De Anza College

Course Outline of Record Report

06/09/2026

F/TVD002C : Contemporary World Cinema

General Information

Faculty Initiator:	• Susan Tavernetti • Wright, Christina
Course ID (CB01A and CB01B) :	F/TVD002C
Short Course Title:	CONTEMPORARY WORLD CINEMA
Course Title (CB02) :	Contemporary World Cinema
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.00) Film Studies
CIP Code:	(50.0601) Film/Cinema/Video Studies
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	No
Course Control Number:	CCC000524212
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Film Studies
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

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

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course Special Class Status (CB13)

Course is not a basic skills course.

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026

Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3A	Cal-GETC Area 3A - Arts	Approved	No value	No value	No - defined.
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

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

Assignments

A. Assigned reading
   1. Required textbook
   2. Periodicals, journals, and scholarly articles on Internet sites
   3. Class pdfs

B. 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

C. Viewing films and other forms of the moving image

Methods of Evaluation	Methods of Evaluation
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.

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Cook, David A.	A History of Narrative Film	W. W. Norton	2016/5th	978-0-393-28871-1
Kawin, Bruce F. and Gerald Mast	A Short History of the Movies	Pearson	2010/11th	978-0205755578
Belton, John	American Cinema, American Culture	McGraw-Hill Higher Education	2021/Kindle	978-1264177325
Buckland, Warren	Puzzle Films: Complex Storytelling in Contemporary Cinema	Wiley-Blackwell	2009/1st	978-1405168625
Khorana, Sukhmani, ed.	Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)	Routledge	2013/1st	978-0415630924

Suggested Reading List

No Value

Learning Outcomes

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

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

Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. Expected SLO Performance: 0.0

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

Outline

Course Outline

A. Identify, examine, and evaluate the discipline and methods of film history
   1. Examine the nature of historical inquiry
      a. Debate issues of objectivity and interpretation
      b. Examine differences in philosophical orientations among film historians
      c. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world
      d. 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
      a. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production
      b. Compare distribution and exhibition models
   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. 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, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works
    2. Appraise the impact of evolving technology on aesthetics
        a. 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
        b. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI)
        c. 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
        a. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification
        b. 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
        c. Post-structuralism and decolonization: decentering Europe as "normative culture of reference"
        d. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures
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
    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
        a. 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
        b. 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
        c. 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: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others
        d. 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
        e. 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 Hills"), Teodora Ana Mihai ("Traffic"), among others

f. 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"), Edgar Baghdasaryan ("Mariam"), among others

2. Japanese Cinema: significant events, themes, movements, genres, artists and films
    a. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year)
    b. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema
    c. 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"), Lee Sang-il ("Kokuho"), among others
3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following
    a. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year
    b. 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
    c. Non-star parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns
    d. 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
    a. 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
    b. 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 ("The Last Dance"), among others
    c. 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
    a. 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
    b. 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
    c. 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

d. 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"), Diego Céspedes ("The Mysterious Gaze of the Flamingo"), among others

e. 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
    a. 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"), Maryam Touzani ("Calle Malaga"), Kaouther Ben Hania ("The Voice of Hind Rajab"), among others
    b. 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 Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others
    c. 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
    a. 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 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
    b. 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 ("Palestine 36"), among others
8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following
    a. 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
    b. 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
    c. 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

d. 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-ho ("Parasite"), among others

9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following

a. 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 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

b. 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

c. 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 Tattoo"), Joachim Trier ("Sentimental Value"), among others

d. 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

e. 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"), 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

a. 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
b. 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 Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others
c. 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
    a. 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
    b. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition
    c. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing
    d. 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

D. 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
        a. 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
        b. Compare the relationship of stereotypes to broad historical and political processes
        c. 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
        a. Identify significant developments in digital technology and software for motion picture production that began in 1997
        b. 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
        c. 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
        a. 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

b. Assess the impact of Hollywood dominance in the global media market

E. 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
a. Record the frequency with which various social types crop up in the moving images of a particular time and place
b. Interpret the way groups are depicted and, therefore, valued
c. 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

F. Formulate critical/historical analyses and evaluations of moving-image works and issues
1. Realism as a theory of the history of cinematic arts
a. The past as having an existence independent of the historian
b. Historical evidence as the partial, mediated, yet indispensable record of the past
c. 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (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.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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.)

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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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.)

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.)

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

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/10/2026	Specifications	Examples of Primary Texts and References	Required	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 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.	No OER options No ZTC option (textbook costs $54.95)
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

4/10/2026	Specifications	Assignments	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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 002C

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- Related Parent

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/09/2026

F/TVD02CH : Contemporary World Cinema - HONORS

General Information

Faculty Initiator:	• Susan Tavernetti • Wright, Christina
Course ID (CB01A and CB01B) :	F/TVD02CH
Short Course Title:	CONTEMP WORLD CINEMA - HONORS
Course Title (CB02) :	Contemporary World Cinema - HONORS
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.00) Film Studies
CIP Code:	(50.0601) Film/Cinema/Video Studies
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	No
Course Control Number:	CCC000592170
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Film Studies
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

This transferable course meets an undergraduate major preparation requirement in the discipline of Cinema for at least one CSU or UC and meets a general education requirement for De Anza and Cal-GETC. The course belongs on the A.S.-T. in Film, Television, and Electronic Media for Transfer. The third course in our film history series 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course Special Class Status (CB13)

Course is not a basic skills course.

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026

Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3A	Cal-GETC Area 3A - Arts	Approved	No value	No value	No - defined.
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

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

Assignments

A. Assigned reading
   1. Required textbook
   2. Periodicals, journals, and scholarly articles on Internet sites
   3. Class pdfs

B. 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

C. Viewing films and other forms of the moving image

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
   2. Oral presentation of research project, including use of 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

Methods of Evaluation	Methods of Evaluation
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.
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.

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Cook, David A.	A History of Narrative Film	W. W. Norton	2016/5th	978-0-393-28871-1
Kawin, Bruce F. and Gerald Mast	A Short History of the Movies	Pearson	2010/11th	978-0205755578
Belton, John	American Cinema/American Culture	McGraw-Hill Higher Education	2021/Kindle	978-1264177325
Buckland, Warren	Puzzle Films: Complex Storytelling in Contemporary Cinema	Wiley-Blackwell	2009/1st	978-1405168625
Khorana, Sukhmani, ed.	Crossover Cinema: Cross-Cultural Film from Production to	Routledge	2013/1st	978-0415630924

Reception (Routledge Advances
in Film Studies)

Suggested Reading List

No Value

Learning Outcomes

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

Demonstrate advanced-level understanding of the discipline and methods of film history through examples and application

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

Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. Expected SLO Performance: 0.0

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

Outline

Course Outline

A. Identify, examine, and evaluate the discipline and methods of film history
    1. Examine the nature of historical inquiry
        a. Debate issues of objectivity and interpretation
        b. Examine differences in philosophical orientations among film historians
        c. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world
        d. 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
        a. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production
        b. Compare distribution and exhibition models
    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. 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, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works
    2. Appraise the impact of evolving technology on aesthetics
        a. 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
        b. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI)
        c. 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
        a. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification
        b. 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
        c. Post-structuralism and decolonization: decentering Europe as "normative culture of reference"
        d. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures

