		research theories.	research theories.
	CSLOs	**CSLOs** Examine and synthesize the social, cultural and physiological implications in the field of human sexuality; and demonstrate the ability to analyze and respond to complex issues related to human sexuality in all assignments. **Expected SLO Performance** 0.0	**CSLOs** Examine and synthesize the social, cultural and physiological implications in the field of human sexuality; and demonstrate the ability to analyze and respond to complex issues related to human sexuality in all assignments. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
	Course Content	1. Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. 1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives 2. Examine sexology as a specialized area of study 2. Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. 1. Examination of male and female reproductive anatomy and physiology to include the internal and external sex organs as well as sexual and reproductive health, proper hygiene, and well being 2. Analysis of prenatal gender differentiation for males and females. Varieties of gender and social learning influences are explored within the context of nature vs. nurture. Masculinity, femininity, androgyny, transgenderism, asexualism, and third genders are examined. 3. Compare and contrast the techniques and the role of the senses in arousal, coital positions, and orgasm. Psychological and social aspects, integrated with physiology in relationship to foreplay, after play, coital positions, fantasy, masturbation, and oral sex. 4. Discuss pregnancy and childbirth from conception through the stages of fetal development and childbirth. Prenatal care problems in pregnancy and male/female fertility and infertility are	1. Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. 1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives 2. Examine sexology as a specialized area of study 2. Identify the major components of the male and female sexual anatomy and explain the physiological processes that mediate sexual activity using the language of the human development discipline, to include the concept of gender. 1. Examination of male and female reproductive anatomy and physiology to include the internal and external sex organs as well as sexual and reproductive health, proper hygiene, and well being 2. Analysis of prenatal gender differentiation for males and females. Varieties of gender and social learning influences are explored within the context of nature vs. nurture. Masculinity, femininity, androgyny, transgenderism, asexualism, and third genders are examined. 3. Compare and contrast the techniques and the role of the senses in arousal, coital positions, and orgasm. Psychological and social aspects, integrated with physiology in relationship to foreplay, after play, coital positions, fantasy, masturbation, and oral sex. 4. Discuss pregnancy and childbirth from conception through the stages of fetal development and childbirth. Prenatal care problems in pregnancy and male/female fertility and infertility are

Changed	Field	Current Version	Proposed Version
		examined. Abortion is discussed from historical and cross-cultural perspectives on abortion, types of abortions (surgical/non-surgical procedures) and legal issues on abortion. 3. Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. 1. Advantages and disadvantages of available methods such as barrier, hormonal, chemical, and emergency contraceptives 2. The psychosocial factors in non-use of contraception are explored 3. Various aspects of abortion are reviewed and discussed, including historical attitudinal swings (pro and con), legal perspectives (pro-choice & pro-life), types of abortion (both surgical and non-surgical) and potential psychological consequences of abortion. 4. Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. 1. Freud's psychosexual stages of development 2. Masters and Johnson's developmental model 3. Kaplan's three-stage sexual response model 4. Lee's & Sternberg's Love theories are reviewed 5. Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. 1. Autoerotism 2. Ethnic, cultural, and social pressures related to preparation for intercourse 3. Sexual orientation to include: Lesbian, Gay, Bi-Sexual,	examined. Abortion is discussed from historical and cross-cultural perspectives on abortion, types of abortions (surgical/non-surgical procedures) and legal issues on abortion. 3. Compare and contrast the various contraception methods currently available for men and women; history of contraception to include natural and surgical methods, as well as historical and cross cultural views on abortion as a form of contraception. 1. Advantages and disadvantages of available methods such as barrier, hormonal, chemical, and emergency contraceptives 2. The psychosocial factors in non-use of contraception are explored 3. Various aspects of abortion are reviewed and discussed, including historical attitudinal swings (pro and con), legal perspectives (pro-choice & pro-life), types of abortion (both surgical and non-surgical) and potential psychological consequences of abortion. 4. Describe psycho-physical and psycho-social changes that occur at each stage of sexual development (birth, early childhood, pre-teen, adolescence) to include hygiene and sex education. 1. Freud's psychosexual stages of development 2. Masters and Johnson's developmental model 3. Kaplan's three-stage sexual response model 4. Lee's & Sternberg's Love theories are reviewed 5. Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. 1. Autoerotism 2. Ethnic, cultural, and social pressures related to preparation for intercourse 3. Sexual orientation to include: Lesbian, Gay, Bi-Sexual,

Changed	Field	Current Version	Proposed Version
		Transgender, Queer/Questioning, Intersex (LGBTQI), myths and theories, laws, religion, homophobia, and related social issues are examined. 4. Discuss variations in sexual expression; such as fetishes, paraphilias, and sexual addictions. 5. Examine the historical perspective looking at cross-species, cross-cultural, Judeo/Christian and Greco/Roman. The correlation between changes in sexual behavior and education, economic, social, and political forces 6. The correlation between changes in sexual behavior and education, economic, social, and political forces. 6. Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multiethnic/multicultural students of the sexes. 7. Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. 1. Discuss the symptomatology of all major STI's (bacterial, viral, and ectoparasitic). 2. Identify the epidemic of STI's (attitudes, incidence, transmission, and prevention) 3. Discuss the various treatment methods (safer sex education cross-culturally) 4. Discuss the current research, cross-cultural beliefs and values, pertaining to social impact.	Transgender, Queer/Questioning, Intersex (LGBTQI), myths and theories, laws, religion, homophobia, and related social issues are examined. 4. Discuss variations in sexual expression; such as fetishes, paraphilias, and sexual addictions. 5. Examine the historical perspective looking at cross-species, cross-cultural, Judeo/Christian and Greco/Roman. The correlation between changes in sexual behavior and education, economic, social, and political forces 6. The correlation between changes in sexual behavior and education, economic, social, and political forces. 6. Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multiethnic/multicultural students of the sexes. 7. Recognize the incidence, symptoms, causes, treatment, and prevention of major sexual infections as well as attitudes, myths, and stereotypes. 1. Discuss the symptomatology of all major STI's (bacterial, viral, and ectoparasitic). 2. Identify the epidemic of STI's (attitudes, incidence, transmission, and prevention) 3. Discuss the various treatment methods (safer sex education cross-culturally) 4. Discuss the current research, cross-cultural beliefs and values, pertaining to social impact.

Changed	Field	Current Version	Proposed Version
		8. Analyze, interpret, and examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. 1. Critically analyze with regard to scientific methodology 2. Discuss appropriate conclusions and implications for changes of behavior based on the media and the arts representation, cyber sex, pornography, obscenity, television, film, music videos, virtual reality, social media and the press. 9. Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. 1. Examination of love and various types of marriages, relationship, and interracial/same-sex dating (including cohabitation, open marriages, same-sex marriages, extramarital affairs) 2. Discuss power and sexual coercion such as rape, sexual assault, sexual-abuse of children, incest, pedophilia, molestation, sexual harassment and its effects 3. Discuss casual relationships and intercourse 4. Analyze advantages and disadvantages of cohabitation versus marriage 10. Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made. 1. Discuss ethical and moral issues and the importance of developing a sexual ethic for making responsible decisions 2. Discuss family, religious, and gender influences on sexual behavior and attitudes 3. Discuss how peer influences shape attitudes and sexual behavior 4. Demonstrate various behavioral approaches to addressing	8. Analyze, interpret, and examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. 1. Critically analyze with regard to scientific methodology 2. Discuss appropriate conclusions and implications for changes of behavior based on the media and the arts representation, cyber sex, pornography, obscenity, television, film, music videos, virtual reality, social media and the press. 9. Analyze patterns of various sexual relationships and interactions from a multicultural perspective such as dating, cohabitation, marriage, and divorce. 1. Examination of love and various types of marriages, relationship, and interracial/same-sex dating (including cohabitation, open marriages, same-sex marriages, extramarital affairs) 2. Discuss power and sexual coercion such as rape, sexual assault, sexual-abuse of children, incest, pedophilia, molestation, sexual harassment and its effects 3. Discuss casual relationships and intercourse 4. Analyze advantages and disadvantages of cohabitation versus marriage 10. Compare given sets of criteria upon which ethical, moral, judgments, and decisions about sexual behavior and responsibility are made. 1. Discuss ethical and moral issues and the importance of developing a sexual ethic for making responsible decisions 2. Discuss family, religious, and gender influences on sexual behavior and attitudes 3. Discuss how peer influences shape attitudes and sexual behavior 4. Demonstrate various behavioral approaches to addressing

Changed	Field	Current Version	Proposed Version
		ethical aspects, choices, and value systems regarding sexual behavior (i.e., communication styles, safe sex, etc.) 11. Compare and contrast ethical, moral, philosophical, historical, social and research theories. 1. Articulate and defend a position on selected topic. 2. Critically analyze the topics relevance to today's society.	ethical aspects, choices, and value systems regarding sexual behavior (i.e., communication styles, safe sex, etc.) 11. Compare and contrast ethical, moral, philosophical, historical, social and research theories. 1. Articulate and defend a position on selected topic. 2. Critically analyze the topics relevance to today's society.
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Outline F: Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multi-ethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multi-ethnic/multicultural students of the sexes.
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Methods of Evaluation: B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making. D. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings.

Changed	Questions	Current Version	Proposed Version
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	Methods of Evaluation: D. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings.
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Methods of Evaluation: H. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking. K. Short response papers analyzing ethical, cultural, or legal issues related to sexuality and reproductive rights.
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Course outline: E. Identify the main categories of sexual behavior and recognize their biological, psychological, and cultural determinants. H. Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	Admission into this Honors course requires approval from the Honors Coordinator.
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: A. Examine the field of human development as a behavioral science and its interdisciplinary components the inter-relationships between the cognitive and affective domains and their impact on behavior. A1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives. A2. Examine sexology as a specialized area of study.
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Methods of Evaluation: C. Participation in class discussions to evaluate students' ability to thoughtfully engage with sensitive topics using respectful and informed dialogue. D. Research projects in which students investigate a topic related to sexuality, gender, or reproductive health and present evidence-based findings. H. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking.
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: H. Analyze, interpret, examine and draw conclusions from evidence and current perspectives regarding the impact of media and morality as it pertains to sexual behavior. H1. Critically analyze with regard to scientific methodology. H2. Discuss appropriate conclusions and implications for changes of behavior based on the media and the arts representation, cyber sex, pornography, obscenity, television, film, music videos, virtual reality, social media and the press.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: F:Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples. 1. Sexual practices and awareness reported in non-western societies 2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color 3. Various research on multiethnic/multicultural students of the sexes.
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline F. Illustrate global perspectives on cultural diversity within the discipline using a variety of multicultural/multiethnic examples: F1. Sexual practices and awareness reported in non-western societies F2. Ethnic and cultural differences in norms, values, beliefs of the sexual practices of people of color F3. Various research on multi-ethnic/multicultural students of the sexes.
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Methods of Evaluation: B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HUMA 010H	HUMA 010H
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors
	Cross-Listed/Related Course Information	NA	NA

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	11/26/2019	11/26/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/23 (effect. f23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/23 (effect. f23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/15/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions to use welcoming, student-centered language and minimize the use of impersonal, course-centered language (including maybe defining "mores", I'm not sure students will know what it means, but I could be wrong here!) and to describe the knowledge, skills, and abilities students will gain upon the completion of the course.	We have considered your suggestions.

Changed	Questions	Current Version	Proposed Version				
			4/15/2026	Specifications	Examples of Primary Texts and References	Required	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.	We have searched for open educational resources (OER) over the past year. Unfortunately, we have not been able to find a single OER textbook that covers all of the course's learning objectives. The recommended textbooks cost under $50, so they may be considered low-cost options.

Changed	Questions	Current Version	Proposed Version				
			4/15/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement. Thanks for these assignments!	We have considered your suggestions.
			4/15/2026	Specifications	Assignments	Suggested	Do any of these do one or more of the following: (1) Encourage students to connect course content to their own life, background, and experiences; (2) Provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, let me know in the Initiator response box.	We have considered your suggestions.

Changed	Questions	Current Version	Proposed Version					
			4/15/2026	Outline	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If not appropriate, let me know in the initiator response box.	We have considered your suggestions.
	Stage 4: Articulation Officer	No Value						
			Date	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			04/25/2026	Specifications	Methods of Evaluation	Required	You removed the final exam component, which was fulfilling a requirement for UC-transferability. Methods of assessment must include a final exam or paper counting for a substantial part of the student's grade to be accepted as a social science by UCs. You have a research project, but it is unclear if students can choose something other than a paper. A paper is listed in the assignments bit not in the Methods of Evaluation. The exam or paper must be explicit in the COR - thank you!	

Changed	Questions	Current Version	Proposed Version					
	Stage 5: De Anza General Education	No Value	No Value					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/26	Matrix A	All that apply	Required	Please complete for your English advisory	Y
			4/30/26	Matrix H	Objective 2	Required	Please complete for your Honors limitation on enrollment	Y
	Stage 7: Dean of Online Learning	No Value	No Value					
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HUMAD010H
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000592174

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/11/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
Learning Outcomes	Course Objectives
Blue Form	1. Is the unit(s) change required for articulation?
Blue Form	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.
Blue Form	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
G-Matrix Form	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an “OR” conjunction statement requires ONE representative G-Matrix; an “AND” conjunction statement requires a separate G-Matrix for EACH course.

Section	Changed field
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 6: Content Review Matrix Liaison
Course Justification	Course Justification
Mirrored Credit/Noncredit Course	Is this a mirrored credit/noncredit course?
DEI Review	Please check all areas in the COR that address DEI.
DEI Review	Please summarize the ways in which your course includes DEI.

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mi Chang	• Shireen Woo • Huynh, KD
	Course ID (CB01A and CB01B)	HUMAD030.	HUMAD030.
	Course Control Number	CCC000275534	CCC000275534

Changed	Field	Current Version	Proposed Version
	Course Title (CB02)	Understanding and Managing Stress	Understanding and Managing Stress
	Short Course Title	UNDERSTANDING/MANAGING STRESS	UNDERSTANDING/MANAGING STRESS
	TOP Code (CB03)	2001.00	2001.00 Psychology, General
	CIP Code	Psychology, General	42.0101 Psychology, General
	Department	HUMA - Human Development	HUMA - Human Development
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	The course will examine the study of stress as the interaction between the individual and the environment, viewed from psychological, sociological, and physiological perspectives, including gender, physical and psychological disabilities, sexual orientation, multicultural, holistic health, and global concerns.	This course focusses on supporting students to assess their personal stress, with an emphasis on personal appraisal of their environment and how to build long-term coping skills. This includes exploring how to deal with stress and illness, and the impact stress has as it relates to gender, disabilities, sexual orientation, holistic health, multicultural integration, global concerns, psychological, sociological, and physiological perspectives.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Counseling
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - COUNSELING

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	(Formerly HUMA D050.)	(Formerly HUMA D050.)

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course teaches students culturally diverse coping strategies and techniques to promote physical, emotional, social, intellectual, and spiritual health. The comprehensive stress assessment in this class helps students to get in touch with themselves and sets the foundation for personal growth and positive change. This course meets general education requirements for De Anza and belongs on the AA degree Liberal Arts.	This course teaches students culturally diverse coping strategies and techniques to promote physical, emotional, social, intellectual, and spiritual health. The comprehensive stress ~~assessment~~ assessments in this class ~~helps~~ help students ~~to get in touch with themselves and~~ gain higher self-awareness that sets the foundation for personal growth and positive change. This course meets the De Anza general education requirements ~~for De Anza~~ and ~~belongs on~~ is included in the AA degree Liberal ~~Arts.~~ Arts Degree.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
❗	**Is this a mirrored credit/noncredit course?**	No	~~No~~ Yes - don't forget to duplicate the revisions in the mirrored credit/noncredit course

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	Basic course information and assignments include genders, physical and psychological disabilities, sexual orientation, multicultural, holistic health, global concerns, personal experiences and individual stressors as they relate to ones mental, physical and emotional needs. This course also integrates strategies to help individuals control stress and tension, encompassing an equity based behavioral domain with accessible theories and practices. By exploring western methods, such as guided imagery, massage, autogenic repetitive phrases, and self hypnosis, as well as non-western techniques, such as yoga, tai-chi, pranayama breathing, mindfulness and movement meditation, students will acquire multiple ways to incorporate inclusivity and diversity into their life experiences. The OER Textbook for the course is "Methods for Stress Management" by Allen Urich; other resources and references are at zero/low cost to students.

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Human Services (In Development) **Award Type** Certificate of Achievement (COA)	**Associated Program** Human Services (In Development) **Award Type** Certificate of Achievement (COA)
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Social and Behavioral Sciences Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU

Changed	Field	Current Version	Proposed Version
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. • 2G7B - Approved. **-** No value	**System/Institution** De Anza GE **Area(s)** • 2G4X - Approved. • 2G7B - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144

Changed	Field	Current Version	Proposed Version
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class Quiz and examination review performed in class Homework and extended projects Guest speakers Collaborative learning and small group exercises Collaborative projects

Changed	Field	Current Version	Proposed Version

❗	**Assignments**	1. Reading
		  1. Assigned readings from text
		  2. Suggested supplemental readings and on-line videos and resources
		2. Writing
		  1. Examine stress reactions from stressors in writing of at least one written page, one to two paragraphs for weekly assignments and discussions. Analyze data and strategize new stress reduction techniques used for future stressors.
		  2. A personal problem-solving paper of not less than five typed pages analyzing and integrating concepts learned in class to help resolve a current stressful situation.
		  3. Objective exams.
		3. Practical application of stress reducing techniques.
		  1. Weekly homework assignments
		  2. Weekly discussion of stress reducing techniques
			1. Reading
			  1. Assigned readings from text
			  2. Suggested supplemental readings and on-line videos and resources
			2. Writing
			  1. Examine stress reactions from stressors in writing through weekly discussion prompts
			  2. Occasional short journal reflections on stress management practices discussed during the course
			  3. A personal problem-solving paper of not less than two pages analyzing and integrating concepts learned in class to help resolve current stressful situations
			3. Oral and Practical application of stress reducing techniques.
			  1. Weekly homework assignments
			  2. Weekly discussion posts with positive peer feedback
			  3. Role plays and group work
			  4. Small breakout discussion on various stress related topics

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation** **Methods of Evaluation** 1. Two one-hour, multiple choice examinations requiring students to interpret and translate concept-based questions 2. A final personal problem-solving paper of not less than five typed pages integrating the use of concepts learned in class to resolve a current stressful situation or multiple choice final exam. 3. Weekly homework assignments evaluated for completion	**Methods of Evaluation** Methods of Evaluation **Methods of Evaluation** 1. Final personal problem-solving paper of not less than two pages integrating the use of concepts learned in class to resolve current stressful situations 2. Weekly homework assignments and discussion posts evaluated for completion 3. Multiple choice exams 4. Templates and rubrics show examples and clarify grading expectations for all students
❗	**Essential Student Materials/Essential College Facilities**	**Essential Student Materials:** • None. **Essential College Facilities:** • Spacious classroom conducive to demonstration of power-napping technique and discussion after watching films and videos	**Essential Student Materials:** • None **Essential College Facilities:** • Spacious classroom conducive to demonstration of power-napping technique, yoga poses, and meditation

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**		

Current Version

Title	No value
Author	Blonna, Richard. "Coping With Stress in a Changing World." 5th ed. McGraw-Hill, 2012.
Publisher	No value
Date/Edition	No value
ISBN	No value

Title	No value
Author	Girdano, Daniel, George Everly, and Dorothy Dusek. "Controlling Stress & Tension." 9th ed. Pearson Education, Inc., 2012.
Publisher	No value
Date/Edition	No value
ISBN	No value

Title	No value
Author	Greenberg, Jerrold S. "Comprehensive Stress Management.". 14th ed. McGraw-Hill, 2016.
Publisher	No value
Date/Edition	No value
ISBN	No value

Title	No value
Author	Olpin, Michael and Hesson, Margie. "Stress Management for Life." 3rd Edition. Wadsworth, Cengage Learning, 2013.
Publisher	No value
Date/Edition	No value
ISBN	No value

Title	No value
Author	Seaward, Brian Luke. "Managing Stress: Principles and Strategies For Health And Well-Being." 9th ed. Jones and Bartlett Publishers, Inc., 2018.

Proposed Version

Title	Stress Management For Life
Author	Olpin, Michael and Hesson, Margie.
Publisher	Cengage Learning
Date/Edition	2020/5th Edition
ISBN	978-0357363966

Title	Managing Stress: Principles and Strategies For Health And Well-Being
Author	Seaward, Brian Luke.
Publisher	Jones and Bartlett Publishers, Inc.
Date/Edition	2024/11th Edition
ISBN	9781284283150

Title	Practical Stress Management
Author	Romas, John A. and Sharma, Manoj
Publisher	Academic Press
Date/Edition	2025/9th Edition
ISBN	9780443367403

Title	Wherever You Go, There You Are: Mindfulness Meditation in Everyday Life
Author	Kabat-Zinn, Jon
Publisher	Balance
Date/Edition	2023/11th Edition
ISBN	978–0306832017

Changed	Field	Current Version	Proposed Version
		Publisher No value	**Title** Methods for Stress Management
		Date/Edition No value	**Author** Allen Urich
		ISBN No value	**Publisher** Creative Commons Attribution-ShareAlike
			Date/Edition 2017
			ISBN OER

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**		No value

Reading List	Allen, James. As a Man Thinketh-Free EBook-Timeless Classic. Accessed May 14, 2014. http://www.asamanthinketh.net
May include, but are not limited to	No value

Reading List	Chapman, Gary. The 5 Love Languages: The Secret to Love That Lasts. Zondervan. 2010
May include, but are not limited to	No value

Reading List	Covey, Stephen R. 7 Habits of highly effective people:Powerful Lessons in Personal Change. Simon & Schuster. 2013
May include, but are not limited to	No value

Reading List	Enright, Robert D. Forgiveness is a Choice: A Step-by-Step Process for Resolving Anger and Restoring Hope. American Psychological Association. 2001
May include, but are not limited to	No value

Reading List	Harrington, Rick. "Stress, Health and Well-Being: Thriving in the 21st Century." Wadsworth, Cengage Learning, 2013.