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
    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
        a. 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
        b. 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
        c. 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: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others

d. 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

e. 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 Hills"), Teodora Ana Mihai ("Traffic"), among others

f. 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"), Edgar Baghdasaryan ("Mariam"), among others

2. Japanese Cinema: significant events, themes, movements, genres, artists and films
    a. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year)
    b. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema
    c. 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"), Lee Sang-il ("Kokuho"), among others
3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following
    a. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year
    b. 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
    c. Non-star parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns
    d. 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
    a. 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
    b. 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 ("The Last Dance"), among others
    c. 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
    a. 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
    b. 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
    c. 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
    d. 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"), Diego Céspedes ("The Mysterious Gaze of the Flamingo"), among others
    e. 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
    a. 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"), Maryam Touzani ("Calle Malaga"), Kaouther Ben Hania ("The Voice of Hind Rajab"), among others
    b. 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 Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others
    c. 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
    a. 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 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

b. 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 ("Palestine 36"), among others

8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following
    a. 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
    b. 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
    c. 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
    d. 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-ho ("Parasite"), among others

9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following
    a. 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 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
    b. 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
    c. 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 Tattoo"), Joachim Trier ("Sentimental Value"), among others
    d. 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

e. 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"), 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

a. 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

b. 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 Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others

c. 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

a. 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

b. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition

c. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing

d. 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

D. 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
        a. 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
        b. Compare the relationship of stereotypes to broad historical and political processes
        c. 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
        a. Identify significant developments in digital technology and software for motion picture production that began in 1997
        b. 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
        c. 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
        a. 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
        b. Assess the impact of Hollywood dominance in the global media market
E. 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
        a. Record the frequency with which various social types crop up in the moving images of a particular time and place
        b. Interpret the way groups are depicted and, therefore, valued
        c. 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
F. Formulate critical/historical analyses and evaluations of moving-image works and issues
    1. Realism as a theory of the history of cinematic arts
        a. The past as having an existence independent of the historian
        b. Historical evidence as the partial, mediated, yet indispensable record of the past
        c. 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
G. 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

(Not open to students with credit in F/TV D002C, F/TV D02CW or F/TV D2CWH.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

Meet Honors eligibility requirements for EWRT 1A and GPA

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

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

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

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

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.)

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.)

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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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.)

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.)

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

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/10/2026	Specifications	Examples of Primary Texts and References	Required	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 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.	No OER options No ZTC option (textbook costs $54.95)
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
4/10/2026	Specifications	Assignments	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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 002CH

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- Related Parent

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/09/2026

F/TVD02CW : Contemporary World Cinema

General Information

Faculty Initiator:	• Susan Tavernetti • Wright, Christina
Course ID (CB01A and CB01B) :	F/TVD02CW
Short Course Title:	CONTEMPORARY WORLD CINEMA
Course Title (CB02) :	Contemporary World Cinema
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.00) Film Studies
CIP Code:	(50.0601) Film/Cinema/Video Studies
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	No
Course Control Number:	CCC000563428
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Film Studies
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

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

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course Special Class Status (CB13)

Course is not a basic skills course.

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026

Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3A	Cal-GETC Area 3A - Arts	Approved	No value	No value	No - defined.
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4.5
Maximum Credit Units	4.5
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4.5	9
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	54
Laboratory	0
NA	0
Total	54
Course Out-of-Class Hours	
Lecture	108
Laboratory	0
NA	0
Total	108

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

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

Assignments

A. Assigned reading
   1. Required textbook
   2. Periodicals, journals, and scholarly articles on Internet sites
   3. Class pdfs

B. 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

C. Viewing films and other forms of the moving image

Methods of Evaluation	**Methods of Evaluation**
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; 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.

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.

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Cook, David A.	A History of Narrative Film	W. W. Norton	2016/5th	978-0-393-28871-1
Kawin, Bruce F. and Gerald Mast	A Short History of the Movies	Pearson	2010/11th	978-0205755578
Belton, John	American Cinema/American Culture	McGraw-Hill Higher Education	2021/Kindle	978-1264177325
Buckland, Warren	Puzzle Films: Complex Storytelling in Contemporary Cinema	Wiley-Blackwell	2009/1st	978-1405168625
Khorana, Sukhmani, ed.	Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)	Routledge	2013/1st	978-0415630924

Suggested Reading List

No Value

Learning Outcomes

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

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

Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. Expected SLO Performance: 0.0

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

Outline

Course Outline

A. Identify, examine, and evaluate the discipline and methods of film history
   1. Examine the nature of historical inquiry
      a. Debate issues of objectivity and interpretation
      b. Examine differences in philosophical orientations among film historians
      c. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world
      d. 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
      a. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production
      b. Compare distribution and exhibition models
   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, race/ethnicity, gender, sexuality, ability, identity and culture

B. 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, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works
   2. Appraise the impact of evolving technology on aesthetics

a. 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
b. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI)
c. 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
   a. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification
   b. 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
   c. Post-structuralism and decolonization: decentering Europe as "normative culture of reference"
   d. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures

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

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
   a. 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
   b. 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
   c. 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: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others
   d. 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
   e. 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 Hills"), Teodora Ana Mihai ("Traffic"), among others
   f. 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"), Edgar Baghdasaryan ("Mariam"), among others

2. Japanese Cinema: significant events, themes, movements, genres, artists and films
    a. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year)
    b. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema
    c. 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"), Lee Sang-il ("Kokuho"), among others
3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following
    a. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year
    b. 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
    c. Nonstar parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns
    d. 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
    a. 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
    b. 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 ("The Last Dance"), among others
    c. 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
    a. 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
    b. 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
    c. 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
    d. 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"), Diego Céspedes ("The

Mysterious Gaze of the Flamingo"), among others

e. 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
    a. 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"), Maryam Touzani ("Calle Malaga"), Kaouther Ben Hania ("The Voice of Hind Rajab"), among others
    b. 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 Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others
    c. 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
    a. 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 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
    b. 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 ("Palestine 36"), among others

8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following
    a. 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
    b. 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
    c. 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
    d. 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
    a. 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 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
    b. 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
    c. 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
    d. 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
    e. 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"), 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
    a. 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

b. 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 Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others

c. 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
    a. 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 film industry for enhanced profits
    b. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition
    c. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing
    d. 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

D. 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
        a. 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
        b. Compare the relationship of stereotypes to broad historical and political processes
        c. 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
        a. Identify significant developments in digital technology and software for motion picture production that began in 1997
        b. 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
        c. 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
        a. 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
        b. Assess the impact of Hollywood dominance in the global media market

E. 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
    a. Record the frequency with which various social types crop up in the moving images of a particular time and place
    b. Interpret the way groups are depicted and, therefore, valued
    c. 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

F. Formulate critical/historical analyses and evaluations of moving-image works and issues
1. Realism as a theory of the history of cinematic arts
    a. The past as having an existence independent of the historian
    b. Historical evidence as the partial, mediated, yet indispensable record of the past
    c. 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)

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (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.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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.)

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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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.)

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.)

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

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/10/2026	Specifications	Examples of Primary Texts and References	Required	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 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.	No OER options No ZTC option (textbook costs $54.95)
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
4/10/2026	Specifications	Assignments	Suggested	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. 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.	Yes: Written evaluation of outside film screenings (implies "of the student's choice" as noted) 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.

Stage 4: Articulation Officer

No Value

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 002CW

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- Related Child

Cross-Listed/Related Course ID's

F/TV 2C

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/09/2026

F/TVD2CWH : Contemporary World Cinema - HONORS

General Information

Faculty Initiator:	• Susan Tavernetti • Wright, Christina
Course ID (CB01A and CB01B) :	F/TVD2CWH
Short Course Title:	CONTEMP WORLD CINEMA - HONORS
Course Title (CB02) :	Contemporary World Cinema - HONORS
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.00) Film Studies
CIP Code:	(50.0601) Film/Cinema/Video Studies
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	No
Course Control Number:	CCC000592173
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Film Studies
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

This transferable course meets an undergraduate major preparation requirement in the discipline of Cinema for at least one CSU or UC and meets a general education requirement for De Anza and Cal-GETC. The course belongs on the A.S.-T. in Film, Television, and Electronic Media for Transfer. The third course in our film history series 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course Special Class Status (CB13)

Course is not a basic skills course.

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026

Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3A	Cal-GETC Area 3A - Arts	Approved	No value	No value	No - defined.
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4.5
Maximum Credit Units	4.5
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4.5	9
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	54
Laboratory	0
NA	0
Total	54
Course Out-of-Class Hours	
Lecture	108
Laboratory	0
NA	0
Total	108

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

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

Assignments

A. Assigned reading
   1. Required textbook
   2. Periodicals, journals, and scholarly articles on Internet sites
   3. Class pdfs

B. 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

C. Viewing films and other forms of the moving image

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
   2. Oral presentation of research project, including use of 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

Methods of Evaluation	**Methods of Evaluation**
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.

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.

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Cook, David A.	A History of Narrative Film	W. W. Norton	2016/5th	978-0-393-28871-1
Kawin, Bruce F. and Gerald Mast	A Short History of the Movies	Pearson	2010/11th	978-0205755578
Belton, John	American Cinema/American Culture	McGraw-Hill Higher Education	2021/Kindle	978-1264177325
Buckland, Warren	Puzzle Films: Complex Storytelling in Contemporary Cinema	Wiley-Blackwel!	2009/1st	978-1405168625
Khorana, Sukhmani, ed.	Crossover Cinema: Cross-Cultural Film from Production to Reception (Routledge Advances in Film Studies)	Routledge	2013/1st	978-0415630924

Suggested Reading List

No Value

Learning Outcomes

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

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

Demonstrate the ability to analyze and synthesize the narrative, visual and aural language of film. Expected SLO Performance: 0.0

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

Outline

Course Outline

A. Identify, examine, and evaluate the discipline and methods of film history
   1. Examine the nature of historical inquiry
      a. Debate issues of objectivity and interpretation
      b. Examine differences in philosophical orientations among film historians
      c. Identify key concepts of national and transnational cinema, post-colonial theory and post-colonial cinema in a mass-mediated world
      d. 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

a. Examine the type (mass market, niche, avant-garde), scale (factory, workshop), organization (studio, independent), and resources (private, government) of production
b. Compare distribution and exhibition models

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. 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, exegesis) and concepts (continuity, deep focus, montage, interactivity) manifest in notable contemporary works
2. Appraise the impact of evolving technology on aesthetics
a. 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
b. Techniques such as interactive narrative, animatics, digital sets, virtual camerawork, Computer-Generated Imagery (CGI) and Artificial Intelligence (AI)
c. 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
a. Classicism: 3-act and 5-act dramatic structure; narrative closure; goal-oriented, likable protagonists; verisimilitude; continuity editing conventions; spectator identification
b. 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
c. Post-structuralism and decolonization: decentering Europe as "normative culture of reference"
d. Analyze the unique elements of individual films in relation to the norms embodied in a larger body of motion pictures

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

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
a. 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
b. 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
c. 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: Istvan Szabo ("Sunshine"), Marta Meszaros ("Little Vilma: The Last Diary"), Bela Tarr ("Werckmeister Harmonies," "Satan's Tango," "The Turin Horse"), among others
d. 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

e. 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 Hills"), Teodora Ana Mihai ("Traffic"), among others

f. 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"), Edgar Baghdasaryan ("Mariam"), among others

2. Japanese Cinema: significant events, themes, movements, genres, artists and films
    a. Notable filmmakers began in sex films (about 5,000 X-rated films produced in Japan per year)
    b. Mainstream cinema dominated by American productions and anime, but extremely violent low-budget thrillers and horror have influenced global cinema
    c. 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"), Lee Sang-il ("Kokuho"), among others
3. Indian Cinema: significant events, themes, movements, genres, artists and films selected from the following
    a. Largest film-producing nation in the world, accounting for one-fourth of the total global output each year
    b. 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
    c. Non-star parallel-cinema movement and regional industries subsidize art films and independent productions with social and political concerns
    d. 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
    a. 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
    b. 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 ("The Last Dance"), among others
    c. 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
    a. 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

b. 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
c. 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
d. 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"), Diego Céspedes ("The Mysterious Gaze of the Flamingo"), among others
e. 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
    a. 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"), Maryam Touzani ("Calle Malaga"), Kaouther Ben Hania ("The Voice of Hind Rajab"), among others
    b. 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 Kabore ("Buud yam"), Idrissa Ouedraogo ("Tilai"), Mamadou Dia ("Demba"), among others
    c. 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
    a. 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 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
    b. 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 ("Palestine 36"), among others
8. Pacific Rim Cinemas: significant events, themes, movements, genres, artists and films selected from the following

a. 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
b. 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
c. 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
d. 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-ho ("Parasite"), among others

9. European Cinema: significant events, themes, movements, genres, artists and films selected from the following
a. 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 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
b. 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
c. 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 Tattoo"), Joachim Trier ("Sentimental Value"), among others
d. 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
e. 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"), 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
    a. 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
    b. 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 Caro ("Whale Rider"), John Hillcoat ("The Proposition"), Taika Waititi ("Jojo Rabbit"), among others
    c. 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
    a. 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
    b. Appraise the impact of evolving digital technology in Hollywood production, distribution and exhibition
    c. Analyze Hollywood's strategy of producing blockbuster spectacles, "tentpole" or franchise films with ancillary markets; selling movie stars; and aggressive marketing
    d. 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

D. 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
        a. 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
        b. Compare the relationship of stereotypes to broad historical and political processes
        c. 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
        a. Identify significant developments in digital technology and software for motion picture production that began in 1997

b. 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
c. 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
a. 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
b. Assess the impact of Hollywood dominance in the global media market

E. 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
a. Record the frequency with which various social types crop up in the moving images of a particular time and place
b. Interpret the way groups are depicted and, therefore, valued
c. 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

F. Formulate critical/historical analyses and evaluations of moving-image works and issues
1. Realism as a theory of the history of cinematic arts
a. The past as having an existence independent of the historian
b. Historical evidence as the partial, mediated, yet indispensable record of the past
c. 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)

G. 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

(Not open to students with credit in F/TV D002C, F/TV D02CH or F/TV D02CW.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

Meet Honors eligibility requirements for EWRT 1A and GPA

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

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

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

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

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.)