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	Harry, Humphrey James, 2008. Stress of College Students.	
	May include, but are not limited to	No value	
	Reading List	Kabat-Zinn, J. Letting Everything Become Your Teacher: 100 lessons in mindfulness. Random House. 2010	
	May include, but are not limited to	No value	
	Reading List	K. Karren, B. Hafen, N. Smith, and K. Jenkins. Mind/Body Health: The Effects of Attitudes, Emotions, and Relationships. 4th Edition. San Francisco: Benjamin Cummings, 2010	
	May include, but are not limited to	No value	
	Reading List	Kiyosaki, Robert T. Rich Dad Poor Dad: What The Rich Teach Their Kids About Money That the Poor and Middle Class Do Not! Mass Market Paperback. 2011	
	May include, but are not limited to	No value	

Changed	Field	Current Version	Proposed Version
		Reading List Pestonjee, D.M., 2013. Stress and Work, Perspectives on Understanding and Managing Stress. **May include, but are not limited to** No value	
		Reading List Plaford, Gary, 2018. Fight or Flight: The Ultimate Book for Understanding and Managing Stress **May include, but are not limited to** No value	
		Reading List Saedi, Goal A. Why Are We Americans So Angry? Psychology Today. April 30, 2013. From http://www.psychologytoday.com/blog/millennial-media **May include, but are not limited to** No value	
		Reading List Watson, Vivette. "Minority and Legacy of Anger." American Psychological Assoc. Monitor. **May include, but are not limited to** No value	
		Reading List "Chronic Stress Puts Your Health at Risk." Mayo Clinic staff. July 11, 2013 from http://www.mayoclinic.com	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Assessment: *Myers-Briggs Type Indicator	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
❗	**Course Objectives**	• Examine the field of human development with a particular focus on the interaction between the individual and his/her environment and circumstances. Learn to prevent and manage stress through basic approaches. • Analyze physiological systems that react to stress and consequently impact one's health and body • Evaluate Learned Response Theory that affects the dynamics of stress • Differentiate gender, sexual orientation, physical and psychological disabilities, and multi-cultural perspectives regarding the triggering of anxiety, anger, fear, pain and guilt on the impact of one's behavior • Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives • Assess personality traits and types through the use of personality inventories which predict determinants of stress • Integrate strategies of controlling stress and tension encompassing cognitive, affective, and behavioral domains including theories and techniques from both western and non-western perspectives • Apply basic skills for money management • Examine communication techniques. • Develop a healthy lifestyle • Acquire time management methods • Reframe cognitive distortions into healthy positive perceptions • Evaluate values as they impact the students' daily choices	• Examine the field of human development with a particular focus on the interaction between the individual and his/her environment and circumstances. Learn to prevent and manage stress through basic approaches. • Analyze physiological systems that react to stress and consequently impact one's health and body • Evaluate Learned Response Theory that affects the dynamics of stress • Differentiate gender, sexual orientation, physical and psychological disabilities, and multi-cultural perspectives regarding the triggering of anxiety, anger, fear, pain and guilt on the impact of one's behavior • Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives • Assess personality traits and types as they relate to the individual stress response • Integrate strategies of controlling stress and tension encompassing cognitive, affective, and behavioral domains including theories and techniques from both western and non-western perspectives • Apply basic skills for money management • Examine communication techniques. • Develop a healthy lifestyle • Acquire time management methods • Reframe cognitive distortions into healthy positive perceptions • Evaluate personal values as they impact the students' daily choices

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Assess the student's perceived stress level based on their own life circumstances. **Expected SLO Performance** 0.0	**CSLOs** Assess the student's perceived stress level based on their own life circumstances. **Expected SLO Performance** 0.0
		CSLOs Develop and apply stress management strategies that can be used to reduce their stress level. **Expected SLO Performance** 0.0	**CSLOs** Develop and apply stress management strategies that can be used to reduce their stress level. **Expected SLO Performance** 0.0
		CSLOs Distinguish and list the physiological symptoms when under stress and critique its impact on the body. **Expected SLO Performance** 0.0	**CSLOs** Distinguish and list the physiological symptoms when under stress and critique its impact on the body. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
❗	**Course Content**	1. Examine the field of human development with a particular focus on the interaction between the individual and his/her environment and circumstances. Learn to prevent and manage stress through basic approaches. 1. Eliminate the stressor 2. Change one's thinking 3. Manage the stress through relaxation techniques 2. Analyze physiological systems that react to stress and consequently impact one's health and body 1. Autonomic nervous system including sympathetic and parasympathetic responses. 2. Endocrine system and stress hormones cortisol, aldosterone, and epinephrine, etc. 3. Evaluate Learned Response Theory that affects the dynamics of stress 1. The psychosomatic concept 2. The various aspects of an individual's environment that trigger the stress response 4. Differentiate gender, sexual orientation, physical and psychological disabilities, and multi-cultural perspectives regarding the triggering of anxiety, anger, fear, pain and guilt on the impact of one's behavior 1. Examining the stress emotions and the effective and ineffective behavioral responses to those emotions 2. Designing and implementing healthy behavioral patterns to stress emotions 5. Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives 1. Process of adaptation and coping methods 2. Explore frustration from multiple perspectives 6. Assess personality traits and types through the use of personality inventories which predict determinants of stress 1. Stress prone and stress resistant 2. Consistent behavior patterns such as type A personality, co-dependent personality 3. Self perception and self-esteem 7. Integrate strategies of controlling stress and tension encompassing cognitive, affective, and behavioral domains	1. Examine the field of human development with a particular focus on the interaction between the individual and his/her environment and circumstances. Learn to prevent and manage stress through basic approaches. 1. Eliminate the stressor 2. Change one's thinking 3. Manage the stress through relaxation techniques 2. Analyze physiological systems that react to stress and consequently impact one's health and body 1. Autonomic nervous system including sympathetic and parasympathetic responses. 2. Endocrine system and stress hormones cortisol, aldosterone, and epinephrine, etc. 3. Evaluate Learned Response Theory that affects the dynamics of stress 1. The psychosomatic concept 2. The various aspects of an individual's environment that trigger the stress response 4. Differentiate gender, sexual orientation, physical and psychological disabilities, and multi-cultural perspectives regarding the triggering of anxiety, anger, fear, pain and guilt on the impact of one's behavior 1. Examining the stress emotions and the effective and ineffective behavioral responses to those emotions 2. Designing and implementing healthy behavioral patterns to stress emotions 5. Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives 1. Process of adaptation and coping methods 2. Explore frustration from multiple perspectives 6. Assess personality traits and types as they relate to the individual stress response 1. Stress prone and stress resistant 2. Consistent behavior patterns such as type A personality, co-dependent personality 3. Self perception and self-esteem 7. Integrate strategies of controlling stress and tension encompassing cognitive, affective, and behavioral domains including theories and techniques from

Changed	Field	Current Version	Proposed Version
		including theories and techniques from both western and non-western perspectives 1. Time management- examine various techniques 2. Cognitive restructuring - examine perceptions, attitudes, and values 3. Relaxation training - breathing exercises, muscle relaxation, mental imagery and visualization, yoga, meditation, mindfulness training, day spas, and massage 4. Physical exercise - running, bicycling, swimming, aerobics, weight lifting and any other related physical activities 5. Recreational activities- journal writing, hobbies, weekend trips, vacation, and social activities 6. Nutrition- relationship between diet and stress hormones (Healthy eating) 7. Humor- positive and negative types 8. Alternative medicines - homeopathy, chiropractic, acupressure/acupuncture 8. Apply basic skills for money management 1. Examining financial concerns from multicultural perspectives 2. Age-related financial concerns 3. Financial management skills in relation to major life events • Examine communication techniques. 1. Non verbal • Physical element • Non-physical element • Verbal skills • Listening skills • Develop a healthy lifestyle 1. Lifestyle habits 2. Exercise program 3. MyPlate for science-based guidance for nutritional health 4. Avoid tobacco, drugs, and alcohol use 5. Eating Disorders and their connection to perceived stress • Acquire time management methods 1. ABC123 Prioritized Planning 2. Quadrant Planning 3. Lifebalance • Reframe cognitive distortions into healthy positive perceptions 1. Point of Positive Perceptions formula 2. Locus of Control (internal vs. external) 3. Positive Self-Talk	both western and non-western perspectives 1. Time management- examine various techniques 2. Cognitive restructuring - examine perceptions, attitudes, and values 3. Relaxation training - breathing exercises, muscle relaxation, mental imagery and visualization, yoga, meditation, mindfulness training, day spas, and massage 4. Physical exercise - running, bicycling, swimming, aerobics, weight lifting and any other related physical activities 5. Recreational activities- journal writing, hobbies, weekend trips, vacation, and social activities 6. Nutrition- relationship between diet and stress hormones (Healthy eating) 7. Humor- positive and negative types 8. Alternative medicines - homeopathy, chiropractic, acupressure/acupuncture 8. Apply basic skills for money management 1. Examining financial concerns from multicultural perspectives 2. Age-related financial concerns 3. Financial management skills in relation to major life events 9. Examine communication techniques. 1. Non verbal 2. Physical element 3. Non-physical element 4. Verbal skills 5. Listening skills 10. Develop a healthy lifestyle 1. Lifestyle habits 2. Exercise program 3. MyPlate for science-based guidance for nutritional health 4. Avoid tobacco, drugs, and alcohol use 5. Eating Disorders and their connection to perceived stress 11. Acquire time management methods 1. ABC123 Prioritized Planning 2. Quadrant Planning 3. Lifebalance 12. Reframe cognitive distortions into healthy positive perceptions 1. Point of Positive Perceptions formula 2. Locus of Control (internal vs. external) 3. Positive Self-Talk 4. Thought stopping

Changed	Field	Current Version	Proposed Version
		4. Thought stopping 5. Power language 6. Going with the flow • Evaluate values as they impact the students' daily choices 1. Values within cultures 2. Niagara Syndrome 3. Instrumental and Terminal values 4. Values Clarification	5. Power language 6. Going with the flow 13. Evaluate values as they impact the students' daily choices 1. Values within cultures 2. Niagara Syndrome 3. Instrumental and Terminal values 4. Values Clarification
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
!	**1. Is the unit(s) change required for articulation?**	No Value	No
!	**2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.**	No Value	N/A
!	**3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.**	No Value	N/A

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Course outline E: Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives. G. Integrate strategies of controlling stress and tension encompassing cognitive, affective, and behavioral domains including theories and techniques from both western and non-western perspectives
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Assignments: 3. A personal problem-solving paper of not less than two pages analyzing and integrating concepts learned in class to help resolve current stressful situations
	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.	No Value	No Value
!	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Assignments: B Writing 1. Examine stress reactions from stressors in writing through weekly discussion prompts 2. Occasional short journal reflections on stress management practices discussed during the course 3. A personal problem-solving paper of not less than two pages analyzing and integrating concepts learned in class to help resolve current stressful situations
!	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Outline: E. Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives 1. Process of adaptation and coping methods 2. Explore frustration from multiple perspectives

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.**	No Value	We are planning to offer this course as a non-credit course. Therefore, we are not requiring any requisites.

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: Examine the field of human development with a particular focus on the interaction between the individual and his/her environment and circumstances while learning to prevent and manage stress through basic approaches.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	From Course Outline and Assignments: Written communication is fostered through daily journaling, reflection paper and weekly discussion posts and responses on stress management practices. Oral communication and practical application of stress reducing techniques are promoted through weekly discussions, role plays, and group work. Collaborative exercises include small breakout discussions on various stress related topics and positive peer feedback.
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: Critical thinking is stimulated via discussing multi-cultural perspectives regarding the triggering of anxiety, anger, fear, pain and guilt on the impact of one's behavior and also by examining and sharing one's emotions and the effective and ineffective behavioral responses to those emotions.
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: Differentiate gender, sexual orientation, physical and psychological disabilities, and multi-cultural perspectives regarding the triggering of anxiety, anger, fear, pain and guilt on the impact of one's behavior. Examining the stress emotions and the effective and ineffective behavioral responses to those emotions. Designing and implementing healthy behavioral patterns to stress emotions. Appraise the interaction between the individual and his/her environment and the perception of stress from gender, sexual orientation, physical and psychological disabilities and multi-cultural perspectives. Process of adaptation and coping methods. Explore frustration from multiple perspectives.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Course Outline: Integrate strategies of controlling stress and tension encompassing cognitive, affective, and behavioral domains including theories and techniques from both western and non-western perspectives.
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Methods of Evaluation: Final personal problem-solving paper of not less than two pages integrating the use of concepts learned in class to resolve current stressful situations. Weekly homework assignments and discussion posts evaluated for completion.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HUMA 030	HUMA 030
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	05/07/2019	05/07/2019
	Curriculum Office Notes	• Course number change appr. 3/6/18 (effect. F18).-mkct • Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Course number change appr. 3/6/18 (effect. F18).-mkct • Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value						
			Date	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			03/24/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions to use welcoming, student-centered language and minimize the use of impersonal, course-centered language.	Y

Changed	Questions	Current Version	Proposed Version				
			03/24/2026	Specifications	Examples of Primary Texts and References	Required	Thanks for providing this example of primary texts and references. Are there representative OER options? Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. **If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This will satisfy the required component of this edit.** Y

Changed	Questions	Current Version	Proposed Version				
			03/24/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) and/or diverse authors, voices, and perspectives, and/or discuss current debates in the field that are relevant to students? If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Y
			03/24/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If not appropriate, let me know in the initiator response box.	Y
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response** Y - incomplete -zj an advisory is a type of requisite ENGL C1000 is listed as an advisory so you need to complete this matrix Y
			4/22/26	Matrix A	all that apply	Required	Complete for your English advisory	
	Stage 7: Dean of Online Learning	No Value	No Value					
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HUMAD030.
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000275534

Articulation

Changed	Field	Current Version

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/11/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 5: De Anza General Education
Comments	Stage 7: Dean of Online Learning
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Mi Chang	• Veronica Keiffer-Lewis
	Course ID (CB01A and CB01B)	HUMID001.	HUMID001.
	Course Control Number	CCC000214955	CCC000214955

Changed	Field	Current Version	Proposed Version
	Course Title (CB02)	Creative Minds	Creative Minds
	Short Course Title	CREATIVE MINDS	CREATIVE MINDS
	TOP Code (CB03)	1599.00	1599.00 Other Humanities
	CIP Code	Liberal Arts and Sciences, General Studies and Humanities, Other	24.0199 Liberal Arts and Sciences, General Studies and Humanities, Other
	Department	HUMI - Humanities	HUMI - Humanities
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course is an introduction to the study of creativity in human life; its sources, development, social purpose, and role in culture change. Students analyze creativity as a central source of meaning and purpose in their lives as well as a development of their unique combination of human intelligences. Lives of creative people from all over the world are examined and contextualized. The course builds commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities. Students engage themselves as members of larger social fabrics and develop the abilities and motivation to take informed action for change.	This course introduces the study of creativity as a dynamic force in human life —exploring its sources, development, social purpose, and role in cultural evolution. Students will analyze creativity as a central source of meaning and a tool for self-actualization, recognizing that creative expression manifests through a diverse spectrum of human intelligences. By examining the lives of creative individuals from a global range of backgrounds, students will contextualize creative achievement within various social and historical frameworks, acknowledging how systemic inequities shape access to creative resources. The curriculum fosters a commitment to civic and moral responsibility, preparing students to contribute to diverse, equitable, and sustainable communities. Through critical reflection and community engagement, students will view themselves as vital members of a global social fabric and develop the motivation to take informed, equitable action for social change.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Humanities
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - HUMANITIES

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza and Cal-GETC and is included in the Arts and Letters emphasis in the De Anza Liberal Arts Associate Degree. It is UC and CSU transferable. This course is an option for students working towards the Humanities Certificate of Achievement. This course engages students in a theoretical and practical exploration of the creative impulse in a broad range of fields and domains of human experience and encourages students to recognize themselves as active creators of cultural change in a diverse and increasingly global context.	This course meets a general education requirement for De Anza and Cal-GETC and is included in the Arts and Letters emphasis in the De Anza Liberal Arts Associate Degree. It is UC and CSU transferable. This course is an option for students working towards the Humanities Certificate of Achievement. This course engages students in a theoretical and practical exploration of the creative impulse in a broad range of fields and domains of human experience and encourages students to recognize themselves as active creators of cultural change in a diverse and increasingly global context.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	1. Course Description & Justification Global Representation: The curriculum explicitly de-centers Western canons by examining creative lives from "all over the world," ensuring students from all backgrounds see their identities reflected. Social Purpose & Justice: Creativity is framed as a tool for "culture change" and "civic responsibility," directly linking individual creative development to the building of "diverse, equitable, and sustainable communities." Institutional Alignment: As an Environmental Sustainability and Global Citizenship (ESGC) course, it prepares students to navigate an increasingly global context through a social justice lens. 2. Methods of Instruction & Evaluation Inclusive Pedagogy: The course utilizes collaborative learning, small-group exercises, and diverse visual aids to support various learning styles and neurodivergent students. Empowerment-Based Assessment: Evaluation is centered on "informed action for change." By using "personal engagement" as a metric, the course validates students' unique cultural backgrounds and "multiple intelligences" rather than relying on a singular standardized norm. 3. Assignments & Scope - Examples Biographical Equity Analysis: Students analyze the lives of creators through the lens of "creative freedom," requiring an understanding of how race, gender, and class (social location) impact creative opportunity. Systems Thinking: The course outline contextualizes creativity within "larger social fabrics," helping students identify and dismantle systemic barriers to innovation. Diverse Voices: Assignments utilize primary texts from creators across diverse domains, centering lived experiences that are often marginalized in traditional arts and humanities surveys. 4. Integration of Primary Texts & References All textbooks listed for this course are either Open Educational Resources (OER) or low-cost options. To further reduce barriers to access, many modules require no purchased textbooks at all; instead, students are provided with direct links to academic journals, open-source media, and curated OER materials. As an

Changed	Field	Current Version	Proposed Version
			interdisciplinary and intersectionally grounded course, Creative Minds utilizes these diverse resources to ensure our curriculum is as inclusive and accessible as possible. Every text selected has been vetted for its relevance and alignment with the course's core values. A course bibliography provides a rigorous multi-disciplinary foundation for DEI through four thematic pillars: Addressing Systemic Inequality: Steele & Clarke's Whistling Vivaldi is used to teach students about "Stereotype Threat" and practical mitigation strategies to ensure equity in professional and creative environments. Global & Grassroots Perspectives: Wheatley & Frieze (Walk Out Walk On) and Goswami (Quantum Creativity) introduce non-Western philosophies and community-led transformation models, challenging top-down, Eurocentric leadership narratives. Neurodiversity & Cognitive Equity: Sir Ken Robinson (Out of Our Minds) and Harford (Messy) advocate for the validation of diverse cognitive styles, arguing that "intelligence" must be defined broadly to be equitable. Democratization of Practice: Texts by Tharp, Pressfield, and Sternberg demystify the creative process, framing it as a disciplined, accessible habit rather than an "innate gift" reserved for a privileged few. 5. Course Outline: Overall, HUMID001 functions as a DEI-centered course by redefining creativity as a universal human trait and a democratic right. By pairing foundational psychology with modern social justice research, the course ensures students analyze creativity through an intersectional lens. It moves beyond theory into informed action, providing students with the tools to recognize, navigate, and dismantle social and cognitive exclusion in their communities.
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	

Changed	Field	Current Version	Proposed Version
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Art History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Art History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Art History for Transfer (In Development) **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Art History for Transfer (In Development) **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Community Impact **Award Type** Certificate of Achievement (COA)	**Associated Program** Community Impact **Award Type** Certificate of Achievement (COA)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Humanities	**Associated Program** Humanities

Changed	Field	Current Version	Proposed Version
		Award Type Certificate of Achievement (COA)	**Award Type** Certificate of Achievement (COA)
		Associated Program Illustration **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Illustration **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Illustration **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Illustration **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Photographic Arts (Film and Digital) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Photographic Arts (Film and Digital) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y

Changed	Field	Current Version	Proposed Version
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0

Changed	Field	Current Version	Proposed Version
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids; Discussion of assigned reading; Discussion and problem solving performed in class; In-class essays; Homework and extended projects; Guest speakers; Collaborative learning and small group exercises; Collaborative projects	**Methods of Instruction**: Methods of Instruction

Changed	Field	Current Version	Proposed Version	
			Methods of Instruction	Lecture and visual aids: Implementation of Universal Design for Learning (UDL) by utilizing multimodal presentations (visual, auditory, and kinesthetic) and ensuring all digital materials and visual aids are closed-captioned and accessibility-compliant. Discussion of assigned reading: Facilitating Counter-Narrative Analysis where students engage with primary texts from BIPOC, LGBTQIA+, and disabled creators to challenge dominant historical myths of innovation.Discussion and problem solving performed in class In-class essays: Utilizing Flipped Classroom techniques and Transparent Teaching (TILT) to explicitly define task purposes, reducing the "hidden curriculum" during in-class active learning sessions. Homework and extended projects: Transitioning to Open Educational Resources (OER) and Zero-Textbook Cost (ZTC) materials to ensure economic equity and removing financial barriers to foundational research. Guest speakers: Incorporating External Perspectives from diverse, real-world practitioners who address the intersections of identity, systemic barriers, and creative professional practice. Collaborative learning and small group exercises: Fostering a

Changed	Field	Current Version	Proposed Version
			"Community of Practice" by decentering the instructor and allowing for cross-cultural exchange of ideas through peer-based learning. Collaborative projects: A Civic Engagement & "Equity Design" assignment where students apply creative problem-solving to local or global inequities, resulting in a tangible "informed action" plan.

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. 2. A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. 3. In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future.	**Assignment 1:** Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. • This course prioritizes educational equity by utilizing Open Educational Resources (OER) and zero-cost materials to ensure all students have immediate, barrier-free access to a minimum of one college-level, book-length text. Reading assignments are curated from inclusive open-access databases and library reserves, featuring non-fiction primary texts written by individuals from diverse domains an underrepresented identities to highlight the creative process through an intersectional lens. To support Universal Design for Learning (UDL), these readings are paired with multimodal viewing assignments and specific inquiry questions, ensuring that the curriculum remains accessible, representative of global perspectives, and focused on bridging the gap between creative theory and equitable real-world action. **Assignment 2:** A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." A substantial analysis of the creative factors in the life of a practitioner recognized within their domain. Students are encouraged to explore "creativity" beyond traditional Western canons, focusing on individuals who have navigated diverse cultural or systemic contexts. -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and

Changed	Field	Current Version	Proposed Version
			experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. This track requires students to apply course objectives to their own lives, addressing themes of equity, creative freedom, and the creative process. Students are required to leverage multiple intelligences, moving beyond text-based output to demonstrate learning through varied expressive modes **Assignment #3:** In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future. Student are invited to engage in learning that extends beyond the classroom through dialogic reflection and community-based activities. These high-impact practices are designed to bridge the gap between academic theory and real-world advocacy, empowering students to transform their desire for social change into tangible actions for a sustainable and equitable future.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. Short quizzes and/or writing assignments on topics from the reading and viewing assignments or lectures will assess student synthesis and mastery of learning objectives and prepare them for in-class activities. Examinations based on reading and viewing assignments or lectures will test students ability to analyze creative work and experience and demonstrate critical mastery of course objectives. A final examination and/or written project will require students to demonstrate comprehension, critical mastery, and personal engagement with the concepts, processes, and interrelationships of the course objectives. 2. Research papers and/or projects on specific assigned topics will evaluate the student's capacity to	**Methods of Evaluation** 1. Short quizzes and/or writing assignments on topics from the reading and viewing assignments or lectures will assess student synthesis and mastery of learning objectives and prepare them for in-class activities. Assessments based on reading and viewing assignments or lectures will test students ability to analyze creative work and experience and demonstrate critical mastery of course objectives. A final assessment and/or written project will require students to demonstrate comprehension, critical mastery, and personal engagement with the concepts, processes, and interrelationships of the course objectives. Traditional exams are replaced or supplemented by assessments that test the ability to analyze creative works through an equity lens. Students demonstrate critical mastery by identifying systemic barriers and counter-narratives within diverse creative domains. 2. Research papers and/or projects on specific assigned topics will evaluate the student's capacity to define, structure,

Changed	Field	Current Version	Proposed Version
		define, structure, and analyze topics related to creative attitude and/or products. 3. Civic engagement project/s, evaluated based on extent of mastery of course objectives, will offer opportunity to discern student empowerment to take informed action for change.	and analyze topics related to creative attitude and/or products. Instead of a single research paper, students may build a portfolio-based project analyzing a creator's life. This evaluates their capacity to structure intersectional analyses of how social location (race, gender, class) impacts creative products. 3. Civic engagement project/s, evaluated based on extent of mastery of course objectives, will offer opportunity to discern student empowerment to take informed action for change. These projects are evaluated based on the student's ability to discern and implement informed action for social change. Grading focuses on the application of creative problem-solving to address real-world inequities.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
!	**Examples of Primary Texts and References**	**Title** No value **Author** Berns, Gregory. "Iconoclast: A Neuroscientist Reveals How To Think Differently." Boston: Harvard Business Press, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Csikszentmihaly, Mihaly. "Creativity: Flow and the Psychology of Discovery and Invention." New York: Harper, 2013. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Gelb, Michael J. "How To Think Like Leonardo da Vinci." New York: Delta Trade, 2004. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value	**Title** Emergent Strategy: Shaping Change, Changing Worlds **Author** Brown, Adrienne Maree **Publisher** AK Press **Date/Edition** 2017 **ISBN** ISBN: 978-1849352604 **Title** Visual Thinking: The Hidden Gifts of People Who Think in Pictures, Patterns, and Abstractions **Author** Temple Grandin **Publisher** Riverhead Books **Date/Edition** 2022 **ISBN** 978-0593418369 **Title** The Great Discontent (Select interviews from diverse creators in BIPOC/LGBTQIA+ communities). **Author** Various Creators (Edited by The Great Discontent). **Publisher** Path & Paving **Date/Edition** Ongoing / Online Open Access **ISBN** No value **Title** Iconoclast: A Neuroscientist Reveals How To Think Differently **Author** Berns, Gregory **Publisher** Boston: Harvard Business Press **Date/Edition** 2010

Changed	Field	Current Version	Proposed Version
		Author *Grant, Adam. "Originals: How Non-Conformists Move The World." New York: Penguin Books, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**ISBN** 978-1422115015
			Title Creativity: Flow and the Psychology of Discovery and Invention. **Author** Csikszentmihaly, Mihaly **Publisher** New York: Harper **Date/Edition** 2013 **ISBN** 978-0060928209
		Title No value **Author** *Robinson, Ken, with Lou Aronica. "The Element: How Finding Your Passion Changes Everything." New York: Penguin Books, 2009. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Originals: How Non-Conformists Move The World **Author** Grant, Adam **Publisher** New York: Penguin Books **Date/Edition** 2017 **ISBN** 978-0143128854
			Title Literature, the Humanities, and Humanity **Author** Theodore L. Steinberg **Publisher** Open SUNY / Milne Open Textbooks **Date/Edition** 2020 **ISBN** 9781942341031
			Title Critical Concepts for the Creative Humanities **Author** Iris van der Tuin and Nanna Verhoeff **Publisher** Rowman & Littlefield (Distributed open access via Bloomsbury) OER **Date/Edition** 2022

Changed	Field	Current Version	Proposed Version
			ISBN (Paperback)-13: 9781538147733 (Cloth), 9781538147740

Changed	Field	Current Version	Proposed Version
❗	**Suggested Reading List**	**Reading List**: Ballard, Elise. "Epiphany: True Stories of Sudden Insight to Inspire, Encourage and Transform - Expanded Edition." Los Angeles: Temerity Publishing, 2014. **May include, but are not limited to**: No value **Reading List**: Bergson, Henri. "The Creative Mind." New Jersey: Littlefield, Adams & Co., 1975. **May include, but are not limited to**: No value **Reading List**: Boden, M. A. "The Creative Mind." Princeton University Press, 1989. **May include, but are not limited to**: No value **Reading List**: Campbell, Joseph. "The Power of Myth." New York: Doubleday, 1988. **May include, but are not limited to**: No value	No value

Changed	Field	Current Version	Proposed Version
		Reading List Cronin, Matthew A. and Loevenstein, Jeffrey. "The Craft of Creativity." Palo Alto, CA: Stanford Business Books, 2018. **May include, but are not limited to** No value	
		Reading List Csikszentmihaly, Mihaly. "Finding Flow, The Psychology of Engagement With Everyday Life." New York: Basic Books, 2008. **May include, but are not limited to** No value	
		Reading List Duckworth, Angela. "Grit: The Power of Passion and Perseverance." New York: Scribner, 2018. **May include, but are not limited to** No value	
		Reading List Dunham, Bandhu. "Creative Life: Spirit, Power and Relationship in the Practice of Art." Arizona: Hohm Press, 2005.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Dweck, Carol. "Mindset: The New Psychology of Success." New York: Ballantine Books, 2007.	
		May include, but are not limited to No value	
		Reading List Gardner, Howard. "Intelligence Reframed: Multiple Intelligences for the Twenty-First Century." New York: Basic Books, 1999.	
		May include, but are not limited to No value	
		Reading List Gilbert, Elizabeth. "Big Magic: Creative Living Beyond Fear." New York: Riverhead Books, 2015.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Goldenberg, Elkhonon. "Creativity: The Human Brain in the Age of Innovation." New York: Oxford University Press, 2018. **May include, but are not limited to**: No value	
		Reading List: Goswami, Amit. "Quantum Creativity: Think Quantum, Be Creative." New York: Hay House, 2014. **May include, but are not limited to**: No value	
		Reading List: Harford, Jim. "Messy: The Power of Disorder to Transform Our Lives." New York: Riverhead Books, 2017. **May include, but are not limited to**: No value	
		Reading List: Ito, Joi and Howe, Jeff. "Whiplash: How to Survive Our Faster Future." New York: Grand Central Publishing, 2019.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Johnson, Steven. "Where Good Ideas Come From: The Natural History of Innovation." New York: Riverhead Books, 2010.	
		May include, but are not limited to No value	
		Reading List Lowenfeld, Victor and W. L. Britain. "The Nature of Creative Activity." New York: Harcourt Brace, 1939.	
		May include, but are not limited to No value	
		Reading List May, Rollo. "The Courage to Create." W. W. Norton & Co., Inc., 1975.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List: Pressfield, Steven. "The War of Art: Break Through the Blocks and Win Your Inner Creative Battles." New York: Pressfield Books, 2012. **May include, but are not limited to**: No value	
		Reading List: Robinson, Ken. "Out of Our Minds: The Power of Being Creative - 3rd Edition." Oxford: Capstone, 2017. **May include, but are not limited to**: No value	
		Reading List: Steele, Claude and Clarke, DeMario. "Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do." New York: W.W. Norton and Company, 2011. **May include, but are not limited to**: No value	
		Reading List: Sternberg, Robert J. and Kaufman, James C. editors. "The Nature of Human Creativity." New York: Cambridge University Press, 2018.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Tharp, Twyla. "Creative Habit: Learn It and Use It For Life." New York: Simon and Schuster, 2003.	
		May include, but are not limited to No value	
		Reading List Wheatly, Margaret and Deborah Frieze. "Walk Out Walk On." San Francisco: Berrett-Koehler Publishers, 2011.	
		May include, but are not limited to No value	
		Reading List Wilson, E.O. "The Origins of Creativity." New York: Penguin Books, 2018.	
		May include, but are not limited to No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture • Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity • Analyze and synthesize the elements of creative personality and process • Examine and analyze the developmental stages of creative behavior • Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains • Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts • Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change	• Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture • Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity • Analyze and synthesize the elements of creative personality and process • Examine and analyze the developmental stages of creative behavior • Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains • Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts • Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change

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	CSLOs	**CSLOs** Synthesize critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change. **Expected SLO Performance** 0.0	**CSLOs** Synthesize critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change. **Expected SLO Performance** 0.0
		CSLOs Cultivate and demonstrate an awareness of the power of creativity and the potential of the creative process through direct involvement. **Expected SLO Performance** 0.0	**CSLOs** Cultivate and demonstrate an awareness of the power of creativity and the potential of the creative process through direct involvement. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
	Course Content	1. Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture 1. Human cultural evolution and symbol systems 1. Culture in change 2. Humanities as culture: the arts and sciences 2. Survival and fulfillment in human life 1. Cultural ways to address basic needs 2. Cultural ways to address meaning and fulfillment 3. Creativity in culture: curiosity and enjoyment 4. Creativity in culture: engagement and change 3. The role of Humanities in cultural development 1. Disciplines of self-understanding and how they evolved 2. Self-understanding in disciplines today 3. Rationalism and mysticism as mutually supportive and exclusive 4. Humanities - pluralism and synthesis 1. Pluralism- multicultural and multidisciplinary 2. Synthesis- worldview: how do we know what we know? 2. Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity 1. Definition and functions of consciousness and the human brain 1. Perception, attention, and consciousness 2. The unconscious and collective unconscious 3. Cross-cultural and historical perceptions of whole self 4. Dreaming and daydreaming	1. Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture 1. Human cultural evolution and symbol systems 1. Culture in change 2. Humanities as culture: the arts and sciences 2. Survival and fulfillment in human life 1. Cultural ways to address basic needs 2. Cultural ways to address meaning and fulfillment 3. Creativity in culture: curiosity and enjoyment 4. Creativity in culture: engagement and change 3. The role of Humanities in cultural development 1. Disciplines of self-understanding and how they evolved 2. Self-understanding in disciplines today 3. Rationalism and mysticism as mutually supportive and exclusive 4. Humanities - pluralism and synthesis 1. Pluralism- multicultural and multidisciplinary 2. Synthesis- worldview: how do we know what we know? 2. Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity 1. Definition and functions of consciousness and the human brain 1. Perception, attention, and consciousness 2. The unconscious and collective unconscious 3. Cross-cultural and historical perceptions of whole self 4. Dreaming and daydreaming

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		5. The social brain and identity 2. Gardner's Multiple Intelligences (9) and Human Capability Theory 1. 9 Intelligences and creativity explained 2. Capability Approach/Theory and creativity explained 3. Goleman's Emotional Intelligence compared and contrasted 3. Social construction of domains of creativity 1. Symbol systems in history and culture 2. Mythology and its social function 3. Creativity within fields and domains 4. Creativity in rationalized economic and political systems 4. Human welfare and development of personal skills 1. Purpose of human development and fulfillment 2. Creativity: its central role in human happiness 3. Creativity: its central role in cultural change 5. Education and development of creativity 1. Capability theory and individual uniqueness 2. Education, standardization, uniqueness, and creativity 3. Analyze and synthesize the elements of creative personality and process 1. Definition of elements found in the creative process 1. Examination and analysis of intersections of similarity and difference of creative experience 2. The role of dissonance in problem solving	5. The social brain and identity 2. Gardner's Multiple Intelligences (9) and Human Capability Theory 1. 9 Intelligences and creativity explained 2. Capability Approach/Theory and creativity explained 3. Goleman's Emotional Intelligence compared and contrasted 3. Social construction of domains of creativity 1. Symbol systems in history and culture 2. Mythology and its social function 3. Creativity within fields and domains 4. Creativity in rationalized economic and political systems 4. Human welfare and development of personal skills 1. Purpose of human development and fulfillment 2. Creativity: its central role in human happiness 3. Creativity: its central role in cultural change 5. Education and development of creativity 1. Capability theory and individual uniqueness 2. Education, standardization, uniqueness, and creativity 3. Analyze and synthesize the elements of creative personality and process 1. Definition of elements found in the creative process 1. Examination and analysis of intersections of similarity and difference of creative experience 2. The role of dissonance in problem solving

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		3. Imagination- insight and intuition 4. Inspiration- ah-ha and beyond 5. Biosociation- the role of humor in creativity 2. The social character of creativity 1. The role of the human environment and cultural context 2. Discipline, framework, hard work, and intuition 3. Cross-cultural attitudes about the value and meaning of creativity 3. Typical elements in the creative personality 1. Traits of creative people 2. Creativity and the experience of enjoyment or "flow." 3. Creative courage 4. Csikszentmihaly's Ten Dimensions of Complexity 5. Grit 6. Growth mindset 4. The work of creativity 1. Dwelling in and breaking out of tradition 2. Functions of time, domain, perseverance, and discovery 3. Creativity and the labor of transformation 4. Creativity, meaningfulness, growth, and happiness 5. The politics of innovation 1. Borders and boundaries 2. Ideology and social milieu 3. Social norms and conformity 4. The role of common sense 5. Diplomacy of invention 6. Creativity in natural systems 1. Trophic cascades in ecologies of change 2. Quantum physics and models of potential and	3. Imagination- insight and intuition 4. Inspiration- ah-ha and beyond 5. Biosociation- the role of humor in creativity 2. The social character of creativity 1. The role of the human environment and cultural context 2. Discipline, framework, hard work, and intuition 3. Cross-cultural attitudes about the value and meaning of creativity 3. Typical elements in the creative personality 1. Traits of creative people 2. Creativity and the experience of enjoyment or "flow." 3. Creative courage 4. Csikszentmihaly's Ten Dimensions of Complexity 5. Grit 6. Growth mindset 4. The work of creativity 1. Dwelling in and breaking out of tradition 2. Functions of time, domain, perseverance, and discovery 3. Creativity and the labor of transformation 4. Creativity, meaningfulness, growth, and happiness 5. The politics of innovation 1. Borders and boundaries 2. Ideology and social milieu 3. Social norms and conformity 4. The role of common sense 5. Diplomacy of invention 6. Creativity in natural systems 1. Trophic cascades in ecologies of change 2. Quantum physics and models of potential and

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		possibility 7. Student experiential examination of the process and role of creativity in their own lives 1. Identifying dissonance 2. Creative process and courage 3. Personal change 4. Social change 4. Examine and analyze the developmental stages of creative behavior 1. The early years and the shaping of a creative personality 1. Play 2. Imagination 2. The role of education in shaping creative potential and possibility 3. The middle years and the making of a career 1. The role of domains in recognizing creativity 2. The role of fields in recognizing creativity 4. The later years, the process of aging, and varieties of wisdom traditions 5. Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains 1. The nine multiple intelligences as models of domains 2. Primary sources offer access into the insightful, informative and interesting experiences of creative individuals 3. Multi-cultural examples within diverse domains and fields 6. Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts 1. The politics of power in creativity 1. Education- canons of history and art history 2. Aesthetics- connoisseurship and the devaluation of craft	possibility 7. Student experiential examination of the process and role of creativity in their own lives 1. Identifying dissonance 2. Creative process and courage 3. Personal change 4. Social change 4. Examine and analyze the developmental stages of creative behavior 1. The early years and the shaping of a creative personality 1. Play 2. Imagination 2. The role of education in shaping creative potential and possibility 3. The middle years and the making of a career 1. The role of domains in recognizing creativity 2. The role of fields in recognizing creativity 4. The later years, the process of aging, and varieties of wisdom traditions 5. Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains 1. The nine multiple intelligences as models of domains 2. Primary sources offer access into the insightful, informative and interesting experiences of creative individuals 3. Multi-cultural examples within diverse domains and fields 6. Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts 1. The politics of power in creativity 1. Education- canons of history and art history 2. Aesthetics- connoisseurship and the devaluation of craft

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		3. Marginalization-revisionism, pluralism, and intersectionality 4. Assimilation-globalization and development 5. Media consolidation and control of information 2. Capability theory and equity in human development 1. Creativity in political and social institutions 2. Human potential 3. Creativity in cross-cultural and multi-cultural contexts 1. Cross-cultural comparison of novelty vs. tradition 2. Cross-cultural and multi-cultural ideas and attitudes about the unconscious 3. Mythology and personal transformation 4. Wisdom traditions 5. Spiritual traditions 4. Creativity and gender 1. Marginalization of women's lives, experiences, creative potential, and creative contributions 2. Gender justice - promoting equity in creativity 3. Overcoming heteronormity 4. Queer politics 5. Creativity, ethnicity and race 1. White privilege and creative recognition 2. Marginalization of diverse voices and contributions in domains and fields of creativity 3. Stereotype threat 4. Overcoming racism: utilizing diversity to advantage in creative endeavors 6. Creativity and class 1. Capitalism, the working class, and creative	3. Marginalization-revisionism, pluralism, and intersectionality 4. Assimilation-globalization and development 5. Media consolidation and control of information 2. Capability theory and equity in human development 1. Creativity in political and social institutions 2. Human potential 3. Creativity in cross-cultural and multi-cultural contexts 1. Cross-cultural comparison of novelty vs. tradition 2. Cross-cultural and multi-cultural ideas and attitudes about the unconscious 3. Mythology and personal transformation 4. Wisdom traditions 5. Spiritual traditions 4. Creativity and gender 1. Marginalization of women's lives, experiences, creative potential, and creative contributions 2. Gender justice - promoting equity in creativity 3. Overcoming heteronormity 4. Queer politics 5. Creativity, ethnicity and race 1. White privilege and creative recognition 2. Marginalization of diverse voices and contributions in domains and fields of creativity 3. Stereotype threat 4. Overcoming racism: utilizing diversity to advantage in creative endeavors 6. Creativity and class 1. Capitalism, the working class, and creative

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		opportunity 2. Creativity as a human right 7. Creativity and the environment 1. Creativity in scientific problem solving 2. Creativity and sustainability 3. Creativity in multi-lineal evolution 8. Creativity and standards for health, education, and welfare 9. Creativity and social justice 10. Creative freedom 1. Conformity 2. Orthodoxy 7. Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change 1. Explain the interconnectivity of prosperity, social equity, and environmental quality. 1. Definitions of sustainability, equity and justice 2. The globalization of inequality: poverty and pollution 3. Development and the externalized costs to people and the environment 4. Politics of power and participation in decision making 5. Privatization of common resources (the Commons) 6. Rationalization of work and the marginalization of skill 2. Identify the most serious environmental, equity, and social justice problems globally and locally, and explain their underlying causes and possible consequences. 1. Creativity as a catalyst for change in disciplines and domains	opportunity 2. Creativity as a human right 7. Creativity and the environment 1. Creativity in scientific problem solving 2. Creativity and sustainability 3. Creativity in multi-lineal evolution 8. Creativity and standards for health, education, and welfare 9. Creativity and social justice 10. Creative freedom 1. Conformity 2. Orthodoxy 7. Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change 1. Explain the interconnectivity of prosperity, social equity, and environmental quality. 1. Definitions of sustainability, equity and justice 2. The globalization of inequality: poverty and pollution 3. Development and the externalized costs to people and the environment 4. Politics of power and participation in decision making 5. Privatization of common resources (the Commons) 6. Rationalization of work and the marginalization of skill 2. Identify the most serious environmental, equity, and social justice problems globally and locally, and explain their underlying causes and possible consequences. 1. Creativity as a catalyst for change in disciplines and domains