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.)

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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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.)

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.)

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

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/10/2026	Specifications	Examples of Primary Texts and References	Required	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 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.	No OER options No ZTC option (textbook costs $54.95)

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
4/10/2026	Specifications	Assignments	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.	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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 002CWH

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- Related Child

Cross-Listed/Related Course ID's

F/TV 2CH

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/09/2026

F/TVD010. : Introduction to Electronic Media

General Information

Faculty Initiator:	• Alexandra Lacey • Grozeva, Milena
Attachments:	Hybrid_FTV_10_2027F.pdf Online_FTV_10_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD010.
Short Course Title:	INTRO TO ELECTRONIC MEDIA
Course Title (CB02) :	Introduction to Electronic Media
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	D - Possibly Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000186274
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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. 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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Film Studies
Discipline 2:	• Mass Communication
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [ ] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

- [x] Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025

Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Production	Certificate of Achievement (COA)	Fall 2025
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. 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.

B. 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.

C. 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.

Methods of Evaluation	**Methods of Evaluation**
Methods of Evaluation	A. 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 B. 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. C. 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. D. 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Hutchinson, Jonathon; Suwana, Fiona; Mcternan, Cameron	Social Media in Society	Palgrave Macmillan,	2024	3031663594

Campbell, Richard, Martin, Christopher, Fabos, Bettina	Media & Culture: An Introduction to Mass Communication	Bedford/St. Martin's	2024	1319339719
Megan A. Winget (Editor), William Aspray (Editor)	Digital Media: Technological and Social Challenges of the Interactive World	Scarecrow Press	2012	0810881969
Dan Laughey	Key Themes in Media Theory	Open University Press	2007	978-0335234912
Norman J. Medoff (Author), Barbara K. Kaye (Author)	Now Media: The Evolution of Electronic Communication	Routledge	2025	1032704306

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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

Synthesize course concepts into a thesis-driven research paper selected from several topic options. Expected SLO Performance: 0.0

Apply understanding of media history to analyze emerging media trends and technology. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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
        a. Linear model of communication
        b. Reciprocal model of communication
        c. 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)
B. Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents.
    1. Pre-electronic media
        a. Early communication, including the early history of language and writing
        b. Print: books, newspapers, and magazines
            1. The printing press brings mass communication
            2. Yellow Journalism
        c. Other pre-electronic mass media
            1. Early recorded sound

        2. Motion pictures
    2. Birth of broadcasting
        a. Radio
            1. Early wireless services
            2. Evolution of national broadcasting and networks
            3. Development of radio programming
        b. 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
        a. Development of computers
        b. History of the Internet
            1. Web 1.0
            2. Web 2.0
            3. Web 3.0
        c. Social media
        d. Digitalization of traditional media (streaming audio, TV, and film; eBooks, etc.)
        e. Digital devices & convergence

C. 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
        a. Radio waves - wavelength, frequency, and amplitude
        b. The limited spectrum and access
        c. 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.)
    9. Delivery, distribution and storage of programming, information and networks
    10. 5G and convergence
    11. Other technology, including portable device technology

D. 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
        a. Definition of Media Literacy
        b. Identifying Perspective and Bias in Media
    2. Introduction to Media Theory
        a. Marshall McLuhan: The Medium is the Message and the Global Village
        b. Brief introduction to other key media theorists, including Stuart Hall
    3. Power & Representation
        a. Corporate control of content
        b. Issues of exclusion from representation (e.g. lack of representation for women, racial minorities, members of the LGBTQ+ community, etc.)
        c. Stereotyping, racism, sexism, homophobia, etc.
        d. Fight by historically-marginalized groups for fairer media representation and more media control
        e. Algorithmic bias

E. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, advertising, and democracy.
    1. Issues of business control
        a. Consolidation of ownership
        b. Ownership influence (propaganda model and filters on content)
    2. Government regulation and deregulation
        a. Licensing of radio and television frequencies
        b. Creation of the Federal Communications Commission
        c. Deregulation, conglomeration, and monopolization
            1. Repeal of the Fairness Doctrine
            2. Telecommunication Act of 1996
    3. Issues of censorship
    4. Privacy issues
        a. Data mining
        b. Surveillance and tracking
    5. Audiences and advertising
        a. Measuring audience share (Nielsen ratings, etc.)
        b. Role of advertising in media and its effect on audiences
    6. Democracy in media
        a. Public broadcasting
        b. Independent media
        c. Underground, alternative, and pirate media
        d. Media made by and targeted to historically-marginized communities
        e. The democratic, libertarian roots of the Internet
            1. Freedom of information
            2. Net neutrality
        f. Citizen journalism and online activism

F. 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)
        a. Virtual Reality (VR)
        b. Augmented Reality (AR)
    3. Artificial Intelligence (AI)
        a. Costs and Benefits of AI

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (Not open to students with credit in the Honors Program related course.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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.

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.

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.

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.

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

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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.)

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.)

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.)

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.)

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/20/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions todescribe the knowledge, skills, and abilities students will gain upon the completion of the course.	Yes, revisions made.
4/20/2026	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.	Since there is no required textbook, the course is ZTC.
4/20/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References 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.	Yes, and this has been added to the DEI statement.
4/20/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. 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.	Yes, and this has been noted under Assignments.
4/20/2026	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.	Yes, when appropriate and possible. This has been noted under Methods of Evaluation.

Stage 4: Articulation Officer

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
04/28/26	Learning Objectives	Course Objectives	Suggested	The amount of change that has happened to this course will require a resubmission to the state for review, but I am nervous that the changes may cause the course to be denied for Cal-GETC Area 4, as the changes seem to shift away from social sciences. I am particularly concerned about the fourth objective "Evaluate electronic media industries as industrial and economic institutions in terms of their business structure, revenue streams, and audiences.", as anything industry-specific is a red flag for GE reviewers. GE classes in social sciences are supposed to focus on social theory, analysis, and if looking at industry, it should be through a lens of how it impacts society or human behavior. I think a lot of the social science is still there, but the addition is going to be an issue with reviewers. You are welcome to leave it as-is, and I will gladly submit it, but I am concerned that this addition will be an issue when it comes to GE Review.	Yes, I made the revisions suggested.