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		2. Student experience as a foundation for identifying local and global issues 3. Critical inquiry and critical analysis of local and global problems, utilizing issues such as: 1. Climate change and mass extinction 2. Increasing poverty and the growing wealth gap 3. Failing states and disenfranchised populations 4. Systemic racism, sexism, classism and denial 5. Global cultural assimilation and mass consumption 3. Explore significant ways in which students can make a difference and a positive impact (locally, at a state level, or globally) with the goal to contribute to a world that is more environmentally sustainable and socially just. 1. Participatory democracy and citizenship 2. Ethics of personal responsibility and social change 3. Individual efforts with friends, family and classmates 4. Connections with local community members 5. Transnational networking and movement building 4. Analyze how the well-being of human society is dependent on sustainable social and ecological systems. 1. Sustainability; resilience; creative disequilibrium; and biomimicry 2. Tension between the well-being of future generations and the development aspirations	2. Student experience as a foundation for identifying local and global issues 3. Critical inquiry and critical analysis of local and global problems, utilizing issues such as: 1. Climate change and mass extinction 2. Increasing poverty and the growing wealth gap 3. Failing states and disenfranchised populations 4. Systemic racism, sexism, classism and denial 5. Global cultural assimilation and mass consumption 3. Explore significant ways in which students can make a difference and a positive impact (locally, at a state level, or globally) with the goal to contribute to a world that is more environmentally sustainable and socially just. 1. Participatory democracy and citizenship 2. Ethics of personal responsibility and social change 3. Individual efforts with friends, family and classmates 4. Connections with local community members 5. Transnational networking and movement building 4. Analyze how the well-being of human society is dependent on sustainable social and ecological systems. 1. Sustainability; resilience; creative disequilibrium; and biomimicry 2. Tension between the well-being of future generations and the development aspirations

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		of those already in poverty 3. Eradicating poverty as a requirement of sustainable systems 4. Importance of protecting and reestablishing biologically diverse ecosystems 5. Gross Domestic Product (GDP) vs. Genuine Progress Indicator (GPI) vs. Gross National Happiness (GNH) 6. Restoration of balance in cross-cultural problem solving 5. Demonstrate an understanding of how their activities impact the environment and their communities by participating in actions to create a more environmentally sustainable and equitable future. 1. Joseph Campbell's Hero's Journey as a cross-cultural model of civic responsibility 2. Development of Creative Courage 3. "Fear Means Go": identifying spaces for action 4. Role of love in civil disobedience 5. Flow: dynamics of challenge, skill and growth 6. Role of purpose in social meaning	of those already in poverty 3. Eradicating poverty as a requirement of sustainable systems 4. Importance of protecting and reestablishing biologically diverse ecosystems 5. Gross Domestic Product (GDP) vs. Genuine Progress Indicator (GPI) vs. Gross National Happiness (GNH) 6. Restoration of balance in cross-cultural problem solving 5. Demonstrate an understanding of how their activities impact the environment and their communities by participating in actions to create a more environmentally sustainable and equitable future. 1. Joseph Campbell's Hero's Journey as a cross-cultural model of civic responsibility 2. Development of Creative Courage 3. "Fear Means Go": identifying spaces for action 4. Role of love in civil disobedience 5. Flow: dynamics of challenge, skill and growth 6. Role of purpose in social meaning
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	(Not open to students with credit in the Honors Program related course.)	(Not open to students with credit in the Honors Program related course.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
❗	**EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.**	No Value	Close reading and analysis of a variety of societal, academic, and literary texts representing culturally diverse perspectives. Practice of the techniques of expository, response, and argumentative writing based on critical reading and critical thinking. Composition of clear, organized, and well-developed essays, with outside sources and demonstration of information literacy.
❗	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Outline Section C and D: C. Analyze and synthesize the elements of creative personality and process. D. Examine and analyze the developmental stages of creative behavior
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Biographical Equity Monograph: A substantial research paper analyzing the "creative factors" in the life of a recognized creator. This project utilizes an intersectional lens to evaluate how the subject’s social location (race, gender, class, disability) and systemic barriers or privileges shaped their creative trajectory.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	APA or MLA is required per the instructors preference. Sample activities: Biographical Equity Monograph: A substantial research paper analyzing the "creative factors" in the life of a recognized creator. This project utilizes an intersectional lens to evaluate how the subject’s social location (race, gender, class, disability) and systemic barriers or privileges shaped their creative trajectory. Experiential Equity Project: A major project (or series of smaller "maker" sessions) addressing issues of equity, creative freedom, and the creative process. Students must draw from multiple intelligences to incorporate course objectives into their own lived experiences, applying creative problem-solving to real-world social inequities.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Biographical Equity Portfolio: Instead of a single research paper, students may build a portfolio-based project analyzing a creator's life. This evaluates their capacity to structure intersectional analyses of how social location (race, gender, class) impacts creative products.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Assignments: The "Counter-Archive" Digital Exhibit: A collaborative project where students curate OER materials (images, texts, music) from historically marginalized creators. Students must provide a written rationale explaining how these creators' works serve as a social change tool by challenging "Great White Man" narratives.Equity Design "Informed Action" Plan: A major project where students apply creative problem-solving to a specific local inequity (e.g., food insecurity, digital divide). This requires civic engagement through interviews or community observation, resulting in a tangible creative solution or "prototype" for social change.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline A: Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Assignment 2: A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." A substantial analysis of the creative factors in the life of a practitioner recognized within their domain. Students are encouraged to explore "creativity" beyond traditional Western canons, focusing on individuals who have navigated diverse cultural or systemic contexts. -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. This track requires students to apply course objectives to their own lives, addressing themes of equity, creative freedom, and the creative process. Students are required to leverage multiple intelligences, moving beyond text-based output to demonstrate learning through varied expressive modes Assignment #3: In-class conversation using dialogue and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future. Student are invited to engage in learning that extends beyond the classroom through dialogic reflection and community-based activities. These high-impact practices are designed to bridge the gap between academic theory and real-world advocacy, empowering students to transform their desire for social change into tangible actions for a sustainable and equitable future.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline B, Section C: Analyze and synthesize the elements of creative personality and process.
!	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline G, #5: Demonstrate an understanding of how their activities impact the environment and their communities by participating in actions to create a more environmentally sustainable and equitable future.
!	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline G, #2 and #3: 2. Identify the most serious environmental, equity, and social justice problems globally and locally, and explain their underlying causes and possible consequences. 3. Explore significant ways in which students can make a difference and a positive impact (locally, at a state level, or globally) with the goal to contribute to a world that is more environmentally sustainable and socially just.

Changed	Questions	Current Version	Proposed Version
!	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Sample Assignments: A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences.In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HUMI 001	HUMI 001
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	03/19/2019	03/19/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**

Changed	Questions	Current Version	Proposed Version				
			4/10/2026	Specifications	Examples of Required Primary Texts and References	Thanks for providing examples of primary texts and references. Are there representative OER options? I noticed that the assignments mention OERs, and I see that "The Great Discontent (Select interviews from diverse creators in BIPOC/LGBTQIA+ communities)" is open access - this is great! Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if appropriate. This	Y

Changed	Questions	Current Version	Proposed Version				
						will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) If so, let me know in the Initiator response box, and consider adding this to the DEI statement. Thanks for this list of assignments.	Not sure about all of them; will check and confirm.
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	
			4/10/2026	Specifications	Assignments	Suggested	Do assignments provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection. If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	Y

Changed	Questions	Current Version	Proposed Version					
!	**Stage 4: Articulation Officer**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			04/28/26	Specifications	Methods of Instruction, Assignments, Methods of Evaluation	Suggested	Hi- when these areas change at this level, it prompts me to resubmit to the state for review and rearticulation. As the state is moving away from awarding multiple GE areas, I feel that if I resubmit the course will be at risk of losing Area 3A. Is there a way that we could keep every wonderful thing you developed for the DEI review, but categorize it underneath the previously listed items in these areas? If I can avoid resubmitting it and losing Area 3A, I would love to do that, but I'm happy to submit either way!	Y
!	**Stage 5: De Anza General Education**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/30/26	De Anza GE Form	Criteria 2	Required	Please provide explicit examples of verbal and collaborative communication. Assignment 3 would be perfect	Y -Please let me know if this works.

Changed	Questions	Current Version	Proposed Version
	Stage 6: Content Review Matrix Liaison	No Value	No Value
!	**Stage 7: Dean of Online Learning**	No Value	

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
5/5/26	Basic Course Information	Proposed Details - Attachments	Required	The course delivery forms attached state a different course title and number than the one listed. Please update.	

Changed	Questions	Current Version	Proposed Version
	Stage 8: SLO Coordinator	No Value	No Value
	Stage 10: Curriculum Committee	No Value	No Value

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HUMID001.
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM

Changed	Field	Current Version
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000214955

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/11/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
H-Matrix Form	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 4: Articulation Officer
Comments	Stage 6: Content Review Matrix Liaison
Comments	Stage 7: Dean of Online Learning
Course Justification	Course Justification
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
❗	**Faculty Initiator**	• Mi Chang	• Veronica Keiffer-Lewis
	Course ID (CB01A and CB01B)	HUMID001H	HUMID001H

Changed	Field	Current Version	Proposed Version
	Course Control Number	CCC000558481	CCC000558481
	Course Title (CB02)	Creative Minds - HONORS	Creative Minds - HONORS
	Short Course Title	CREATIVE MINDS-HONORS	CREATIVE MINDS-HONORS
	TOP Code (CB03)	1599.00	1599.00 Other Humanities
	CIP Code	Liberal Arts and Sciences, General Studies and Humanities, Other	24.0199 Liberal Arts and Sciences, General Studies and Humanities, Other
	Department	HUMI - Humanities	HUMI - Humanities
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course is an introduction to the study of creativity in human life; its sources, development, social purpose, and role in culture change. Students analyze creativity as a central source of meaning and purpose in their lives as well as a development of their unique combination of human intelligences. Lives of creative people from all over the world are examined and contextualized. The course builds commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities. Students engage themselves as members of larger social fabrics and develop the abilities and motivation to take informed action for change. Because this is an honors course, students will be expected to complete additional assignments of greater depth and breadth, or order to gain increased insight into the study of creativity.	This course introduces the study of creativity as a dynamic force in human life —exploring its sources, development, social purpose, and role in cultural evolution. Students will analyze creativity as a central source of meaning and a tool for self-actualization, recognizing that creative expression manifests through a diverse spectrum of human intelligences. By examining the lives of creative individuals from a global range of backgrounds, students will contextualize creative achievement within various social and historical frameworks, acknowledging how systemic inequities shape access to creative resources. The curriculum fosters a commitment to civic and moral responsibility, preparing students to contribute to diverse, equitable, and sustainable communities. Through critical reflection and community engagement, students will view themselves as vital members of a global social fabric and develop the motivation to take informed, equitable action for social change. Because this is an honors course, students will be expected to complete additional assignments of greater depth and breadth, or order to gain increased insight into the study of creativity.

Changed	Field	Current Version	Proposed Version
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Humanities
	Discipline 2	No value	No value
	Discipline 3	No value	No value
!	**FSA**	No value	• FHDA FSA - HUMANITIES

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza and Cal-GETC and is included in the Arts and Letters emphasis in the De Anza Liberal Arts Associate Degree. It is UC and CSU transferable. This course is an option for students working towards the Humanities Certificate of Achievement. This course engages students in a theoretical and practical exploration of the creative impulse in a broad range of fields and domains of human experience and encourages students to recognize themselves as active creators of cultural change in a diverse and increasingly global context. This course is the honors version and as a result, includes more advanced assignments and assessments.	This course meets a general education requirement for De Anza and Cal-GETC and is included in the Arts and Letters emphasis in the De Anza Liberal Arts Associate Degree. It is UC and CSU transferable. This course is an option for students working towards the Humanities Certificate of Achievement. This course engages students in a theoretical and practical exploration of the creative impulse in a broad range of fields and domains of human experience and encourages students to recognize themselves as active creators of cultural change in a diverse and increasingly global context. ~~This course~~ Because this is ~~the~~ an honors ~~version and as a result, includes more advanced~~ course, students will be expected to complete additional assignments of greater depth and ~~assessments.~~ breadth, or order to gain increased insight into the study of creativity.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	Yes - don't forget to duplicate the revisions in the honors/non-honors course	Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	

Changed	Field	Current Version	Proposed Version
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	1. Course Description & Justification Global Representation: The curriculum explicitly de-centers Western canons by examining creative lives from "all over the world," ensuring students from all backgrounds see their identities reflected. Social Purpose & Justice: Creativity is framed as a tool for "culture change" and "civic responsibility," directly linking individual creative development to the building of "diverse, equitable, and sustainable communities." Institutional Alignment: As an Environmental Sustainability and Global Citizenship (ESGC) course, it prepares students to navigate an increasingly global context through a social justice lens. 2. Methods of Instruction & Evaluation The course follows a scaffolding approach where students are encouraged to iterate on their assignments. Feedback loops are integrated into the curriculum, allowing students to refine their work through a combination of instructor critiques, structured peer reviews, and guided self-reflection. Inclusive Pedagogy: The course utilizes collaborative learning, small-group exercises, and diverse visual aids to support various learning styles and neurodivergent students. Empowerment-Based Assessment: Evaluation is centered on "informed action for change." By using "personal engagement" as a metric, the course validates students' unique cultural backgrounds and "multiple intelligences" rather than relying on a singular standardized norm. 3. Assignments & Scope - Examples Biographical Equity Analysis: Students analyze the lives of creators through the lens of "creative freedom," requiring an understanding of how race, gender, and class (social location) impact creative opportunity. Systems Thinking: The course outline contextualizes creativity within "larger social fabrics," helping students identify and dismantle systemic barriers to innovation. Diverse Voices: Assignments utilize primary texts from creators across diverse domains, centering lived experiences that are often marginalized in traditional arts and humanities surveys. 4. Integration of Primary Texts & References

Changed	Field	Current Version	Proposed Version
			All textbooks listed for this course are either Open Educational Resources (OER) or low-cost options. To further reduce barriers to access, many modules require no purchased textbooks at all; instead, students are provided with direct links to academic journals, open-source media, and curated OER materials. As an interdisciplinary and intersectionally grounded course, Creative Minds utilizes these diverse resources to ensure our curriculum is as inclusive and accessible as possible. Every text selected has been vetted for its relevance and alignment with the course's core values.v The bibliography provides a rigorous multi-disciplinary foundation for DEI through four thematic pillars: Addressing Systemic Inequality: Steele & Clarke's Whistling Vivaldi is used to teach students about "Stereotype Threat" and practical mitigation strategies to ensure equity in professional and creative environments. Global & Grassroots Perspectives: Wheatley & Frieze (Walk Out Walk On) and Goswami (Quantum Creativity) introduce non-Western philosophies and community-led transformation models, challenging top-down, Eurocentric leadership narratives. Neurodiversity & Cognitive Equity: Sir Ken Robinson (Out of Our Minds) and Harford (Messy) advocate for the validation of diverse cognitive styles, arguing that "intelligence" must be defined broadly to be equitable. Democratization of Practice: Texts by Tharp, Pressfield, and Sternberg demystify the creative process, framing it as a disciplined, accessible habit rather than an "innate gift" reserved for a privileged few. 5. Course Outline: Overall, HUMID001 functions as a DEI-centered course by redefining creativity as a universal human trait and a democratic right. By pairing foundational psychology with modern social justice research, the course ensures students analyze creativity through an intersectional lens. It moves beyond theory into informed action, providing students with the tools to recognize, navigate, and dismantle social and cognitive exclusion in their communities.

Changed	Field	Current Version	Proposed Version
❗	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Art History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Art History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Art History for Transfer (In Development) **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Art History for Transfer (In Development) **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Community Impact **Award Type** Certificate of Achievement (COA)	**Associated Program** Community Impact **Award Type** Certificate of Achievement (COA)
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Film/TV: Screenwriting **Award Type** Associate in Arts (A.A.) Degree

Changed	Field	Current Version	Proposed Version
		Associated Program Humanities **Award Type** Certificate of Achievement (COA)	**Associated Program** Humanities **Award Type** Certificate of Achievement (COA)
		Associated Program Illustration **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Illustration **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Illustration **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Illustration **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Photographic Arts (Film and Digital) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Photographic Arts (Film and Digital) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU

Changed	Field	Current Version	Proposed Version
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3A - Approved. • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4

Changed	Field	Current Version	Proposed Version
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12

Changed	Field	Current Version	Proposed Version
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
❗	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction** Lecture and visual aids Discussion of assigned reading Discussion and problem solving performed in class In-class essays Homework and extended projects Guest speakers Collaborative learning and small group exercises Collaborative projects	**Methods of Instruction** Methods of Instruction

Changed	Field	Current Version	Proposed Version	
			Methods of Instruction	Lecture and visual aids: Implementation of Universal Design for Learning (UDL) by utilizing multimodal presentations (visual, auditory, and kinesthetic) and ensuring all digital materials and visual aids are closed-captioned and accessibility-compliant. Discussion of assigned reading: Facilitating Counter-Narrative Analysis where students engage with primary texts from BIPOC, LGBTQIA+, and disabled creators to challenge dominant historical myths of innovation.Discussion and problem solving performed in class In-class essays: Utilizing Flipped Classroom techniques and Transparent Teaching (TILT) to explicitly define task purposes, reducing the "hidden curriculum" during in-class active learning sessions. Homework and extended projects: Transitioning to Open Educational Resources (OER) and Zero-Textbook Cost (ZTC) materials to ensure economic equity and removing financial barriers to foundational research. Guest speakers: Incorporating External Perspectives from diverse, real-world practitioners who address the intersections of identity, systemic barriers, and creative professional practice. Collaborative learning and small group

Changed	Field	Current Version	Proposed Version
			exercises: Fostering a "Community of Practice" by decentering the instructor and allowing for cross-cultural exchange of ideas through peer-based learning. Collaborative projects: A Civic Engagement & "Equity Design" assignment where students apply creative problem-solving to local or global inequities, resulting in a tangible "informed action" plan.

Changed	Field	Current Version	Proposed Version
❗	**Assignments**	1. Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. 2. A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. 3. In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future. 4. The Honors project will include a written research paper, or a set of written assignments, and may involve service learning and/or civic engagement. The Honors project will require 10 or more hours beyond the regular (non-honors) course requirements, and will include more advanced work with higher expectations for achievement.	• **Assignment 1:** Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. This course prioritizes educational equity by utilizing Open Educational Resources (OER) and zero-cost materials to ensure all students have immediate, barrier-free access to a minimum of one college-level, book-length text. Reading assignments are curated from inclusive open-access databases and library reserves, featuring non-fiction primary texts written by individuals from diverse domains an underrepresented identities to highlight the creative process through an intersectional lens. To support Universal Design for Learning (UDL), these readings are paired with multimodal viewing assignments and specific inquiry questions, ensuring that the curriculum remains accessible, representative of global perspectives, and focused on bridging the gap between creative theory and equitable real-world action. **Assignment 2:** A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." A substantial analysis of the creative factors in the life of a practitioner recognized within their domain. Students are encouraged to explore "creativity" beyond traditional Western canons, focusing on individuals who have navigated diverse cultural or systemic contexts. **-AND/OR-**

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			a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. This track requires students to apply course objectives to their own lives, addressing themes of equity, creative freedom, and the creative process. Students are required to leverage multiple intelligences, moving beyond text-based output to demonstrate learning through varied expressive modes **Assignment #3:** In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future. Student are invited to engage in learning that extends beyond the classroom through dialogic reflection and community-based activities. These high-impact practices are designed to bridge the gap between academic theory and real-world advocacy, empowering students to transform their desire for social change into tangible actions for a sustainable and equitable future. **Assignment #4:** The Honors project will include a written research paper, or a set of written assignments, and may involve service learning and/or civic engagement. The Honors project will require 10 or more hours beyond the regular (non-honors) course requirements, and will include more advanced work with higher expectations for achievement. The following are additional guidelines for this assignment: • Conduct an in-depth scholarly analysis of a specific creative movement or "maker" community led by marginalized voices. Using an OER-focused research strategy, the student will produce a formal Social

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			Justice Monograph that evaluates how these creators leveraged "human intelligence" to bypass systemic institutional barriers. • The student will develop a tangible Equity Design prototype—such as a community workshop curriculum, a digital counter-archive, or a social advocacy campaign. This project must include a Cultural Humility Statement, reflecting on how the student's own social location influenced their design choices and engagement with the community. • Honors students may also lead a "Community of Practice" session for their peers, facilitating a dialogue on creativity, cultural awareness or demonstrating their creative informed action plan to the class.