04/28/26	Outline	Course Outline	Suggested	Same as above. I have concerns about the entirety of subpoint D; I think you can touch on parts of this without jeopardizing GE, but I don't think it can be a main focus of the course. I wouldn't keep that as an objective or subpoint if you would like to maintain GE approval.
				I am also concerned that much of the theory that was previously listed was removed. GE courses must be theoretical in nature, and all communication theory was removed in the proposed version (two-step flow, social learning theory, cultivation theory, spiral of silence, dependency theory).
				I think the elements are still present, but they were more explicitly listed in the previous iteration of this course. I am concerned that if I resubmit it will not be clear that social science methodology is employed, that social theory and social analysis are the focus. This course reads as interdisciplinary, but it is not clearly anchored in the Social Sciences. For GE purposes, For GE Area 4, it needs to read clearly as a social science; the media literacy and interpretation leans to the Humanities, as does history when not grounded in behavioral analysis; when thinking about the difference 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?
					Yes, I made the revisions suggested.

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
5/4/26	Matrix A	all that apply	Required	Please complete for your English advisory	Y

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

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 evaluate media and media products, and to be active media citizens.** (https://deanza.elum actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2FworkflowWithChanges.jsp&jsonObjectId=4f04decd-5e49-4418-ab70- 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza.elumenapp.com%2Felumen%2Ftray%3FactionClass%3Dvieworg%26processType%3D %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522WorkflowEntry%2522%252C%2522workflowNameSearch%2522%253A%2522%2522%257 Learning outcomes need to begin with a Bloom's taxonomy verb and not with the words "students will. . ." (https://www.deanza.edu/curriculum/guides/blooms.html) Suggest **Demonstrate critical media literacy skills to analyze and evaluate media and media products, and to be active media citizens.**
5/7/2026	Learning Outcomes	CSLO #2	Required	**Students will be able to synthesize course concepts into a thesis-driven research paper selected from several topic options.** (https://deanza.elumenapp.com/elum actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2FworkflowWithChanges.jsp&jsonObjectId=4f04decd-5e49-4418-ab70- 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza.elumenapp.com%2Felumen%2Ftray%3FactionClass%3Dvieworg%26processType%3D %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522WorkflowEntry%2522%252C%2522workflowNameSearch%2522%253A%2522%2522%257 Learning outcomes need to begin with a Bloom's taxonomy verb and not with the words "students will. . ." (https://www.deanza.edu/curriculum/guides/blooms.html) Suggest **Synthesize course concepts into a thesis-driven research paper selected from several topic options.**
5/7/2026	Learning Outcomes	CSLO #3	Required	**Students will be able to apply their understanding of media history to analyze emerging media trends and technology.** (https://deanza.elumenapp.com/elumen/pag actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2FworkflowWithChanges.jsp&jsonObjectId=4f04decd-5e49-4418-ab70- 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza.elumenapp.com%2Felumen%2Ftray%3FactionClass%3Dvieworg%26processType%3D %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522WorkflowEntry%2522%252C%2522workflowNameSearch%2522%253A%2522%2522%257 Learning outcomes need to begin with a Bloom's taxonomy verb and not with the words "students will. . .") (https://www.deanza.edu/curriculum/guides/blooms.html) Suggestion: **Apply understanding of media history to analyze emerging media trends and technology.**

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 010

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/09/2026

F/TVD010H : Introduction to Electronic Media - HONORS

General Information

Faculty Initiator:	• Alexandra Lacey • Grozeva, Milena
Attachments:	Hybrid_FTV_10H_2027F.pdf Online_FTV_10H_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD010H
Short Course Title:	INTRO TO ELECTRON MEDIA-HONORS
Course Title (CB02) :	Introduction to Electronic Media - HONORS
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	D - Possibly Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000592167
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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. 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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Film Studies
Discipline 2:	• Mass Communication
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [ ] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Production	Certificate of Achievement (COA)	Fall 2025
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026

Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	

NA Hours	0	0	Lecture	48
			Laboratory	0
			NA	0
			Total	48
			Course Out-of-Class Hours	
			Lecture	96
			Laboratory	0
			NA	0
			Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. 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.

B. 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.

C. 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.

Methods of Evaluation	**Methods of Evaluation**
Methods of Evaluation	A. 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

B. 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.
C. 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.
D. 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Hutchinson, Jonathon; Suwana, Fiona; Mcternan, Cameron	Social Media in Society	Palgrave Macmillan,	2024	3031663594
Campbell, Richard, Martin, Christopher, Fabos, Bettina	Media & Culture: An Introduction to Mass Communication	Bedford/St. Martin's	2024/14th edition	1319339719
Megan A. Winget (Editor), William Aspray (Editor)	Digital Media: Technological and Social Challenges of the Interactive World	Scarecrow Press	2012	0810881969
Dan Laughey	Key Themes in Media Theory	Open University Press	2007	978-0335234912
Norman J. Medoff (Author), Barbara K. Kaye (Author)	Now Media: The Evolution of Electronic Communication	Routledge	2025/5th edition	1032704306

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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

Synthesize course concepts into a thesis-driven research paper selected from several topic options. Expected SLO Performance: 0.0

Apply understanding of media history to analyze emerging media trends and technology. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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
        a. Linear model of communication
        b. Reciprocal model of communication
        c. 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)

B. Analyze the evolution of electronic media as a social and cultural force, starting with pre-electronic precedents.
    1. Pre-electronic media
        a. Early communication, including the early history of language and writing
        b. Print: books, newspapers, and magazines
            1. The printing press brings mass communication
            2. Yellow Journalism
        c. Other pre-electronic mass media
            1. Early recorded sound
            2. Motion pictures
    2. Birth of broadcasting
        a. Radio
            1. Early wireless services
            2. Evolution of national broadcasting and networks
            3. Development of radio programming
        b. 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
        a. Development of computers
        b. History of the Internet
            1. Web 1.0
            2. Web 2.0
            3. Web 3.0
        c. Social media
        d. Digitalization of traditional media (streaming audio, TV, and film; eBooks, etc.)
        e. Digital devices & convergence

C. 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
        a. Radio waves - wavelength, frequency, and amplitude
        b. The limited spectrum and access
        c. 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.)
    9. Delivery, distribution and storage of programming, information and networks
    10. 5G and convergence
    11. Other technology, including portable device technology

D. 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
        a. Definition of Media Literacy
        b. Identifying Perspective and Bias in Media
    2. Introduction to Media Theory
        a. Marshall McLuhan: The Medium is the Message and the Global Village
        b. Brief introduction to other key media theorists, including Stuart Hall
    3. Power & Representation
        a. Corporate control of content
        b. Issues of exclusion from representation (e.g. lack of representation for women, racial minorities, members of the LGBTQ+ community, etc.)
        c. Stereotyping, racism, sexism, homophobia, etc.
        d. Fight by historically-marginalized groups for fairer media representation and more media control
        e. Algorithmic bias

E. Analyze electronic media in terms of issues of control and resistance, including regulation, privacy, advertising, and democracy.
    1. Issues of business control
        a. Consolidation of ownership
        b. Ownership influence (propaganda model and filters on content)
    2. Government regulation and deregulation
        a. Licensing of radio and television frequencies
        b. Creation of the Federal Communications Commission
        c. Deregulation, conglomeration, and monopolization
            1. Repeal of the Fairness Doctrine
            2. Telecommunication Act of 1996
    3. Issues of censorship
    4. Privacy issues
        a. Data mining
        b. Surveillance and tracking
    5. Audiences and advertising
        a. Measuring audience share (Nielsen ratings, etc.)
        b. Role of advertising in media and its effect on audiences
    6. Democracy in media
        a. Public broadcasting
        b. Independent media
        c. Underground, alternative, and pirate media
        d. Media made by and targeted to historically-marginized communities
        e. The democratic, libertarian roots of the Internet
            1. Freedom of information
            2. Net neutrality
        f. Citizen journalism and online activism
F. 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)
        a. Virtual Reality (VR)
        b. Augmented Reality (AR)
    3. Artificial Intelligence (AI)
        a. Costs and Benefits of AI

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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.