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❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

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	Methods of Evaluation	1. Short quizzes and/or writing assignments on topics from the reading and viewing assignments or lectures will assess student synthesis and mastery of learning objectives and prepare them for in-class activities. Examinations based on reading and viewing assignments or lectures will test students ability to analyze creative work and experience and demonstrate critical mastery of course objectives. A final examination and/or written project will require students to demonstrate comprehension, critical mastery, and personal engagement with the concepts, processes, and interrelationships of the course objectives. 2. Research papers and/or projects on specific assigned topics will evaluate the student's	**Methods of Evaluation** 1. Short quizzes and/or writing assignments on topics from the reading and viewing assignments or lectures will assess student synthesis and mastery of learning objectives and prepare them for in-class activities. Assessments based on reading and viewing assignments or lectures will test students ability to analyze creative work and experience and demonstrate critical mastery of course objectives. A final assessment and/or written project will require students to demonstrate comprehension, critical mastery, and personal engagement with the concepts, processes, and interrelationships of the course objectives. Traditional exams are replaced or supplemented by assessments that test the ability to analyze creative works through an equity lens. Students demonstrate critical mastery by identifying systemic barriers and counter-narratives within diverse creative domains. 2. Research papers and/or projects on specific assigned topics will evaluate the student's capacity

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		capacity to define, structure, and analyze topics related to creative attitude and/or products. 3. Civic engagement project/s, evaluated based on extent of mastery of course objectives, will offer opportunity to discern student empowerment to take informed action for change. 4. The Honors project will be evaluated for depth of analysis, originality of thinking, and a comprehensive discussion of the research topic.	to define, structure, and analyze topics related to creative attitude and/or products. Instead of a single research paper, students may build a portfolio-based project analyzing a creator's life. This evaluates their capacity to structure intersectional analyses of how social location (race, gender, class) impacts creative products. 3. Civic engagement project/s, evaluated based on extent of mastery of course objectives, will offer opportunity to discern student empowerment to take informed action for change. These projects are evaluated based on the student's ability to discern and implement informed action for social change. Grading focuses on the application of creative problem-solving to address real-world inequities.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • None **Essential College Facilities:** • None

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!	**Examples of Primary Texts and References**	**Title** No value **Author** Berns, Gregory. "Iconoclast: A Neuroscientist Reveals How To Think Differently." Boston: Harvard Business Press, 2010. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Csikszentmihaly, Mihaly. "Creativity: Flow and the Psychology of Discovery and Invention." New York: Harper, 2013. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value **Author** Gelb, Michael. "How to Think Like Leonardo da Vinci." New York: Delta Trade, 2004. **Publisher** No value **Date/Edition** No value **ISBN** No value **Title** No value	**Title** Emergent Strategy: Shaping Change, Changing Worlds **Author** Brown, Adrienne Maree **Publisher** AK Press **Date/Edition** 2017 **ISBN** 978-1849352604 **Title** Visual Thinking: The Hidden Gifts of People Who Think in Pictures, Patterns, and Abstractions **Author** Temple Grandin **Publisher** Riverhead Books **Date/Edition** 2022 **ISBN** 978-0593418369 **Title** The Great Discontent (Select interviews from diverse creators in BIPOC/LGBTQIA+ communities). **Author** Various Creators (Edited by The Great Discontent) **Publisher** Path & Paving **Date/Edition** Ongoing / Online Open Access **ISBN** 9780997059038 **Title** Iconoclast: A Neuroscientist Reveals How To Think Differently. **Author** Berns, Gregory. **Publisher** Boston: Harvard Business Press

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		Author *Grant, Adam. "Originals: How Non-Conformists Move the World." New York: Penguin Books, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Date/Edition** 2010 **ISBN** 978-1422133309
			Title Creativity: Flow and the Psychology of Discovery and Invention. **Author** Csikszentmihaly, Mihaly. **Publisher** New York: Harper **Date/Edition** 2013 **ISBN** 978-0060928209
		Title No value **Author** *Robinson, Ken, with Lou Aronica. "The Element: How Finding Your Passion Changes Everything." New York: Penguin Books, 2009. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Originals: How Non-Conformists Move the World **Author** Grant, Adam. **Publisher** New York: Penguin Books **Date/Edition** 2017 **ISBN** 978-0143128854
			Title Literature, the Humanities, and Humanity **Author** Literature, the Humanities, and Humanity **Publisher** Open SUNY / Milne Open Textbook (OER) **Date/Edition** 2020 **ISBN** ISBN-13: 9781942341031ISBN-13: 9781942341031
			Title Iris van der Tuin and Nanna Verhoeff **Author** Critical Concepts for the Creative Humanities

Changed	Field	Current Version	Proposed Version
			Publisher Rowman & Littlefield (Distributed open access via Bloomsbury)
			Date/Edition 2022
			ISBN ISBN-13: 9781538147733 (Cloth), 9781538147740 (Paperback)

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Ballard, Elise. "Epiphany: True Stories of Sudden Insight to Inspire, Encourage and Transform - Expanded Edition." Los Angeles: Temerity Publishing, 2014. **May include, but are not limited to**: No value **Reading List**: Bergson, Henri. "The Creative Mind." New Jersey: Littlefield, Adams & Co., 1975. **May include, but are not limited to**: No value **Reading List**: Boden, M. A. "The Creative Mind." Princeton University Press, 1989. **May include, but are not limited to**: No value **Reading List**: Campbell, Joseph. "The Power of Myth." New York: Doubleday, 1988.	No value

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		May include, but are not limited to No value	
		Reading List Cronin, Matthew A. and Loewenstein, Jeffrey. "The Craft of Creativity." Palo Alto, CA: Stanford Business Books, 2018.	
		May include, but are not limited to No value	
		Reading List Csikszentmihaly, Mihaly. "Finding Flow, The Psychology of Engagement With Everyday Life." New York: Basic Books, 2008.	
		May include, but are not limited to No value	
		Reading List Duckworth, Angela. "Grit: The Power of Passion and Perseverance." New York: Scribner, 2018.	
		May include, but are not limited to No value	

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		Reading List Dunham, Bandhu. "Creative Life: Spirit, Power and Relationship in the Practice of Art." Arizona: Hohm Press, 2005. **May include, but are not limited to** No value	
		Reading List Dweck, Carol. "Mindset: The New Psychology of Success." New York: Ballantine Books, 2007. **May include, but are not limited to** No value	
		Reading List Gardner, Howard. "Intelligence Reframed: Multiple Intelligences for the Twenty-First Century." New York: Basic Books, 1999. **May include, but are not limited to** No value	
		Reading List Gilbert, Elizabeth. "Big Magic: Creative Living Beyond Fear." New York: Riverhead Books, 2015.	

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		May include, but are not limited to No value	
		Reading List Goldenberg, Elkhonon. "Creativity: The Human Brain in the Age of Information." New York: Oxford, 2018.	
		May include, but are not limited to No value	
		Reading List Goswami, Amit. "Quantum Creativity: Think Quantum, Be Creative." New York: Hay House, 2014.	
		May include, but are not limited to No value	
		Reading List Harford, Jim. "Messy: The Power of Disorder to Transform Our Lives." New York: Riverhead Books, 2017.	
		May include, but are not limited to No value	

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		Reading List: Ito, Joi and Howe, Jeff. "Whiplash: How to Survive Our Faster Future." New York: Grand Central Publishing, 2019. **May include, but are not limited to**: No value	
		Reading List: Johnson, Steven. "Where Good Ideas Come From: The Natural History of Innovation." New York: Riverhead Books, 2010. **May include, but are not limited to**: No value	
		Reading List: Lowenfeld, Victor and W. L. Britain. "The Nature of Creative Activity." New York: Harcourt Brace, 1939. **May include, but are not limited to**: No value	
		Reading List: May, Rollo. "The Courage to Create." W. W. Norton & Co., Inc., 1975. **May include, but are not limited to**: No value	

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		Reading List Pressfield, Steven. "The War of Art: Break Through the Blocks and Win Your Inner Creative Battles." New York: Pressfield Books, 2012. **May include, but are not limited to** No value	
		Reading List Robinson, Ken. "Out of Our Minds: The Power of Being Creative - 3rd Edition." Oxford: Capstone, 2017. **May include, but are not limited to** No value	
		Reading List Steele, Claude and Clarke, DeMario. "Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do." New York: W.W. Norton and Company, 2011. **May include, but are not limited to** No value	
		Reading List Sternberg, Robert J. and Kaufman, James C. editors. "The Nature of Human Creativity." New York: Cambridge University Press, 2018.	

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	May include, but are not limited to	No value	
	Reading List	Tharp, Twyla. "Creative Habit: Learn It and Use It For Life." New York: Simon and Schuster, 2003.	
	May include, but are not limited to	No value	
	Reading List	Wheatly, Margaret and Deborah Frieze. "Walk Out Walk On." San Francisco: Berrett-Koehler Publishers, 2011.	
	May include, but are not limited to	No value	
	Reading List	Wilson, E.O. "The Origins of Creativity." New York: Penguin Books, 2018.	
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture • Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity • Analyze and synthesize the elements of creative personality and process • Examine and analyze the developmental stages of creative behavior • Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains • Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts • Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change • Fulfill the Honors requirement for this course by demonstrating intellectual ownership and risk-taking while developing a creative synthesis of one or more multidisciplinary topics from the study of creativity.	• Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture • Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity • Analyze and synthesize the elements of creative personality and process • Examine and analyze the developmental stages of creative behavior • Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains • Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts • Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change • Fulfill the Honors requirement for this course by demonstrating intellectual ownership and risk-taking while developing a creative synthesis of one or more multidisciplinary topics from the study of creativity.

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	CSLOs	**CSLOs** Synthesize critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change. **Expected SLO Performance** 0.0	**CSLOs** Synthesize critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change. **Expected SLO Performance** 0.0
		CSLOs Cultivate and demonstrate an awareness of the power of creativity and the potential of the creative process through direct involvement. **Expected SLO Performance** 0.0	**CSLOs** Cultivate and demonstrate an awareness of the power of creativity and the potential of the creative process through direct involvement. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
	Course Content	1. Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture 1. Human cultural evolution and symbol systems 1. Culture in change 2. Humanities as culture: the arts and sciences 2. Survival and fulfillment in human life 1. Cultural ways to address basic needs 2. Cultural ways to address meaning and fulfillment 3. Creativity in culture: curiosity and enjoyment 4. Creativity in culture: engagement and change 3. The role of Humanities in cultural development 1. Disciplines of self-understanding and how they evolved 2. Self-understanding in disciplines today 3. Rationalism and mysticism as mutually supportive and exclusive 4. Humanities - pluralism and synthesis 1. Pluralism- multicultural and multidisciplinary 2. Synthesis- worldview: how do we know what we know? 2. Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity 1. Definition and functions of consciousness and the human brain 1. Perception, attention, and consciousness 2. The unconscious and collective unconscious 3. Cross-cultural and historical perceptions of whole self	1. Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture 1. Human cultural evolution and symbol systems 1. Culture in change 2. Humanities as culture: the arts and sciences 2. Survival and fulfillment in human life 1. Cultural ways to address basic needs 2. Cultural ways to address meaning and fulfillment 3. Creativity in culture: curiosity and enjoyment 4. Creativity in culture: engagement and change 3. The role of Humanities in cultural development 1. Disciplines of self-understanding and how they evolved 2. Self-understanding in disciplines today 3. Rationalism and mysticism as mutually supportive and exclusive 4. Humanities - pluralism and synthesis 1. Pluralism- multicultural and multidisciplinary 2. Synthesis- worldview: how do we know what we know? 2. Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity 1. Definition and functions of consciousness and the human brain 1. Perception, attention, and consciousness 2. The unconscious and collective unconscious 3. Cross-cultural and historical perceptions of whole self

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		4. Dreaming and daydreaming 5. The social brain and identity 2. Gardner's Multiple Intelligences (9) and Human Capability Theory 1. 9 Intelligences and creativity explained 2. Capability Approach/Theory and creativity explained 3. Goleman's Emotional Intelligence compared and contrasted 3. Social construction of domains of creativity 1. Symbol systems in history and culture 2. Mythology and its social function 3. Creativity within fields and domains 4. Creativity in rationalized economic and political systems 4. Human welfare and development of personal skills 1. Purpose of human development and fulfillment 2. Creativity: its central role in human happiness 3. Creativity: its central role in cultural change 5. Education and development of creativity 1. Capability theory and individual uniqueness 2. Education, standardization, uniqueness, and creativity 3. Analyze and synthesize the elements of creative personality and process 1. Definition of elements found in the creative process 1. Examination and analysis of intersections of similarity and difference of creative experience	4. Dreaming and daydreaming 5. The social brain and identity 2. Gardner's Multiple Intelligences (9) and Human Capability Theory 1. 9 Intelligences and creativity explained 2. Capability Approach/Theory and creativity explained 3. Goleman's Emotional Intelligence compared and contrasted 3. Social construction of domains of creativity 1. Symbol systems in history and culture 2. Mythology and its social function 3. Creativity within fields and domains 4. Creativity in rationalized economic and political systems 4. Human welfare and development of personal skills 1. Purpose of human development and fulfillment 2. Creativity: its central role in human happiness 3. Creativity: its central role in cultural change 5. Education and development of creativity 1. Capability theory and individual uniqueness 2. Education, standardization, uniqueness, and creativity 3. Analyze and synthesize the elements of creative personality and process 1. Definition of elements found in the creative process 1. Examination and analysis of intersections of similarity and difference of creative experience

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		2. The role of dissonance in problem solving 3. Imagination- insight and intuition 4. Inspiration- ah-ha and beyond 5. Biosociation- the role of humor in creativity 2. The social character of creativity 1. The role of the human environment and cultural context 2. Discipline, framework, hard work, and intuition 3. Cross-cultural attitudes about the value and meaning of creativity 3. Typical elements in the creative personality 1. Traits of creative people 2. Creativity and the experience of enjoyment or "flow." 3. Creative courage 4. Csikszentmihaly's Ten Dimensions of Complexity 5. Grit 6. Growth mindset 4. The work of creativity 1. Dwelling in and breaking out of tradition 2. Functions of time, domain, perseverance, and discovery 3. Creativity and the labor of transformation 4. Creativity, meaningfulness, growth, and happiness 5. The politics of innovation 1. Borders and boundaries 2. Ideology and social milieu 3. Social norms and conformity 4. The role of common sense 5. Diplomacy of invention 6. Creativity in natural systems 1. Trophic cascades in ecologies of change	2. The role of dissonance in problem solving 3. Imagination- insight and intuition 4. Inspiration- ah-ha and beyond 5. Biosociation- the role of humor in creativity 2. The social character of creativity 1. The role of the human environment and cultural context 2. Discipline, framework, hard work, and intuition 3. Cross-cultural attitudes about the value and meaning of creativity 3. Typical elements in the creative personality 1. Traits of creative people 2. Creativity and the experience of enjoyment or "flow." 3. Creative courage 4. Csikszentmihaly's Ten Dimensions of Complexity 5. Grit 6. Growth mindset 4. The work of creativity 1. Dwelling in and breaking out of tradition 2. Functions of time, domain, perseverance, and discovery 3. Creativity and the labor of transformation 4. Creativity, meaningfulness, growth, and happiness 5. The politics of innovation 1. Borders and boundaries 2. Ideology and social milieu 3. Social norms and conformity 4. The role of common sense 5. Diplomacy of invention 6. Creativity in natural systems 1. Trophic cascades in ecologies of change

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		2. Quantum physics and models of potential and possibility 7. Student experiential examination of the process and role of creativity in their own lives 1. Identifying dissonance 2. Creative process and courage 3. Personal change 4. Social change 4. Examine and analyze the developmental stages of creative behavior 1. The early years and the shaping of a creative personality 1. Play 2. Imagination 2. The role of education in shaping creative potential and possibility 3. The middle years and the making of a career 1. The role of domains in recognizing creativity 2. The role of fields in recognizing creativity 4. The later years, the process of aging, and varieties of wisdom traditions 5. Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains 1. The nine multiple intelligences as models of domains 2. Primary sources offer access into the insightful, informative and interesting experiences of creative individuals 3. Multi-cultural examples within diverse domains and fields 6. Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts 1. The politics of power in creativity 1. Education- canons of history and art history	2. Quantum physics and models of potential and possibility 7. Student experiential examination of the process and role of creativity in their own lives 1. Identifying dissonance 2. Creative process and courage 3. Personal change 4. Social change 4. Examine and analyze the developmental stages of creative behavior 1. The early years and the shaping of a creative personality 1. Play 2. Imagination 2. The role of education in shaping creative potential and possibility 3. The middle years and the making of a career 1. The role of domains in recognizing creativity 2. The role of fields in recognizing creativity 4. The later years, the process of aging, and varieties of wisdom traditions 5. Examine and evaluate biographies of creative people from a variety of academic, professional, and cultural domains 1. The nine multiple intelligences as models of domains 2. Primary sources offer access into the insightful, informative and interesting experiences of creative individuals 3. Multi-cultural examples within diverse domains and fields 6. Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts 1. The politics of power in creativity 1. Education- canons of history and art history

Changed	Field	Current Version	Proposed Version
		2. Aesthetics-connoisseurship and the devaluation of craft 3. Marginalization-revisionism, pluralism, and intersectionality 4. Assimilation-globalization and development 5. Media consolidation and control of information 2. Capability theory and equity in human development 1. Creativity in political and social institutions 2. Human potential 3. Creativity in cross-cultural and multi-cultural contexts 1. Cross-cultural comparison of novelty vs. tradition 2. Cross-cultural and multi-cultural ideas and attitudes about the unconscious 3. Mythology and personal transformation 4. Wisdom traditions 5. Spiritual traditions 4. Creativity and gender 1. Marginalization of women's lives, experiences, creative potential, and creative contributions 2. Gender justice - promoting equity in creativity 3. Overcoming heteronormity 4. Queer politics 5. Creativity, ethnicity and race 1. White privilege and creative recognition 2. Marginalization of diverse voices and contributions in domains and fields of creativity 3. Stereotype threat 4. Overcoming racism: utilizing diversity to advantage in creative endeavors	2. Aesthetics-connoisseurship and the devaluation of craft 3. Marginalization-revisionism, pluralism, and intersectionality 4. Assimilation-globalization and development 5. Media consolidation and control of information 2. Capability theory and equity in human development 1. Creativity in political and social institutions 2. Human potential 3. Creativity in cross-cultural and multi-cultural contexts 1. Cross-cultural comparison of novelty vs. tradition 2. Cross-cultural and multi-cultural ideas and attitudes about the unconscious 3. Mythology and personal transformation 4. Wisdom traditions 5. Spiritual traditions 4. Creativity and gender 1. Marginalization of women's lives, experiences, creative potential, and creative contributions 2. Gender justice - promoting equity in creativity 3. Overcoming heteronormity 4. Queer politics 5. Creativity, ethnicity and race 1. White privilege and creative recognition 2. Marginalization of diverse voices and contributions in domains and fields of creativity 3. Stereotype threat 4. Overcoming racism: utilizing diversity to advantage in creative endeavors

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		6. Creativity and class 1. Capitalism, the working class, and creative opportunity 2. Creativity as a human right 7. Creativity and the environment 1. Creativity in scientific problem solving 2. Creativity and sustainability 3. Creativity in multi-lineal evolution 8. Creativity and standards for health, education, and welfare 9. Creativity and social justice 10. Creative freedom 1. Conformity 2. Orthodoxy 7. Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change 1. Explain the interconnectivity of prosperity, social equity, and environmental quality. 1. Definitions of sustainability, equity and justice 2. The globalization of inequality: poverty and pollution 3. Development and the externalized costs to people and the environment 4. Politics of power and participation in decision making 5. Privatization of common resources (the Commons) 6. Rationalization of work and the marginalization of skill 2. Identify the most serious environmental, equity, and social justice problems globally and locally, and explain their underlying causes and possible consequences.	6. Creativity and class 1. Capitalism, the working class, and creative opportunity 2. Creativity as a human right 7. Creativity and the environment 1. Creativity in scientific problem solving 2. Creativity and sustainability 3. Creativity in multi-lineal evolution 8. Creativity and standards for health, education, and welfare 9. Creativity and social justice 10. Creative freedom 1. Conformity 2. Orthodoxy 7. Cultivate commitment to civic and moral responsibility for diverse, equitable, healthy and sustainable communities in order to develop the ability and motivation to take informed action for change 1. Explain the interconnectivity of prosperity, social equity, and environmental quality. 1. Definitions of sustainability, equity and justice 2. The globalization of inequality: poverty and pollution 3. Development and the externalized costs to people and the environment 4. Politics of power and participation in decision making 5. Privatization of common resources (the Commons) 6. Rationalization of work and the marginalization of skill 2. Identify the most serious environmental, equity, and social justice problems globally and locally, and explain their underlying causes and possible consequences.

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		1. Creativity as a catalyst for change in disciplines and domains 2. Student experience as a foundation for identifying local and global issues 3. Critical inquiry and critical analysis of local and global problems, utilizing issues such as: 1. Climate change and mass extinction 2. Increasing poverty and the growing wealth gap 3. Failing states and disenfranchised populations 4. Systemic racism, sexism, classism and denial 5. Global cultural assimilation and mass consumption 3. Explore significant ways in which students can make a difference and a positive impact (locally, at a state level, or globally) with the goal to contribute to a world that is more environmentally sustainable and socially just. 1. Participatory democracy and citizenship 2. Ethics of personal responsibility and social change 3. Individual efforts with friends, family and classmates 4. Connections with local community members 5. Transnational networking and movement building 4. Analyze how the well-being of human society is dependent on sustainable social and ecological systems.	1. Creativity as a catalyst for change in disciplines and domains 2. Student experience as a foundation for identifying local and global issues 3. Critical inquiry and critical analysis of local and global problems, utilizing issues such as: 1. Climate change and mass extinction 2. Increasing poverty and the growing wealth gap 3. Failing states and disenfranchised populations 4. Systemic racism, sexism, classism and denial 5. Global cultural assimilation and mass consumption 3. Explore significant ways in which students can make a difference and a positive impact (locally, at a state level, or globally) with the goal to contribute to a world that is more environmentally sustainable and socially just. 1. Participatory democracy and citizenship 2. Ethics of personal responsibility and social change 3. Individual efforts with friends, family and classmates 4. Connections with local community members 5. Transnational networking and movement building 4. Analyze how the well-being of human society is dependent on sustainable social and ecological systems.