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.

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.

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.

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

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

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

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

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

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

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.)

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.)

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.)

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.)

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.)

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/20/2026	Basic Course Information	Course Description	Suggested	Consider minor revisions to describe the knowledge, skills, and abilities students will gain upon the completion of the course.	Yes, revisions have been made.
4/20/2026	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.	Yes, since there is no required textbook and required readings are provided by the teacher, this course is ZTC.
4/20/2026	Specifications	Examples of Primary Texts and References	Suggested	Do Examples of Primary Texts and References 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.	Yes, and this has been noted in the DEI statement.
4/20/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. 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.	Yes, and this has been noted under Assignments.
4/20/2026	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.	Yes, when appropriate and possible. This has been noted under Methods of Evaluation.

Stage 4: Articulation Officer

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
04/28/26	Learning Objectives	Course Objectives	Suggested	Sending back to match F/TV 10. The amount of change that has happened to this course will require a resubmission to the state for review, but I am nervous that the changes may cause the course to be denied for Cal-GETC Area 4, as the changes seem to shift away from social sciences. I am particularly concerned about the fourth objective "Evaluate electronic media industries as industrial and economic institutions in terms of their business structure, revenue streams, and audiences.", as anything industry-specific is a red flag for GE reviewers. GE classes in social sciences are supposed to focus on social theory, analysis, and if looking at industry, it should be through a lens of how it impacts society or human behavior. I think a lot of the social science is still there, but the addition is going to be an issue with reviewers. You are welcome to leave it as-is, and I will gladly submit it, but I am concerned that this addition will be an issue when it comes to GE Review.	Yes, I made the revisions suggested.

04/28/26	Outline	Course Outline	Suggested	Same as above. I have concerns about the entirety of subpoint D; I think you can touch on parts of this without jeopardizing GE, but I don't think it can be a main focus of the course. I wouldn't keep that as an objective or subpoint if you would like to maintain GE approval.
				I am also concerned that much of the theory that was previously listed was removed. GE courses must be theoretical in nature, and all communication theory was removed in the proposed version (two-step flow, social learning theory, cultivation theory, spiral of silence, dependency theory).
				I think the elements are still present, but they were more explicitly listed in the previous iteration of this course. I am concerned that if I resubmit it will not be clear that social science methodology is employed, that social theory and social analysis are the focus. This course reads as interdisciplinary, but it is not clearly anchored in the Social Sciences. For GE purposes, For GE Area 4, it needs to read clearly as a social science; the media literacy and interpretation leans to the Humanities, as does history when not grounded in behavioral analysis; when thinking about the difference 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?
					Yes, I made the revisions suggested.

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
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

Stage 8: SLO Coordinator

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 evaluate media and media products, and to be active media citizens.** (https://deanza.elum actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2FworkflowWithChanges.jsp&jsonObjectId=4f04decd-5e49-4418-ab70- 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza.elumenapp.com%2Felumen%2Ftray%3FactionClass%3Dvieworg%26processType%3D %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522WorkflowEntry%2522%252C%2522workflowNameSearch%2522%253A%2522%2522%257 Learning outcomes need to begin with a Bloom's taxonomy verb and not with the words "students will. . .") (https://www.deanza.edu/curriculum/guides/blooms.html) Suggestion: **Demonstrate critical media literacy skills to analyze and evaluate media and media products, and to be active media citizens.**
5/7/2026	Learning Outcomes	CSLO #2	Required	**Students will be able to synthesize course concepts into a thesis-driven research paper selected from several topic options.** (https://deanza.elumenapp.com/elum actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2FworkflowWithChanges.jsp&jsonObjectId=4f04decd-5e49-4418-ab70- 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza.elumenapp.com%2Felumen%2Ftray%3FactionClass%3Dvieworg%26processType%3D %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522WorkflowEntry%2522%252C%2522workflowNameSearch%2522%253A%2522%2522%257 Learning outcomes need to begin with a Bloom's taxonomy verb and not with the words "students will. . .") (https://www.deanza.edu/curriculum/guides/blooms.html) Suggestion: **Synthesize course concepts into a thesis-driven research paper selected from several topic options.**
5/7/2026	Learning Outcomes	CSLO #3	Required	**Students will be able to apply their understanding of media history to analyze emerging media trends and technology.** (https://deanza.elumenapp.com/elumen/pag actionMethod=to&page=%2Fjsp%2Fworkflow%2FworkflowWithChanges%2FworkflowWithChanges.jsp&jsonObjectId=4f04decd-5e49-4418-ab70- 1a68ffa539ba1773349304863&viewType=step&fromUrl=https%3A%2F%2Fdeanza.elumenapp.com%2Felumen%2Ftray%3FactionClass%3Dvieworg%26processType%3D %2BWorkflow%26filterJson%3D%257B%2522entryType%2522%253A%2522WorkflowEntry%2522%252C%2522workflowNameSearch%2522%253A%2522%2522%257 Learning outcomes need to begin with a Bloom's taxonomy verb and not with the words "students will. . .") (https://www.deanza.edu/curriculum/guides/blooms.html) Suggestion: **Apply understanding of media history to analyze emerging media trends and technology.**

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 010H

Course Status

Non-substantial

Course Characteristics

- CTE, Honors

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD027. : Nonlinear Editing

General Information

Faculty Initiator:	• Rachel Silveria • Grozeva, Milena
Attachments:	Hybrid_FTV_27_2027F.pdf Online_FTV_27_2027F.pdf ReqAdv_G_FTV_27_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD027.
Short Course Title:	NONLINEAR EDITING
Course Title (CB02) :	Nonlinear Editing
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000299207
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value

FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

(Formerly F/TV D053.)

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement (COA)	Fall 2025
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	60
Total Course Out-of-Class Hours	84
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3.5	7
Laboratory Hours	1.5	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	

NA Hours	0	0	Lecture	42
			Laboratory	18
			NA	0
			Total	60
			Course Out-of-Class Hours	
			Lecture	84
			Laboratory	0
			NA	0
			Total	84

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

Assignments

A. Regularly assigned readings from inclusive texts: recognition, identification, and analysis of editing concepts and procedures.
B. Creative editing projects requiring analysis, integration, and application of course concepts through varied narrative lenses.
C. Group analyses of films and videos in the context of global aesthetic and technical concepts of editing.