Changed	Field	Current Version	Proposed Version
		1. Sustainability; resilience; creative disequilibrium; and biomimicry 2. Tension between the well-being of future generations and the development aspirations of those already in poverty 3. Eradicating poverty as a requirement of sustainable systems 4. Importance of protecting and reestablishing biologically diverse ecosystems 5. Gross Domestic Product (GDP) vs. Genuine Progress Indicator (GPI) vs. Gross National Happiness (GNH) 6. Restoration of balance in cross-cultural problem solving 5. Demonstrate an understanding of how their activities impact the environment and their communities by participating in actions to create a more environmentally sustainable and equitable future. 1. Joseph Campbell's Hero's Journey as a cross-cultural model of civic responsibility 2. Development of Creative Courage 3. "Fear Means Go": identifying spaces for action 4. Role of love in civil disobedience 5. Flow: dynamics of challenge, skill and growth 6. Role of purpose in social meaning 8. Fulfill the Honors requirement for this course by demonstrating intellectual ownership and risk-taking while developing a creative synthesis of one or more multidisciplinary topics from the study of creativity.	1. Sustainability; resilience; creative disequilibrium; and biomimicry 2. Tension between the well-being of future generations and the development aspirations of those already in poverty 3. Eradicating poverty as a requirement of sustainable systems 4. Importance of protecting and reestablishing biologically diverse ecosystems 5. Gross Domestic Product (GDP) vs. Genuine Progress Indicator (GPI) vs. Gross National Happiness (GNH) 6. Restoration of balance in cross-cultural problem solving 5. Demonstrate an understanding of how their activities impact the environment and their communities by participating in actions to create a more environmentally sustainable and equitable future. 1. Joseph Campbell's Hero's Journey as a cross-cultural model of civic responsibility 2. Development of Creative Courage 3. "Fear Means Go": identifying spaces for action 4. Role of love in civil disobedience 5. Flow: dynamics of challenge, skill and growth 6. Role of purpose in social meaning 8. Fulfill the Honors requirement for this course by demonstrating intellectual ownership and risk-taking while developing a creative synthesis of one or more multidisciplinary topics from the study of creativity.

Changed	Field	Current Version	Proposed Version
		1. Constructions of human creativity. 2. Connections between theories of consciousness, intelligences, and creativity. 3. Creative personality and process. 4. Developmental stages of creative behavior. 5. Equity and sustainability in creativity. 6. Civic and moral responsibility in relation to creativity and change.	1. Constructions of human creativity. 2. Connections between theories of consciousness, intelligences, and creativity. 3. Creative personality and process. 4. Developmental stages of creative behavior. 5. Equity and sustainability in creativity. 6. Civic and moral responsibility in relation to creativity and change.
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Limitation(s) on Enrollment:	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)	(Not open to students with credit in the non-Honors related course.) (Admission into this course requires consent of the Honors Program Coordinator.)
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.	No Value	Outline Section C and D: C. Analyze and synthesize the elements of creative personality and process. D. Examine and analyze the developmental stages of creative behavior

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Assignments A & B: Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences.
❗	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	APA or MLA is required per the instructors preference. Sample activities: Biographical Equity Monograph: A substantial research paper analyzing the "creative factors" in the life of a recognized creator. This project utilizes an intersectional lens to evaluate how the subject’s social location (race, gender, class, disability) and systemic barriers or privileges shaped their creative trajectory.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Honors Project: The Equity Design "Innovation Lab" & Social Justice Monograph The Honors project will require 10 or more hours beyond the regular (non-honors) course requirements, and will include more advanced work with higher expectations for achievement. The Honors student will complete an advanced, two-part research and experiential project that goes beyond the standard curriculum: Advanced Intersectional Research: Conduct an in-depth scholarly analysis of a specific creative movement or "maker" community led by marginalized voices. Using an OER-focused research strategy, the student will produce a formal Social Justice Monograph that evaluates how these creators leveraged "human intelligence" to bypass systemic institutional barriers.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Assignments; A & B: Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
❗	**Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.**	No Value	There are no formal prerequisites or corequisites for this course; however, it is strongly advised that students have completed ENGL C1000, ENGL C1000H, or ESL 5 before enrolling. Additionally, enrollment is restricted to those who have not already received credit for the non-honors version of the class, and admission requires the consent of the Honors Program Coordinator.
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline A: Identify and explain the meaning and purpose of culture as well as the role that the Humanities, as constructions of human creativity, occupy within a culture

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Assignments A-D: A)Reading assignments from a minimum of one college-level, book length text. Reading assignments from reserve, in-class, and online articles and papers of varied length and number, including non-fiction primary texts written by creative people in diverse domains about the creative process. Viewing assignments of videos shown in-class or at student discretion accompanied with specific questions to assess and summarize. B) A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. C) In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future. D) The Honors project will include a written research paper, or a set of written assignments, and may involve service learning and/or civic engagement. The Honors project will require 10 or more hours beyond the regular (non-honors) course requirements, and will include more advanced work with higher expectations for achievement.
❗	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline B, Section C: Analyze and synthesize the elements of creative personality and process.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline G, #5: Demonstrate an understanding of how their activities impact the environment and their communities by participating in actions to create a more environmentally sustainable and equitable future.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Outline G, #2 and #3: 2. Identify the most serious environmental, equity, and social justice problems globally and locally, and explain their underlying causes and possible consequences. 3. Explore significant ways in which students can make a difference and a positive impact (locally, at a state level, or globally) with the goal to contribute to a world that is more environmentally sustainable and socially just.
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Assignments B & C: A substantial research monograph will be assigned. The paper will be a biographical analysis of the creative factors in the life of a person recognized by experts within his/her domain as "Creative." -AND/OR- a major project or series of smaller projects with written and experiential components that require students to incorporate the course objectives into their own lives and experiences. The project/s will address issues of equity, creative freedom, and creative process, with a requirement that students draw from multiple intelligences. In-class conversation and reflection, individual out of class actions, and community activities designed to connect desire for change into real life action for a sustainable and equitable future.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HUMI 001H	HUMI 001H
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	Honors	Honors

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course Information	NA	NA
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	03/19/2019	03/19/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc	• Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -mc

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
	Stage 3: DEI	No Value	Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response

Changed	Questions	Current Version	Proposed Version					
			4/10/2026	Specifications	Examples of Primary Texts and References	Required	Thanks for providing examples of primary texts and references. Are there representative OER options? I noticed that the assignments mention OERs, and I see that "The Great Discontent (Select interviews from diverse creators in BIPOC/LGBTQIA+ communities)" is open access - this is great! Title 5 requirements ask that faculty check to see if there is a representative (appropriate) OER textbook, and if so, to include it if possible. If there are no representative OER options, consider zero textbook cost (ZTC) options or otherwise cost conscious options. Textbooks are considered low cost at De Anza if they are under $50.00. If there is no representative OER textbook, please let me know in the initiator response box. Please also let me know in the initiator response box if your textbook is low cost, and consider adding this information to the DEI Box if	Y

Changed	Questions	Current Version	Proposed Version				
						appropriate. This will satisfy the required component of this edit. Do Examples of Primary Texts and References meet universal design course standards (accessible and inclusive language, explanations of technical terms, etc.) If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	
			4/10/2026	Specifications	Examples of Primary Texts and References	Suggested	Y

Changed	Questions	Current Version	Proposed Version					
❗	**Stage 4: Articulation Officer**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			04/28/26	Specifications	Methods of Instruction, Assignments, Methods of Evaluation	Suggested	Hi- when these areas change at this level, it prompts me to resubmit to the state for review and rearticulation. As the state is moving away from awarding multiple GE areas, I feel that if I resubmit the course will be at risk of losing Area 3A. Is there a way that we could keep every wonderful thing you developed for the DEI review, but categorize it underneath the previously listed items in these areas? If I can avoid resubmitting it and losing Area 3A, I would love to do that, but I'm happy to submit either way!	Y
	Stage 5: De Anza General Education	No Value	No Value					

Changed	Questions	Current Version	Proposed Version					
!	**Stage 6: Content Review Matrix Liaison**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Matrix H	Objective 2	Required	Please complete for your honors limitation on enrollment	Y
!	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/5/26	Basic Course Information	Proposed Details - Attachments	Required	Please update the course number and course title in your online and hybrid forms to match the course listed in eLumen	Y
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HUMID001H
	Distance Education Approved	Yes
	Board of Trustees Approval Date	

Changed	Field	Current Version
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000558481

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	

De Anza College

Change Report

06/11/2026

Summary of Changes

Section	Changed field
General Information	Faculty Initiator
General Information	Effective Term
General Information	Mode of Delivery
Faculty Requirements	Discipline 1
Faculty Requirements	FSA
Specifications	Methods of Instruction
Specifications	Methods of Evaluation
Specifications	Essential Student Materials/Essential College Facilities
Specifications	Examples of Primary Texts and References
Specifications	Suggested Reading List
A-Matrix Form	Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.
A-Matrix Form	Objective 2: Compose essays drawn from personal experience and assigned texts.
A-Matrix Form	Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.
A-Matrix Form	Objective 4: Create syntactically varied sentences that are free of mechanical errors.
A-Matrix Form	Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.
De Anza GE Form	Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

Section	Changed field
De Anza GE Form	Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
De Anza GE Form	Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)
Comments	Stage 3: DEI
Comments	Stage 6: Content Review Matrix Liaison
Comments	Stage 7: Dean of Online Learning
Course Justification	Course Justification
Course Philosophy	Course Philosophy
DEI Review	Please summarize the ways in which your course includes DEI.
DEI Review	Please check all areas in the COR that address DEI.

General Information

Changed	Field	Current Version	Proposed Version
!	**Faculty Initiator**	• Shameka Walker	• Mona Rawal
	Course ID (CB01A and CB01B)	HUMID006.	HUMID006.
	Course Control Number	CCC000271288	CCC000271288
	Course Title (CB02)	Popular Culture	Popular Culture

Changed	Field	Current Version	Proposed Version
	Short Course Title	POP CULTURE	POP CULTURE
	TOP Code (CB03)	1599.00	1599.00 Other Humanities
	CIP Code	Liberal Arts and Sciences, General Studies and Humanities, Other	24.0199 Liberal Arts and Sciences, General Studies and Humanities, Other
	Department	HUMI - Humanities	HUMI - Humanities
!	**Effective Term**	Fall 2025	Fall ~~2025~~ 2027
	SAM Priority Code (CB09)	E - Non-Occupational	E - Non-Occupational
!	**Course Description**	This course utilizes the methods of the humanities in a critical analysis of popular culture. This inquiry is framed in multicultural, historical and political contexts and will evaluate how popular culture is created and sustained by mass media and techniques of mass production, marketing, and distribution. Students examine how social meaning is constructed by the "texts" of popular culture in a constantly changing era of globalization of information and economies.	This course invites students to dive into the vibrant world of popular culture using the analytical tools of the humanities. Together, we explore how music, film, television, fashion, memes, and digital media both shape and reflect our multicultural, historical, and political landscapes. We investigate how popular culture is produced, marketed, and circulated through powerful systems of mass media, and how these forces influence what society consumes and values. Students will critically examine how meaning is created through the “texts” of everyday culture, texts that evolve rapidly in an era defined by global information flows and interconnected economies.
	Course Type (CB27)	• Lower Division	• Lower Division
!	**Mode of Delivery**	• Hybrid	• Online • Hybrid

Faculty Requirements

Changed	Field	Current Version	Proposed Version
!	**Discipline 1**	No value	• Humanities
	Discipline 2	No value	No value
	Discipline 3	No value	No value

Changed	Field	Current Version	Proposed Version
❗	**FSA**	No value	• FHDA FSA - HUMANITIES

Formerly Statement

Changed	Field	Current Version	Proposed Version
	Formerly Statement	No value	

Course Justification

Changed	Field	Current Version	Proposed Version
	Course Justification	This course meets a general education requirement for De Anza, and Cal-GETC and is included in the Arts and Letters emphasis in the De Anza Liberal Arts Associate Degree. It is UC and CSU transferable. This course is an option for students working towards the Humanities Certificate of Achievement. This course trains students to evaluate how popular culture is created within multicultural, historical and political contexts and is constructed by the "texts" of popular culture in a constantly changing era of globalization of information and economies.	This course meets a general education requirement for De Anza, and Cal-GETC and is included in the Arts and Letters emphasis in the De Anza Liberal Arts Associate Degree. It is UC and CSU transferable. This course is an option for students working towards the Humanities Certificate of Achievement. This course trains students to evaluate how popular culture is created within multicultural, historical and political contexts and is constructed by the "texts" of popular culture in a constantly changing era of globalization of information and ~~economies.~~ economies. This course challenges students to uncover the power structures behind popular culture, examining how 'texts' produce social meaning by prioritizing certain cultural stories over others in a globalized era.

Stand-Alone Statement

Changed	Field	Current Version	Proposed Version
	Stand-Alone Statement	No value	

Course Philosophy

Changed	Field	Current Version	Proposed Version
	Course Philosophy	No value	The philosophy of this course is rooted in the transition from passive consumption to the critical interrogation of popular culture as a primary text of human expression. By utilizing the methods of the humanities, we treat cultural artifacts, from digital media to mass-produced goods, as vital sites of social, political, and philosophical struggle that reveal the collective values and anxieties of our time. This approach recognizes that popular culture is not a neutral space but a powerful engine for constructing social meaning, where identities are both reflected and contested within a globalized economy. Ultimately, the course aims to foster a critical literacy that empowers students to deconstruct the narratives they encounter daily, uncovering the power dynamics, historical contexts, and systemic structures that determine whose stories are centered and whose are marginalized in the modern world.

CTE Course

Changed	Field	Current Version	Proposed Version
	Is this a CTE (Career Technical Education) course?	No	No

Honors/Non-honors Course

Changed	Field	Current Version	Proposed Version
	Is this an honors/non-honors course?	No	No

Mirrored Credit/Noncredit Course

Changed	Field	Current Version	Proposed Version
	Is this a mirrored credit/noncredit course?	No	No

Cross-listed Course

Changed	Field	Current Version	Proposed Version
	Is this a cross-listed course?	No	No

Foothill Equivalency

Changed	Field	Current Version	Proposed Version
	Foothill Faculty Consultation Name	No value	
	Foothill Course ID	No value	
	Does the course have a Foothill equivalent?	No	No

DEI Review

Changed	Field	Current Version	Proposed Version
	Please summarize the ways in which your course includes DEI.	No value	A course in popular culture naturally supports DEI because it examines how different groups are represented in media, how stereotypes are created or challenged, and whose voices are included or excluded in movies, music, TV, games, and online spaces. By studying creators and communities from a wide range of backgrounds, the course highlights diverse identities and experiences while encouraging students to think critically about power, access, and fairness in cultural production. It also brings in global perspectives, showing how culture is shaped by people around the world, and helps students understand how inclusion, equity, and representation influence the stories a society tells and the values it promotes.
!	**Please check all areas in the COR that address DEI.**	No value	• Basic Course Information - Course Description • Specifications - Assignments • Specifications - Examples of Primary Texts and References • Specifications - Methods of Instruction • Specifications - Methods of Evaluation • Outline - Course Outline

More Options

Changed	Field	Current Version	Proposed Version
	Basic Skill Status (CB08)	Course is not a basic skills course.	Course is not a basic skills course.
	Course Prior To College Level	Not applicable.	Not applicable.
	Course Special Class Status (CB13)	Course is not a special class.	Course is not a special class.
	Course Support Status (CB26)	Course is not a support course	Course is not a support course
	Repeat Limit	0	0
	Grade Options	• Letter Grade • Pass/No Pass	• Letter Grade • Pass/No Pass

Changed	Field	Current Version	Proposed Version
	Allow Students to Gain Credit by Exam/Challenge	☐	☐
	Repeatability Statement	No value	

UC Transferable and/or Lower-Division Major Requirement

Changed	Field	Current Version	Proposed Version
	If yes, identify the lower-division UC course and campus.	No value	
	Will the course fulfill a UC/CSU lower-division major requirement?	No	No
	If yes, identify the UC/CSU campus, course and major.	No value	
	Will the course be UC transferable?	Yes	Yes

Associated Programs

Changed	Field	Current Version	Proposed Version
	Course is part of a program	**Associated Program** Art History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Art History for Transfer **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Art History for Transfer (In Development) **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree	**Associated Program** Art History for Transfer (In Development) **Award Type** Associate in Arts for Transfer (A.A.-T.) Degree
		Associated Program Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Cal-GETC (In Development) **Award Type** Certificate of Achievement-Advanced (COA-A)
		Associated Program Humanities **Award Type** Certificate of Achievement (COA)	**Associated Program** Humanities **Award Type** Certificate of Achievement (COA)
		Associated Program Illustration **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Illustration **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Illustration **Award Type** Certificate of Achievement-Advanced (COA-A)	**Associated Program** Illustration **Award Type** Certificate of Achievement-Advanced (COA-A)

Changed	Field	Current Version	Proposed Version
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree
		Associated Program Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree	**Associated Program** Liberal Arts (Arts and Letters Emphasis) **Award Type** Associate in Arts (A.A.) Degree

Transferability & Gen. Ed. Options

Changed	Field	Current Version	Proposed Version
	Transfer Status (CB05)	Transferable to both UC and CSU	Transferable to both UC and CSU
	Course General Education Status (CB25)	Y	Y
	Transfer Status	Approved	Approved
	GE Information	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value	**System/Institution** Cal-GETC **Area(s)** • CA3B - Approved. **-** No value **System/Institution** De Anza GE **Area(s)** • 2G3X - Approved. **-** No value

Weekly Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Lecture Hours - In Class	4	4
	Lecture Hours - Out of Class	8	8
	Laboratory Hours - In Class	0	0
	Laboratory Hours - Out of Class	0	0
	NA Hours - In Class	0	0
	NA Hours - Out of Class	0	0

Course Student Hours - Profile Name: Default Profile

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Hours per unit divisor	36	36
	Total Student Learning Hours	144	144
	Lecture Hours - Course In-Class (Contact) per Term	48	48
	Lecture Hours - Course Out-of-Class per Term	96	96
	Laboratory Hours - Course In-Class (Contact) per Term	0	0

Changed	Field	Current Version	Proposed Version
	Laboratory Hours - Course Out-of-Class per Term	0	0
	NA Hours - Course In-Class (Contact) per Term	0	0
	NA Hours - Course Out-of-Class per Term	0	0
	Total - Course In-Class (Contact) Hours	48	48
	Total - Course Out-of-Class Hours	96	96
	Total Credit Units - Minimum Credit Units	4	4
	Total Credit Units - Maximum Credit Units	4	4

Speciality Hours

Changed	Field	Current Version	Proposed Version
	Speciality Hours	No value	No value

Credit / Non-Credit Options

Changed	Field	Current Version	Proposed Version
	COURSE CLASSIFICATION STATUS	Credit Course.	Credit Course.
	Course Credit Status (CB04)	Credit - Degree Applicable	Credit - Degree Applicable

Changed	Field	Current Version	Proposed Version
	Course Non Credit Category (CB22)	Credit Course.	Credit Course.
	Funding Agency Category (CB23)	Not Applicable.	Not Applicable.
	Cooperative Work Experience Education Status (CB10)	☐	☐
	Variable Credit Course	☐	☐

Credit Units

Changed	Field	Current Version	Proposed Version
	Course Duration (Weeks)	12	12
	Total Lecture Hours per Term	144	144
	Total Laboratory Hours per Term	-	0
	Total Contact Hours per Term	-	0
	Total Credit Units	4	4
	Minimum Credit Units	4	4
	Maximum Credit Units	4	4

SKIP

Changed	Field	Current Version	Proposed Version
	SKIP	No Value	No Value

Specifications

Changed	Field	Current Version	Proposed Version
!	**Methods of Instruction**	**Methods of Instruction** **Methods of Instruction**: Lecture and visual aids; Discussion of assigned reading; Discussion and problem solving performed in class; In-class essays; In-class exploration of Internet sites; Homework and extended projects; Field observation and field trips; Guest speakers; Collaborative learning and small group exercises; Collaborative projects	**Methods of Instruction**: Methods of Instruction **Methods of Instruction**: Lecture and visual aids; Discussion of assigned reading; Discussion and problem solving performed in class; In-class essays; In-class exploration of Internet sites; Homework and extended projects; Field observation and field trips; Guest speakers; Collaborative learning and small group exercises; Collaborative projects

Changed	Field	Current Version	Proposed Version

	Assignments	1. Reading
		  1. Reading assignments from a minimum of one college-level, book length text.
		  2. Reading assignments from reserve, in-class, online, and student identified "texts" of varied length and number, with the intended purpose of providing student access to primary documentation from which they can develop their own conclusions
		2. Viewing
		  1. Viewing assignments of videos shown in-class or in media lab. Each viewing assignment is accompanied with specific questions to assess and summarize
		  2. Suggested supplemental films and video tapes
		3. Listening
		  1. Listening assignments of audio recordings of popular music in class, in media lab and/or at student discretion with specific criteria to assess and synthesize
		  2. Listening assignments of radio/internet broadcasts in class, in media lab and/or at student discretion with specific criteria to assess and synthesize
		4. Participation (depending on extent of writing assigned in E below)
		  1. Assigned contemporary musical, dance and theatrical performances
		  2. Assigned contemporary exhibits and exhibitions
		  3. Suggested supplemental performances, exhibits, and exhibitions
		5. Writing
		  1. Short weekly written response papers/journal entries on issues of popular culture as introduced through class readings and discussions, followed by collaborative analysis and discussion in class.
			1. Reading
			  1. Reading assignments from a minimum of one college-level, book length text.
			  2. Reading assignments from reserve, in-class, online, and student identified "texts" of varied length and number, with the intended purpose of providing student access to primary documentation from which they can develop their own conclusions
			2. Viewing
			  1. Viewing assignments of videos shown in-class or in media lab. Each viewing assignment is accompanied with specific questions to assess and summarize
			  2. Suggested supplemental films and video tapes
			3. Listening
			  1. Listening assignments of audio recordings of popular music in class, in media lab and/or at student discretion with specific criteria to assess and synthesize
			  2. Listening assignments of radio/internet broadcasts in class, in media lab and/or at student discretion with specific criteria to assess and synthesize
			4. Participation (depending on extent of writing assigned in E below)
			  1. Assigned contemporary musical, dance and theatrical performances
			  2. Assigned contemporary exhibits and exhibitions
			  3. Suggested supplemental performances, exhibits, and exhibitions
			5. Writing
			  1. Short weekly written response papers/journal entries on issues of popular culture as introduced through class readings and discussions, followed by collaborative analysis and discussion in class.