Methods of Evaluation	**Methods of Evaluation**

Methods of Evaluation	A. Midterm and final exams: Objective assessments and short-form identifications covering software tools, editing vocabulary, and an inclusive history of global concepts and procedures. B. 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. C. 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.

Essential Student Materials/Essential College Facilities

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Jago, Maxim	Adobe Premiere Pro Classroom in a Book (2026 Release)	Adobe Press	2026 / 1st Edition	978-0135561270
Pearlman, Karen	Cutting Rhythms: Creative Film Editing	Routledge	2025 / 3rd Edition	978-1041024088
Dancyger, Ken	The Technique of Film and Video Editing: History, Theory, and Practice	Routledge	2026 / 7th Edition	978-1032849799
Bowen, Christopher J.	Grammar of the Edit	Routledge	2023 / 5th Edition	978-1032190112
Murch, Walter	In the Blink of an Eye: A Perspective on Film Editing	Silman-James Press	2001 / 2nd Edition	978-1879505629

Suggested Reading List

No Value

Learning Outcomes

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.

CSLOs

Demonstrate a professional post-production workflow for nonlinear editing in a film or video. Expected SLO Performance: 0.0

Apply techniques and aesthetics of video and audio editing based on the project and format requirements. Expected SLO Performance: 0.0

Outline

Course Outline

A. Analyze the diverse history and techniques in the development of nonlinear digital editing.
1. The nonlinear approach of film editing.
    a. Technical and system requirements.
    b. Differences between film and nonlinear editing.
2. The linear process of video editing.
    a. The development and use of timecode.
    b. The edit decision list.
    c. The offline and the online video editing process.
    d. Time base correctors and digital vs. film effects.
3. An inclusive look at editing styles over time.
    a. Silent Film Era.
    b. Early Sound Era.
    c. Continuity/Hollywood-Style Editing.
    d. Global Narrative Styles
    e. Dynamic, Subjective, and Reflexive Editing.

B. 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.
    a. Logging the shots.
    b. The timeline.
    c. Trimming and fine-cutting the sequences.
    d. Visual effects.
    e. Transitions.
    f. Titles that are legible and accessible.
5. Output to film and tape.
6. Saving and storing the edit.
7. Equitable media management.

8. Color grading, inclusive of diverse skin tones and visual effects finishing.

C. 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.

D. Identify and evaluate major film and video editing principles and aesthetics.
1. Aesthetic styles.
a. Continuity.
b. Montage.
c. Deep focus.
d. Modernist.
e. Post-modern.
2. Principles of continuity.
a. Scene coverage.
b. Matching action.
c. Screen direction and the 180-degree line.
d. Continuous diegetic sound.
3. Pace of the edit.
a. Timing.
b. Rhythm.
c. The jump cut.
4. Sound and its influence on narrative.
a. The objective of the sound edit.
b. Dialogue.
c. Narration.
d. Music.
e. Ambience and sound effects.
f. Creative use of sound/sound design.
g. The sound transition.

E. 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 Outline

A. Basics of Organizing Footage
B. Assembly Editing
C. Refining the Edit in Trim Mode
D. Visual Effects and Keyframing
E. Color Correction and Corrective Effects
F. Audio Editing and Sound Design
G. Syncing Dailies

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

F/TV D020.

Corequisite(s):

No Value

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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	
5/2/2026	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.	Students are not required to purchase any primary texts or materials. All instructional readings are provided for free through Canvas.
5/2/2026	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.	
5/2/2026	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 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	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.	
5/2/2026	Outline	Course Outline	Suggested	Consider defining PSAs.	

Stage 4: Articulation Officer

No Value

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 027

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

10/03/2023

Curriculum Office Notes

No Value

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD030. : Location Recording and Sound Design

General Information

Faculty Initiator:	• Alexandra Lacey
Course ID (CB01A and CB01B) :	F/TVD030.
Short Course Title:	LOCATION RECORDNG/SOUND DESIGN
Course Title (CB02) :	Location Recording and Sound Design
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	No
Course Control Number:	CCC000525401
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/0202
Course Description:	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
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

(Formerly F/TV D063A.)

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [ ] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [ ] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026

Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	3
Maximum Credit Units	3
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	60
Total Student Learning Hours	108

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	2.5	5
Laboratory Hours	1.5	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	30
Laboratory	18
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	60
Laboratory	0
NA	0
Total	60

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

Assignments

A. Reading
    1. Assigned reading from texts and other sources
    2. In class discussions of reading
B. 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.
C. 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
D. Quizzes & Exams
    1. Weekly quizzes on reading and course material
    2. Multiple choice and short answer midterm
    3. Multiple choice and short answer final

Methods of Evaluation

Methods of Evaluation

Methods of Evaluation

A. 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.
B. 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.
C. Written faculty feedback on story scenarios, pre-production & production documents and reflection journals
D. 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:

- SD Card

Essential College Facilities:

- Audio recording and foley lab, audio recording equipment, nonlinear video and audio editing software

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Ament, Vanessa Theme	The Foley Grail: The Art of Performing Sound for Film, Games, and Animation	Focal Press	2022	9780367442248
Haack, Warren	ilm/TV 31 Reader: Discover the Potential of Sound Design for Cinema	self published	2024	n/a
Viers, Ric	The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects	Michael Wiese Productions	2008	1932907483
Larson, Thomas E	Sound Recording in the 21st Century	Kendall Hunt Publishing	2023	1792491026
Rose, Jay	Producing Great Sound for Film and Video	Focal Press	2014/4th edition	9780415722070

Suggested Reading List

No Value

Learning Outcomes

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 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.

CSLOs

Develop and execute a sound recording plan for indoor and outdoor shooting. Expected SLO Performance: 0.0

Identify and operate different microphones and recording equipment. Expected SLO Performance: 0.0

Describe the job of the sound mixer and recordist for a variety of production environments. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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

B. 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

C. 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

D. 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:
    a. Editing
    b. Workstations
    c. Mixdown
3. Sound chain

E. 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:
    a. Proximity effect
    b. Pop filters and windscreens
    c. Shockmount and handling
4. Special purpose microphones
5. Lavalier, shotgun, parabolic, wireless, headset, contact, boundary mics
6. Microphone accessories

F. 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
    a. Microphone
    b. Line level
    c. Auxiliary busses
    d. Controls
3. Output system functions
    a. Line and microphone outputs
    b. Auxiliary outputs
    c. Mix minus functions
4. Monitor system functions including metering, headphone and monitor outs
5. Patching
6. Console Automation
    a. MIDI based consoles
    b. Automation
    c. Assignable consoles
    d. Digital consoles
    e. Virtual consoles

G. Explain and apply the functions of digital recording.
1. Basics of A to D conversion
2. Digital recording technologies
    a. Stationary head digital audio recording (DASH)
    b. Rotary head digital audio recording (RDAT, ADAT)
    c. Digital audio on digital videocassette tape

H. 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

I. Analyze the acoustical environment and record voices in various situations.
1. Sound and speaking voice.
2. Microphone technique
    a. Phase: acoustical and electrical
    b. Omnidirectional versus unidirectional microphones
    c. Space and perspective
    d. Placement
3. Microphone use in radio
4. Microphone use in picture
    a. News and interview programming
    b. Panel and talk programs
    c. Dramatic programming
    d. Double system audio
5. Recording speech
    a. Narration, interview, dialogue & ADR
    b. Multitrack and split-track production recording
6. Stereo sound for picture

a. Localization to talk and dialogue
b. Stereo and mono compatibility

J. Observe and produce multiple forms of sound effects.
1. Prerecorded sound effects and libraries
2. Live sound effects
a. Foley
b. Recording sound effects during production
c. Collecting sound effects in the field
3. Electronically generated sound effects
a. Synthesized sound effects
b. Computer generated sound effects
c. Sampling

K. 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

Lab Outline

A. Production Sound Recording
B. Microphones Handling and Placement: wired lavaliers, boom, wireless mics, studio mics
C. Looping/ADR
D. Foley Effects
E. Sound Editing
F. Audio Mixing
G. Sound Studio Setup
H. Audio Consoles

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

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.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

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.