Changed	Field	Current Version	Proposed Version
		2. A substantial research monograph with visual components (with assigned outlines and rough drafts) and/or a series of experiential projects will be assigned. Students, employing selected disciplines and values of the humanities, examine, describe, analyze and evaluate a topic of their choice that refers and relates to the class and subjects that are covered. Students will present research findings and/or will share discoveries/outcomes from projects to the class for collaborative feedback and discussion. 6. Visual Projects: Scrapbook of Popular Culture, Culture Jams, or like project/s 1. Developmental artistic composition in which the students reflect on their personal relationship with popular culture and how it affects their lives. This composition is to be presented and collaboratively discussed in class. 2. Visual collage or mosaic of the influences from magazines, television, movies, Internet, shopping, news, etc. that reflects the students' vision of themselves through popular culture. This collage or mosaic is to be presented and collaboratively discussed in class.	2. A substantial research monograph with visual components (with assigned outlines and rough drafts) and/or a series of experiential projects will be assigned. Students, employing selected disciplines and values of the humanities, examine, describe, analyze and evaluate a topic of their choice that refers and relates to the class and subjects that are covered. Students will present research findings and/or will share discoveries/outcomes from projects to the class for collaborative feedback and discussion. 6. Visual Projects: Scrapbook of Popular Culture, Culture Jams, or like project/s 1. Developmental artistic composition in which the students reflect on their personal relationship with popular culture and how it affects their lives. This composition is to be presented and collaboratively discussed in class. 2. Visual collage or mosaic of the influences from magazines, television, movies, Internet, shopping, news, etc. that reflects the students' vision of themselves through popular culture. This collage or mosaic is to be presented and collaboratively discussed in class.

Changed	Field	Current Version	Proposed Version
❗	**Methods of Evaluation**	**Methods of Evaluation**	**Methods of Evaluation** Methods of Evaluation

Changed	Field	Current Version	Proposed Version
	Methods of Evaluation	1. One or two objective/subjective one-hour midterm examination/s and one two-hour comprehensive objective/subjective final examination, all of which are composed of concept-based questions which will require the student to demonstrate the ability to integrate and summarize ideas and theories from lecture, reading, viewing, listening, and participatory assignments and translate them into fundamental units of knowledge which will be evaluated based on extent of mastery of the course objectives 2. Short written response papers/journal entries which will require the student to demonstrate the ability to integrate and summarize ideas and theories from lecture, reading, viewing, listening, and participatory assignments and translate them into fundamental units of knowledge which will be evaluated based on extent of mastery of the course objectives. These formulated responses will provide the foundation for in-class collaborative	**Methods of Evaluation** 1. One or two objective/subjective one-hour midterm examination/s and one two-hour comprehensive objective/subjective final examination, all of which are composed of concept-based questions which will require the student to demonstrate the ability to integrate and summarize ideas and theories from lecture, reading, viewing, listening, and participatory assignments and translate them into fundamental units of knowledge which will be evaluated based on extent of mastery of the course objectives 2. Short written response papers/journal entries which will require the student to demonstrate the ability to integrate and summarize ideas and theories from lecture, reading, viewing, listening, and participatory assignments and translate them into fundamental units of knowledge which will be evaluated based on extent of mastery of the course objectives. These formulated responses will provide the foundation for in-class collaborative

Changed	Field	Current Version	Proposed Version
		discussion about student experiences, perspectives, and emerging understanding. 3. Research project writing assignment with visual components (with a preliminary outline and rough draft) and/or a series of experiential projects, a completed set of response paragraphs, and completed visual project/s; all the above demonstrate the student's growth in interpreting and synthesizing the data contained in the artifacts of popular culture as well as in evaluating these artifacts using the disciplines and values traditionally ascribed to the Humanities. Students will present research findings with visual images and/or will share discoveries/outcomes from projects to the class for collaborative feedback and discussion.	discussion about student experiences, perspectives, and emerging understanding. 3. Research project writing assignment with visual components (with a preliminary outline and rough draft) and/or a series of experiential projects, a completed set of response paragraphs, and completed visual project/s; all the above demonstrate the student's growth in interpreting and synthesizing the data contained in the artifacts of popular culture as well as in evaluating these artifacts using the disciplines and values traditionally ascribed to the Humanities. Students will present research findings with visual images and/or will share discoveries/outcomes from projects to the class for collaborative feedback and discussion.
	Essential Student Materials/Essential College Facilities	**Essential Student Materials:** • None. **Essential College Facilities:** • None.	**Essential Student Materials:** • Students will need internet connection and a computer if they take the course online. **Essential College Facilities:** • None

Changed	Field	Current Version	Proposed Version
❗	**Examples of Primary Texts and References**	**Title** No value **Author** Crothers, Lane. "Globalization and American Popular Culture - 4th Edition." Maryland: Rowman and Littlefield Publishers, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Cultural Theory and Popular Culture: An Introduction **Author** John Storey **Publisher** Routledge (an imprint of Taylor & Francis) **Date/Edition** 2024/ 10th Edition **ISBN** Paperback ISBN: 978-1-032-48408-2 Hardback ISBN: 978-1-032-48407-5 eBook ISBN: 978-1-003-38889-0
		Title No value **Author** *Grazian, David. "Mix It Up: Popular Culture, Mass Media, and Society - 2nd Edition." New York: W. W. Norton & Company, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Popular Culture: A User's Guide **Author** Imre Szeman & Susie O'Brien **Publisher** Wiley-Blackwell / John Wiley & Sons **Date/Edition** 2017/ 2nd edition **ISBN** ISBN-13: 978-1-119-14034-4 ISBN-10: 111914034X
		Title No value **Author** Miller, James S. "Acting Out Culture - 4th Edition." New York: Bedford St. Martin's, 2017. **Publisher** No value **Date/Edition** No value **ISBN** No value	**Title** Understanding Media and Culture: An Introduction to Mass Communication (OER, ZCT) **Author** Dr. Jack Lule (Lead author credited in the Open Textbook Library edition.) **Publisher** University of Minnesota Libraries Publishing **Date/Edition** 1st Edition/2016 **ISBN** ISBN-13: 9781946135261 ISBN-10: 1946135261
		Title No value **Author** *Ousborne, Jeff. "Reading Popular Culture - 2nd Edition." New York: Bedford/St. Martin's, 2015 **Publisher** No value	

Changed	Field	Current Version	Proposed Version
		Date/Edition No value	**Title** Media, Society, Culture and You (OER , Zero cost -free textbook)
		ISBN No value	**Author** Mark Poepsel, Ph.D. (Southern Illinois University Edwardsville)
		Title No value	**Publisher** Rebus Community (also hosted via Rebus Press and BCcampus)
		Author Sturken, Marita and Lisa Cartwright. "Practices of Looking: An Introduction to Visual Culture - 3rd Edition." New York: Oxford University Press, 2017.	**Date/Edition** March 2023
		Publisher No value	**ISBN** Because it is primarily a digital OER, it does not always carry a traditional print ISBN. However, it is often identified by its digital identifiers or specific platform IDs (e.g., through LibreTexts or Open Textbook Library).
		Date/Edition No value	**Title** "Popular Culture: Introductory Perspectives (OER Book- Free of cost to students)
		ISBN No value	**Author** Marcel Danesi
			Publisher Rowman & Littlefield (Recent editions published via Bloomsbury Academic)
			Date/Edition 2023 (5th Edition)
			ISBN ISBN-13: 978-1538171301
			Title Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation Cost: Free (OER) Format: Online, PDF
			Author Holtzman, Linda and Sharpe, Leon

Changed	Field	Current Version	Proposed Version
			Publisher New York: Routledge, **Date/Edition** 2nd Edition/ 2014 (this book has seminal work so the book is kept in the reading list) **ISBN** ISBN-13 (Paperback): 978-0765617576 ISBN-10 (Paperback): 0765617579 ISBN-13 (Hardcover): 978-0765617569

Changed	Field	Current Version	Proposed Version
!	**Suggested Reading List**	**Reading List**: Abidin, Crystal. "Internet Celebrity: Understanding Fame Online." Bingley, UK: Emerald Publishing Limited, 2018. **May include, but are not limited to**: No value **Reading List**: Alberti, John. "Text Messaging: Reading and Writing about Popular Culture." New York: Houghton Mifflin Harcourt, 2009. **May include, but are not limited to**: No value **Reading List**: Bauerlein, Mark. "The Dumbest Generaton: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future." New York: Penguin, 2009. **May include, but are not limited to**: No value **Reading List**: Bergesen, Albert J. "The Depth of Shallow Culture: The High Art of Shoes, Movies, Novels, Monsters, and Toys." Boulder: Paradigm, 2006.	No value

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Brottman, M. "High Theory/ Low Culture." New York: Palgrave Macmillian, 2005.	
		May include, but are not limited to No value	
		Reading List Croteau, David R. and Hoynes, William D. "Media/Society: Technology, Industries, Content, and Users - 6th Edition." Thousand Oaks, CA: SAGE Publications, 2018.	
		May include, but are not limited to No value	
		Reading List Danesi, Marcel. "Popular Culture: Introducing Perspectives - 4th Edition." New York: Rowman and Littlefield, 2018.	
		May include, but are not limited to No value	

Changed	Field	Current Version	Proposed Version
		Reading List Hall, Stuart and Evans, Jessica and Nixon, Sean. "Representation: Cultural Representations and Signifying Practices - 2nd Edition." Thousand Oaks, CA: SAGE Publications, 2013.	
		May include, but are not limited to No value	
		Reading List Holtzman, Linda and Sharpe, Leon. "Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation - 2nd Edition." New York: Routledge, 2014.	
		May include, but are not limited to No value	
		Reading List Johnson, Steven. "Everything Bad is Good For You." New York: Riverhead Books, 2006.	
		May include, but are not limited to No value	
		Reading List Kidd, Dustin. "Pop Culture Freaks: Identity, Mass Media, and Society - 2nd Edition." New York: Routledge, 2018.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	Klein, Naomi. "No Logo." New York: Picador, 2009.	
	May include, but are not limited to	No value	
	Reading List	Lasn, Kalle. "Culture Jam: How to Reverse America's Suicidal Consumer Binge - And Why We Must." New York: Harper Collins, 1999.	
	May include, but are not limited to	No value	
	Reading List	Maasik, S. "Signs of Life in the USA: Readings of Pop culture - 9th Edition." New York: Bedford St. Martin's, 2017.	
	May include, but are not limited to	No value	
	Reading List	Marshall, Elizabeth and Sensoy, Ozlem Editors. "Rethinking Popular Culture and Media - 2nd edition." Milwaukee: Rethinking Schools, 2016.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	O'Shaughnessy, Michael and Stadler, Jane and Casey, Sarah. "Media and Society - 6th Edition. New York: Oxford, 2016.	
	May include, but are not limited to	No value	
	Reading List	Paterson, Mark. "Consumption and Everyday Life - 2nd Edition." New York: Routledge, 2017.	
	May include, but are not limited to	No value	
	Reading List	Rose, Tricia. "The Hip-Hop Wars: What We Talk About When We Talk Hip-Hop... and Why It Matters." New York: Basic Civitas, 2008.	
	May include, but are not limited to	No value	
	Reading List	Schlosser, E. "Fast Food Nation: the Dark Side of the All-American Meal." New York: Perennial, 2002.	

Changed	Field	Current Version	Proposed Version
		May include, but are not limited to No value	
		Reading List Szeman, Imre and O'Brien, Susie. "Popular Culture: A User's Guide - International Edition." Hoboken, NJ: Wiley-Blackwell, 2017.	
		May include, but are not limited to No value	
		Reading List Storey, John. "Cultural Theory and Popular Culture - 7th Edition." New York: Routledge, 2015.	
		May include, but are not limited to No value	
		Reading List Tapscott, Don and Williams, Anthony D. "Wikinomics: How Mass Collaboration Changes Everything." New York: Portfolio, 2008.	
		May include, but are not limited to No value	
		Reading List Tildenberg, Katrin. "Selfies: Why We Love (And Hate) Them." Bingley, UK: Emerald Publishing Limited, 2018.	

Changed	Field	Current Version	Proposed Version
	May include, but are not limited to	No value	
	Reading List	Trier-Bieniek, Adrienne and Leavy, Patricia. "Gender and Popular Culture: A Text-Reader." Boston: Sense Publishers, 2014.	
	May include, but are not limited to	No value	
	Reading List	Varnedoe, K. and Gopnick, A. "High and Low: Modern Art and Popular Culture." New York: Museum of Modern Art, 1990.	
	May include, but are not limited to	No value	

Learning Outcomes

Changed	Field	Current Version	Proposed Version
	Course Objectives	• Recognize the Humanities as an inquiry into human identity and as an endeavor to find order in the "texts" of humankind, with a focus on the artifacts of the 20th and 21st century's Popular Culture. • Define Popular Culture and differentiate it from other categories of culture such as high or elite and folk or tribal culture. • Evaluate established critical theory and formulate personal criteria by which to interpret and assess the values and meaning inherent in the texts of Popular Art and Culture. • Examine, analyze, compare and contrast the historical, philosophical, and societal values of the symbols, images and personae of Popular Culture. • Discuss contemporary and historical processes of marginalization and appropriation within the context of Popular Culture. Within this discussion, highlight shifting attitudes towards the diverse and multicultural voices unique to American Culture using a variety of examples relevant to the students enrolled in the course. • Identify key events in the history of popular culture and summarize their cultural significance giving particular attention to those that illustrate the diverse contributions and multicultural and global perspectives of American Popular Culture. • Examine the process of globalization and contextualize shifts in the trade of goods and information and their economic consequences. • Analyze, evaluate, and empower the role students play in popular culture.	• Recognize the Humanities as an inquiry into human identity and as an endeavor to find order in the "texts" of humankind, with a focus on the artifacts of the 20th and 21st century's Popular Culture. • Define Popular Culture and differentiate it from other categories of culture such as high or elite and folk or tribal culture. • Evaluate established critical theory and formulate personal criteria by which to interpret and assess the values and meaning inherent in the texts of Popular Art and Culture. • Examine, analyze, compare and contrast the historical, philosophical, and societal values of the symbols, images and personae of Popular Culture. • Discuss contemporary and historical processes of marginalization and appropriation within the context of Popular Culture. Within this discussion, highlight shifting attitudes towards the diverse and multicultural voices unique to American Culture using a variety of examples relevant to the students enrolled in the course. • Identify key events in the history of popular culture and summarize their cultural significance giving particular attention to those that illustrate the diverse contributions and multicultural and global perspectives of American Popular Culture. • Examine the process of globalization and contextualize shifts in the trade of goods and information and their economic consequences. • Analyze, evaluate, and empower the role students play in popular culture.

Changed	Field	Current Version	Proposed Version
	CSLOs	**CSLOs** Synthesize critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change. **Expected SLO Performance** 0.0	**CSLOs** Synthesize critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change. **Expected SLO Performance** 0.0
		CSLOs Analyze and interpret the value and meaning of the "texts" of popular culture in order to characterize the functions of pop culture media as not only entertainment but political and social commentary and artifacts of historical context. **Expected SLO Performance** 0.0	**CSLOs** Analyze and interpret the value and meaning of the "texts" of popular culture in order to characterize the functions of pop culture media as not only entertainment but political and social commentary and artifacts of historical context. **Expected SLO Performance** 0.0

Course Outline

Changed	Field	Current Version	Proposed Version
	Course Content	1. Recognize the Humanities as an inquiry into human identity and as an endeavor to find order in the "texts" of humankind, with a focus on the artifacts of the 20th and 21st century's Popular Culture. 1. The Humanities as an interdisciplinary inquiry into human identity 2. The Humanities as a set of disciplines that transcend the empirical emphasis of western worldview and that are distinguished in content and method from the sciences, including language arts, history, philosophy, comparative religion, and criticism of the arts 3. The Humanities as the endeavor to find order in the records or "texts" of humankind including the artifacts of contemporary popular culture 2. Define Popular Culture and differentiate it from other categories of culture such as high or elite and folk or tribal culture. 1. Popular Culture as different from high or elite culture in the western tradition 2. Popular Culture as common 3. Popular Culture as mass culture 4. The economy of Popular Culture of the 20th and 21st centuries 5. Commercial culture, commercialism, and consumer society 6. The breakdown of categories in Contemporary Studies 3. Evaluate established critical theory and formulate personal criteria by which to interpret and assess the values and meaning inherent in the texts of Popular Art and Culture. 1. Evaluate and apply established criteria, including but not limited to: Hermeneutic, Formalist, Psychoanalytical, Socio-cultural, Theological,	1. Recognize the Humanities as an inquiry into human identity and as an endeavor to find order in the "texts" of humankind, with a focus on the artifacts of the 20th and 21st century's Popular Culture. 1. The Humanities as an interdisciplinary inquiry into human identity 2. The Humanities as a set of disciplines that transcend the empirical emphasis of western worldview and that are distinguished in content and method from the sciences, including language arts, history, philosophy, comparative religion, and criticism of the arts 3. The Humanities as the endeavor to find order in the records or "texts" of humankind including the artifacts of contemporary popular culture 2. Define Popular Culture and differentiate it from other categories of culture such as high or elite and folk or tribal culture. 1. Popular Culture as different from high or elite culture in the western tradition 2. Popular Culture as common 3. Popular Culture as mass culture 4. The economy of Popular Culture of the 20th and 21st centuries 5. Commercial culture, commercialism, and consumer society 6. The breakdown of categories in Contemporary Studies 3. Evaluate established critical theory and formulate personal criteria by which to interpret and assess the values and meaning inherent in the texts of Popular Art and Culture. 1. Evaluate and apply established criteria, including but not limited to: Hermeneutic, Formalist, Psychoanalytical, Socio-cultural, Theological,

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		Feminist, Structuralist, Semiotic, and Postmodern 2. Recognize and articulate patterns from established nomenclatures 3. Utilize "texts" that support case studies as examples 4. Synthesize these articulations into a personal system of values by which the student may render cohesive critical judgments pertaining to the quality of specific artifacts of popular culture 4. Examine, analyze, compare and contrast the historical, philosophical, and societal values of the symbols, images and personae of Popular Culture. 1. Evaluate popular iconography of symbols that evoke strong cultural significance - with examples such as: patriotism, power, glamour, success, sex, religion, family, and government 2. Explore sources and contexts for images, including but not limited to: film, advertising, design, television, magazines, social media, and the internet 3. Identify personae, with examples such as: heroes vs. villains, good vs. evil, aliens, government, the rebel, and other role models and stereotypes that reflect the changing nature of, and attitudes regarding, the sub-culture groups in our society 4. Assess the cognitive and affective impact of the above upon specific individuals, groups, and society in general over the 20th and 21st centuries 5. Discuss contemporary and historical processes of marginalization and appropriation within the context of Popular Culture. Within this discussion, highlight shifting attitudes towards the diverse and multicultural voices unique to American Culture	Feminist, Structuralist, Semiotic, and Postmodern 2. Recognize and articulate patterns from established nomenclatures 3. Utilize "texts" that support case studies as examples 4. Synthesize these articulations into a personal system of values by which the student may render cohesive critical judgments pertaining to the quality of specific artifacts of popular culture 4. Examine, analyze, compare and contrast the historical, philosophical, and societal values of the symbols, images and personae of Popular Culture. 1. Evaluate popular iconography of symbols that evoke strong cultural significance - with examples such as: patriotism, power, glamour, success, sex, religion, family, and government 2. Explore sources and contexts for images, including but not limited to: film, advertising, design, television, magazines, social media, and the internet 3. Identify personae, with examples such as: heroes vs. villains, good vs. evil, aliens, government, the rebel, and other role models and stereotypes that reflect the changing nature of, and attitudes regarding, the sub-culture groups in our society 4. Assess the cognitive and affective impact of the above upon specific individuals, groups, and society in general over the 20th and 21st centuries 5. Discuss contemporary and historical processes of marginalization and appropriation within the context of Popular Culture. Within this discussion, highlight shifting attitudes towards the diverse and multicultural voices unique to American Culture

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		using a variety of examples relevant to the students enrolled in the course. 1. Consumerism and the commercialization of identity and difference 2. Transracial culture: the appropriation of ethnicity in American Popular Culture - with examples such as: African-American musical tradition; syncretic religions; hip-hop culture; Latinx rhythm and border culture; Japanese-Asian technological and manga/anime culture; Native American religion, art, and practices 3. Constructions of desire: gender and image in the context of commercialization 4. Urban and street culture - with examples such as: graffiti; boarders, skaters and surfers; gangsta'; performance; spoken word arts 5. Generational identity: baby boomers and the counter-culture, generation X and the slacker identity, and generation Y and online social media/networking 6. Finding god in Pop Culture: "New Age" pop spiritualism in America - with examples such as: astrology (Mesopotamia and Egypt); yoga (India); taoism (China); zen (Japan); sufism (Middle East); eco-spiritualism (Native American); the tarot 7. Elements of Feminism and girl culture 8. Queer culture and theory 9. Grassroots social and political movement through social media - with examples such as: Black Lives Matter; #metoo 6. Identify key events in the history of popular culture and summarize their cultural significance giving particular attention to those that illustrate the diverse contributions and multicultural	using a variety of examples relevant to the students enrolled in the course. 1. Consumerism and the commercialization of identity and difference 2. Transracial culture: the appropriation of ethnicity in American Popular Culture - with examples such as: African-American musical tradition; syncretic religions; hip-hop culture; Latinx rhythm and border culture; Japanese-Asian technological and manga/anime culture; Native American religion, art, and practices 3. Constructions of desire: gender and image in the context of commercialization 4. Urban and street culture - with examples such as: graffiti; boarders, skaters and surfers; gangsta'; performance; spoken word arts 5. Generational identity: baby boomers and the counter-culture, generation X and the slacker identity, and generation Y and online social media/networking 6. Finding god in Pop Culture: "New Age" pop spiritualism in America - with examples such as: astrology (Mesopotamia and Egypt); yoga (India); taoism (China); zen (Japan); sufism (Middle East); eco-spiritualism (Native American); the tarot 7. Elements of Feminism and girl culture 8. Queer culture and theory 9. Grassroots social and political movement through social media - with examples such as: Black Lives Matter; #metoo 6. Identify key events in the history of popular culture and summarize their cultural significance giving particular attention to those that illustrate the diverse contributions and multicultural

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		and global perspectives of American Popular Culture. 1. Establish timelines of Popular Culture, in a variety of contexts, for example: 1. Cultural Studies, Media Studies, Postcolonial Studies, Cultural Anthropology, and Sociology 2. From indigenous and folk culture to the process of capitalist development and democratization of western society and finally to globalization and interdependence 3. From cultural artifact to contemporary consumerism 2. Include key events in the history of Popular Culture pertaining to the following areas of popular culture: arts, architecture, design, consumer goods, music, radio, film, television, news, political and labor movements, activism, magazines, comics and animation, social media, and the internet 3. Critique the rise of American hegemony and place American Popular Culture in the context of globalization. 7. Examine the process of globalization and contextualize shifts in the trade of goods and information and their economic consequences. 1. Explore the history of the commons and the process of enclosure as a model for capitalist economic development 2. Identify the historical precedents and contemporary implications of mass production and mass consumption 3. Examine the role of advertising and the construction of brands	and global perspectives of American Popular Culture. 1. Establish timelines of Popular Culture, in a variety of contexts, for example: 1. Cultural Studies, Media Studies, Postcolonial Studies, Cultural Anthropology, and Sociology 2. From indigenous and folk culture to the process of capitalist development and democratization of western society and finally to globalization and interdependence 3. From cultural artifact to contemporary consumerism 2. Include key events in the history of Popular Culture pertaining to the following areas of popular culture: arts, architecture, design, consumer goods, music, radio, film, television, news, political and labor movements, activism, magazines, comics and animation, social media, and the internet 3. Critique the rise of American hegemony and place American Popular Culture in the context of globalization. 7. Examine the process of globalization and contextualize shifts in the trade of goods and information and their economic consequences. 1. Explore the history of the commons and the process of enclosure as a model for capitalist economic development 2. Identify the historical precedents and contemporary implications of mass production and mass consumption 3. Examine the role of advertising and the construction of brands

Changed	Field	Current Version	Proposed Version
		4. Evaluate the process of media consolidation and consider its consequences 5. Analyze the policies and impacts of free trade 6. Identify and evaluate the social and environmental consequences of contemporary patterns of consumption 7. Discuss and evaluate the international pro-democracy movements and their goal to recapture the commons and decentralize the flow of information and wealth 8. Investigate the changing faces of journalism and propaganda in the age of "Fake News" 8. Analyze, evaluate, and empower the role students play in popular culture. 1. Consumption of information and goods 1. Consider personal consequences 2. Consider social consequences 3. Consider ecological consequences 2. Self-representation and self-production 1. Consider implications of the internet and social networking 2. What is authenticity? 3. Reclaiming the popular 1. Culture jamming 2. Participation in the commons 3. Understanding activism	4. Evaluate the process of media consolidation and consider its consequences 5. Analyze the policies and impacts of free trade 6. Identify and evaluate the social and environmental consequences of contemporary patterns of consumption 7. Discuss and evaluate the international pro-democracy movements and their goal to recapture the commons and decentralize the flow of information and wealth 8. Investigate the changing faces of journalism and propaganda in the age of "Fake News" 8. Analyze, evaluate, and empower the role students play in popular culture. 1. Consumption of information and goods 1. Consider personal consequences 2. Consider social consequences 3. Consider ecological consequences 2. Self-representation and self-production 1. Consider implications of the internet and social networking 2. What is authenticity? 3. Reclaiming the popular 1. Culture jamming 2. Participation in the commons 3. Understanding activism
	Lab Component in this Course	No	No
	Lab Outline	No value	No value

Blue Form

Changed	Questions	Current Version	Proposed Version
	For changes to the units and hours tab; 1) Contact the Curriculum Office at curriculum@fhda.edu with the course information changes; and 2) address items 1-3 below. Please be aware that load factors and seat counts are assigned based on established, negotiated values.	No Value	No Value
	1. Is the unit(s) change required for articulation?	No Value	No Value
	2. If the course is UC or CSU transferable, identify one UC or CSU campus with the same unit value requested and copy and paste the catalog description of the course.	No Value	No Value
	3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.	No Value	No Value
	Office Use ONLY: For a REVISION, state the existing unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value
	Office Use ONLY: For a REVISION, state the new unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.	No Value	No Value

Req/Adv

Changed	Questions	Current Version	Proposed Version
	Prerequisite(s):	No Value	No Value
	Corequisite(s):	No Value	No Value
	Advisory(ies):	ENGL C1000 or ENGL C1000H or ESL D005.	ENGL C1000 or ENGL C1000H or ESL D005.
	Advisory(ies) - Other:	No Value	No Value
	Limitation(s) on Enrollment:	No Value	No Value
	Limitation(s) on Enrollment - Other:	No Value	No Value
	Entrance Skills(s):	No Value	No Value
	Entrance Skill(s) - Other:	No Value	No Value
	General Course Statement(s):	(See general education pages for the requirements this course meets.)	(See general education pages for the requirements this course meets.)
	General Course Statement(s) - Other:	No Value	No Value

A-Matrix Form

Changed	Questions	Current Version	Proposed Version
	EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
!	**Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.**	No Value	Objective C and D- C- Evaluate established critical theory and formulate personal criteria by which to interpret and assess the values and meaning inherent in the texts of Popular Art and Culture. D- Examine, analyze, compare and contrast the historical, philosophical, and societal values of the symbols, images and personae of Popular Culture.
!	**Objective 2: Compose essays drawn from personal experience and assigned texts.**	No Value	Objective E- Discuss contemporary and historical processes of marginalization and appropriation within the context of Popular Culture. Within this discussion, highlight shifting attitudes towards the diverse and multicultural voices unique to American Culture using a variety of examples relevant to the students enrolled in the course.
!	**Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.**	No Value	APA or MLA is required per the instructors preference. Sample activities: Biographical Equity Monograph: A substantial research paper analyzing the "Cultural factors" in the life of an artist. This project utilizes an intersectional lens to evaluate how the subject’s social location (race, gender, class, disability) and systemic barriers or privileges shaped their ideas on popular art and culture.

Changed	Questions	Current Version	Proposed Version
❗	**Objective 4: Create syntactically varied sentences that are free of mechanical errors.**	No Value	Objective H- Analyze, evaluate, and empower the role students play in popular culture, including self-representation and self-production. Objective F- Identify key events in the history of popular culture and summarize their cultural significance giving particular attention to those that illustrate the diverse contributions and multicultural and global perspectives of American Popular Culture.
❗	**Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.**	No Value	Objective F- Discuss contemporary and historical processes of marginalization and appropriation within the context of Popular Culture. Within this discussion, highlight shifting attitudes towards the diverse and multicultural voices unique to American Culture using a variety of examples relevant to the students enrolled in the course.

B-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D272. and ESL D273., or ESL D472. and ESL D473., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: Develop analytical ideas and topics for essays.	No Value	No Value
	Objective 3: Compose and support thesis statements for analytical essays.	No Value	No Value
	Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.	No Value	No Value
	Objective 5: Identify and practice writing for different audiences and purposes.	No Value	No Value
	Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.	No Value	No Value
	Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.	No Value	No Value
	Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.	No Value	No Value
	Objective 9: Demonstrate appropriate grammar usage and mechanics.	No Value	No Value

C-Matrix Form

Changed	Questions	Current Version	Proposed Version
	ESL D261. and ESL D265., or ESL D461. and ESL D465., or eligibility for EWRT D001A or EWRT D01AH or ESL D005. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value
	Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.	No Value	No Value
	Objective 2: Compose a focused, purposeful, developed paper of 500 words or more that engages with, responds to, or is inspired by written or visual texts.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.	No Value	No Value
	Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.	No Value	No Value
	Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.	No Value	No Value

D-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Intermediate algebra or equivalent (or higher), or appropriate placement beyond intermediate algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Plan, implement, and assess work cycles, at the problem, lesson, module, and course level, to develop self-efficacy through the practice of self-regulated learning.	No Value	No Value
	Objective 2: Investigate the use of mathematics in real world.	No Value	No Value
	Objective 3: Explore functions.	No Value	No Value
	Objective 4: Develop linear function models.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real world problems.	No Value	No Value
	Objective 6: Use linear inequalities in one variable to solve real world problems.	No Value	No Value
	Objective 7: Examine exponential expressions and develop exponential function models.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Examine logarithmic expressions and develop logarithmic function models.	No Value	No Value
	Objective 9: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 10: Investigate the characteristics of rational expressions.	No Value	No Value
	Objective 11: Develop skills to work with radical expressions.	No Value	No Value

E-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Elementary algebra or equivalent (or higher), or appropriate placement beyond elementary algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.	No Value	No Value
	Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.	No Value	No Value
	Objective 3: Explore the graphical and numerical characteristics of linear relationships and describe their meaning in the context of a problem.	No Value	No Value
	Objective 4: Develop linear function models to solve problems.	No Value	No Value
	Objective 5: Use systems of two linear equations to solve real-world problems.	No Value	No Value
	Objective 6: Explore the graphical and numerical characteristics of quadratic relationships and describe their meaning in the context of a problem.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 7: Develop quadratic function models to solve problems.	No Value	No Value
	Objective 8: Use inequalities to solve real world problems.	No Value	No Value
	Objective 9: Explore arithmetic sequences and series.	No Value	No Value
	Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

F-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Pre-algebra or equivalent (or higher), or appropriate placement beyond pre-algebra. If this is the requisite for the course, complete the objective(s) below. If this requisite is being removed, provide an explanation as to why.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.	No Value	No Value
	Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.	No Value	No Value
	Objective 3: Apply the order of operations to evaluate signed numerical expressions.	No Value	No Value
	Objective 4: Solve problems involving operations with signed numbers.	No Value	No Value
	Objective 5: Explore the characteristics and properties of real numbers.	No Value	No Value
	Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.	No Value	No Value
	Objective 7: Explore rates and ratios and use proportions to solve problems.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 8: Explore, as applicable throughout the course, the geometry of mathematical measurements and solve problems involving geometric figures and formulas.	No Value	No Value
	Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.	No Value	No Value
	Objective 10: Solve linear equations in one variable numerically and algebraically.	No Value	No Value
	Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.	No Value	No Value
	Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.	No Value	No Value

G-Matrix Form

Changed	Questions	Current Version	Proposed Version
	If the requisite does not fall under an A-F Matrix is being removed, provide an explanation as to why.	No Value	No Value
	If the requisite does not fall under an A-F Matrix is being retained/added, download the Content Review Matrix G from the Reference Materials, and follow the remaining instructions on the form. Reminder that: an "OR" conjunction statement requires ONE representative G-Matrix; an "AND" conjunction statement requires a separate G-Matrix for EACH course.	No Value	No Value

H-Matrix Form

Changed	Questions	Current Version	Proposed Version
	Objective 1: For entrance into a CTE program such as Nursing, AUTO, APRN, etc… list the prerequisite(s) to participate in the program.	No Value	No Value

Changed	Questions	Current Version	Proposed Version
	Objective 2: For Student Cohorts, such as Honors, Puente, performance groups, intercollegiate teams, Special Projects course, etc… list the prerequisite(s) to participate in the cohort.	No Value	No Value
	Objective 3: For Prerequisites based on Government/Licensing/Certification Regulations, or legal requirements, cite the regulation that mandates a prerequisite or attach a copy of it to this form.	No Value	No Value
	Objective 4: For Requirements based on Health and Safety, describe the specific skills, concepts, and information without which the students would create a hazard to themselves or those around them. Also describe how students will meet those skills.	No Value	No Value
	Objective 5: For Entrance Skills that are necessary for taking the course, describe the specific skills and the reason they are necessary for this course. Also describe how students will meet those skills.	No Value	No Value
	Objective 6: For other Limitations on Enrollment not covered above, indicate the limitation on enrollment and the reason it is necessary for this course. Also describe how students will be able to meet the requirement.	No Value	No Value

De Anza GE Form

Changed	Questions	Current Version	Proposed Version
!	**Criteria 1: Present core concepts and scope that define the discipline. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Students will write essays that demonstrate an understanding of the interdisciplinary nature of the humanities by analyzing specific cultural artifacts (film, music, television, or digital media). Assignments must evaluate how these artifacts reflect and shape social values, specifically addressing race, class, gender, and sexual orientation. Evaluation will be based on the student's ability to apply humanities-based critical thinking to contemporary issues, moving beyond surface-level entertainment to explore the 'deeper meanings' and ideological messages embedded in mass media.
!	**Criteria 2: Foster oral and written communication and collaborative exercises. Note that this criteria has three separate pieces: oral communication, written communication, and collaborative exercises. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Students are required to submit multiple formal written assignments (minimum 3,000 words total for the quarter) that demonstrate an ability to construct a thesis-driven argument. These papers must utilize humanities-based research methods to analyze the intersection of media messages and social identity. Students will prepare and deliver oral presentations (individual or group) that analyze a specific cultural 'text' (e.g., a music video, advertisement, or film scene). Evaluation is based on the student's ability to clearly articulate theoretical concepts to their peers.
!	**Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Students must move beyond descriptive summaries of media to engage in higher-order critical thinking. This involves synthesizing multiple theoretical lenses to deconstruct how a specific cultural artifact (e.g., a social media trend or a music genre) functions as a site of social struggle or identity formation.

Changed	Questions	Current Version	Proposed Version
❗	**Criteria 4: Include diverse perspectives and contributions in the discipline such as: gender, culture, values, and/or societal perspectives. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Students will conduct an in-depth analysis of a specific cultural creator or movement (e.g., Hip-Hop, Riot Grrrl, or Afrofuturism). The assignment requires students to evaluate how diverse social identities intersect to challenge or transform mainstream cultural values. Students are evaluated on their ability to articulate how popular culture serves as a site of societal struggle. Exams include questions that require students to defend the importance of inclusive storytelling and to recognize the contributions of diverse cultures to the global human experience.
❗	**Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	The concept of Cultural Imperialism: Evaluating the global dominance and 'Americanization' of world markets through Hollywood and fast food. How local cultures adapt and 'remix' global media products. Students are evaluated on their ability to perform a historical survey of a specific medium (e.g., the evolution of recorded music from the phonograph to streaming). Assessment focuses on how technological shifts correlate with changes in human social behavior over time.
❗	**Criteria 6: Use real-world or hands-on applications that will provide a context for the concepts being discussed. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)**	No Value	Students are required to conduct an 'on-site' observation of a popular culture space (e.g., a shopping mall, a themed restaurant, a gaming convention, or a digital fan community). Students must apply course theories to record and analyze real-world human interactions, spatial design, and consumer behavior in these environments. Students will work in teams to design a mock social media campaign for a fictional cultural product. This project requires the practical application of 'niche marketing' and 'viral mechanics' theories, demonstrating an understanding of how digital culture is engineered and consumed.

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value
	Stage 3: Division Curriculum Representative	No Value	No Value
	Stage 4: Division Dean	No Value	No Value
	Stage 5: SLO Coordinator	No Value	No Value
	Stage 7: Content Review Matrix Liaison	No Value	No Value
	Stage 8: Dean of Online Learning	No Value	No Value
	Stage 9: Articulation Officer	No Value	No Value
	Stage 10: De Anza General Education	No Value	No Value
	Stage 13: Curriculum Committee	No Value	No Value

CO

Changed	Questions	Current Version	Proposed Version
	Sort ID (00 < 10; 0 < 100)	HUMI 006	HUMI 006
	Course Status	Non-substantial	Non-substantial
	Course Characteristics	NA	NA
	Cross-Listed/Related Course Information	NA	NA

Changed	Questions	Current Version	Proposed Version
	Cross-Listed/Related Course ID's	No Value	No Value
	DL Approval Date (MM/DD/YYYY)	No Value	No Value
	Hybrid Approval Date (MM/DD/YYYY)	03/19/2019	03/19/2019
	Curriculum Office Notes	• Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -sw	• Requisite change appr. 1/17/2023 (effect. F23) -cc • Cal-GETC/DA GE and CCN requisite changes appr. 9/23/24 (effect. F25). -sw

Comments

Changed	Questions	Current Version	Proposed Version
	Stage 2: Department Chair	No Value	No Value

Changed	Questions	Current Version	Proposed Version					
!	**Stage 3: DEI**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/10/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions to emphasize the knowledge, skills, and abilities students will gain upon the completion of the course	Yes, To support equitable learning, this course uses primary texts and references that follow universal design principles, including accessible language, clear explanations of technical terms, and contextual framing. Materials represent a diversity of authors, cultural perspectives, and contemporary debates to ensure that students encounter a broad and inclusive range of viewpoints. The authors on the list of books are diverse in their cultural identities and their gender roles. The books are also current in their exploration of recent theories and events.

Changed	Questions	Current Version	Proposed Version		
			4/10/2026 SpecificationsAssignmentsSuggested	Thanks for this list of assignments. Do any assignments provide students the opportunity to revise their work based on instructor feedback, peer feedback, or self-reflection? If yes, consider noting this for the relevant assignment. If not appropriate, that's fine, just let me know in the Initiator response box.	Yes the assignments do encourage students to apply and generalize core concepts from the course curriculum into their academic learning and life skills. Assignments are designed for students to revise their work and rewrite when needed. Peer review and and self reflection are parts of discussion boards that bring collaboration, connection and community building aspects to the classroom. This process supports growth, improves learning outcomes, and encourages students to refine their thinking and communication.

Changed	Questions	Current Version	Proposed Version					
			4/10/2026	Specifications	Methods of Evaluation	Suggested	For any evaluation methods, do instructors provide examples of strong and/or successful assignments to clarify expectations for all students when possible and appropriate? If yes, consider noting this for the relevant evaluation method. If yes, consider noting this for the relevant assignment. If not appropriate for your COR, that's fine, just let me know in the Initiator response box.	Instructors will provide examples of successful student work, when possible and appropriate, to clarify expectations and support equitable understanding of assignment requirements.
	Stage 4: Articulation Officer	No Value	No Value					
	Stage 5: De Anza General Education	No Value	No Value					
	Stage 6: Content Review Matrix Liaison	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			4/29/26	Matrix A	All that apply	Required	Please complete for your English advisory	Y

Changed	Questions	Current Version	Proposed Version					
!	**Stage 7: Dean of Online Learning**	No Value	**Date**	**Tab**	**Part - Field**	**Type of Edit**	**Edit**	**Initiator - Indicate "Y" When Completed or Initiator's Response**
			5/4/26	Basic Course Information	Proposed Details - Attachments	Required	Please upload your Online and Hybrid Course Delivery forms as .pdf files in the attachments.	
	Stage 8: SLO Coordinator	No Value	No Value					
	Stage 10: Curriculum Committee	No Value	No Value					

Course Administration Codes

Articulation occurs after course approval. The following fields will not show a Proposed Version.

Changed	Field	Current Version
	Curriculum ID	HUMID006.
	Distance Education Approved	Yes
	Board of Trustees Approval Date	
	Curriculum Committee Approval Date	
	Time to Next Review	Sep 1, 2025 12:00:00 AM
	External Review Approval Date	Sep 1, 2020 12:00:00 AM
	Course Control Number	CCC000271288

Articulation

Changed	Field	Current Version
	Course Crosswalk CRS-DEPT-NAME	
	Course Crosswalk CRS-NUMBER	