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.

From Assignments C. Written project development and reflection Written development and planning of recording scenarios and scripts Journal entries reflecting on production assignments

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

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.

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.

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.

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.

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.

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

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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
4/10/2026	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.	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	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
4/10/2026	Specifications	Assignments	Suggested	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	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 when possible and appropriate. This has been added to Methods of Evaluation.
4/10/2026	Outline	Course Outline	Suggested	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.	N/A

Stage 4: Articulation Officer

No Value

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 030

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Requisite change appr. 1/17/23 (effect. F23).-cc
- CCN requisite changes appr. 9/23/24 (effect. F25). -sw

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD031. : Audio Post-Production

General Information

Faculty Initiator:	• Alexandra Lacey
Course ID (CB01A and CB01B) :	F/TVD031.
Short Course Title:	AUDIO POST-PRODUCTION
Course Title (CB02) :	Audio Post-Production
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	No
Course Control Number:	CCC000527801
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

(Formerly F/TV D063B.)

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [ ] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [ ] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Animation	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05) **Transferability Status**

Transferable to both UC and CSU	Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	3
Maximum Credit Units	3
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	60
Total Student Learning Hours	108

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	2.5	5
Laboratory Hours	1.5	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	30

Laboratory	18
NA	0
Total	48

Course Out-of-Class Hours

Lecture	60
Laboratory	0
NA	0
Total	60

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

Assignments

A. Reading of assigned text
B. A presented or written analysis of professional sound design in media.
C. Journal reflections on creative projects
D. 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

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. 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. 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. 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. D. Written faculty feedback on story scenarios and reflection journals. E. 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:

- 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Haack, Warren	Film/TV 31 Reader: Discover the Potential of Sound Design for Cinema,	self published	2024	n/a
Gettleman, Mitchel	Telling Stories with Sound: A Comprehensive Guide to Sound Design for Film, Television, Animation, Games, Live Entertainment, Podcasts, and Digital Media,	Kendall Hunt	2025	
Christopher D. Anderson	Sound Design for the Visual Storyteller	Routledge	2025/1st edition	03244620X

Sonnenschein, David	Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema	Studio City: Michael Wiese Productions	2002	0941188264

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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

CSLOs

Design and produce multiple track audio projects in nonlinear formats. Expected SLO Performance: 0.0

Demonstrate the technique of mastering a soundtrack for delivery and importing sounds into a master library. Expected SLO Performance: 0.0

Explain the job and creative role of the sound designer in film and video. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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
B. 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
C. 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

D. 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
3. Import sounds into master library
4. Bouncing session to disk

E. 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)

F. 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

G. 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 Outline

A. Foley Stage Recording
B. Signal Processing
C. Sound Effects Libraries
D. Audio Editing
E. Sound Effect Scoring
F. Soundtrack Mixing
G. Audio Mastering

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

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.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

Assignment A: Reading of assigned text

Objective 2: Develop analytical ideas and topics for essays.

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.

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 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

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.

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.

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.

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 8: Practice composing organized, developed, analytical essays that increase in complexity.

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.

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

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/11/2026	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 -- 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. This will satisfy the required component of this edit.	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.
4/11/2026	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
4/11/2026	Specifications	Assignments	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.	Yes, assignments can be revised based on teacher and peer feedback whenever possible. This has been added to assignments.
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.
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 031

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Requisite change appr. 1/17/23 (effect. F23).-cc
- CCN requisite changes appr. 9/23/24 (effect. F25). -sw

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD048S : Film/Television Production Workshop

General Information

Faculty Initiator:	• Milena Grozeva
Attachments:	ReqAdv_G_FTV_48S_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD048S
Short Course Title:	FILM/TV PRODUCTN WRKSHP
Course Title (CB02) :	Film/Television Production Workshop
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.20) Film Production
CIP Code:	(50.0602) Cinematography and Film/Video Production
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	No
Course Control Number:	CCC000553388
Curriculum Committee Approval Date:	10/26/2021
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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. 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) :	• Lower Division
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

(Formerly F/TV 058S.)

Course Justification

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. 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit	Course Prior To College Level	Repeatability Statement
0	Not applicable.	No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)	Transferability Status
Transferable to both UC and CSU	Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	1
Maximum Credit Units	1
Total Course In-Class (Contact) Hours	36
Total Course Out-of-Class Hours	0
Total Student Learning Hours	36

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	0	0
Laboratory Hours	3	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	0
Laboratory	36
NA	0
Total	36

Course Out-of-Class Hours

Lecture	0
Laboratory	0
NA	0
Total	0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Proposal for the final project.
B. Progress review report.
C. Final video project.

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. 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. B. Evaluation of student's progress through completing a set of defined production crew tasks. C. 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.

Essential Student Materials/Essential College 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Lazar, Tal	Cinematography Beyond Technique: A Story-First Approach to Moving Images	Routledge	2026/1st	9781041137276
Weston, Judith	Directing Actors - 25th Anniversary Edition: Creating Memorable Performances for Film	Michael Wiese Productions	2021/1st	978-1615933211
Mercado, Gustavo	The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition	Focal Press	2022/2nd	978-1317673644
Brown, Blain	Visual Storytelling for Filmmakers	Routledge	2025/1st	1032414707
Katz, Stephen	Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen	Michael Wiese Productions	2019/3rd	1615932976

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

CSLOs

Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. Expected SLO Performance: 0.0

Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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

B. 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

C. 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

D. 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

E. 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

F/TV D020.

Corequisite(s):

No Value

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

(Not open to students with credit in F/TV D048T or F/TV D048V.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.
03/26/2026	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.	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."
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/26/2026	Learning Outcomes	CSLO #1	Required	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.”	Completed

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 048S

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- Related Parent

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Course number change only appr. 10/26/21 (effect. F22).-mkct

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD048T : Film/Television Production Workshop

General Information

Faculty Initiator:	• Milena Grozeva
Attachments:	ReqAdv_G_FTV_48T_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD048T
Short Course Title:	FILM/TV PRODUCTN WRKSHP
Course Title (CB02) :	Film/Television Production Workshop
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.20) Film Production
CIP Code:	(50.0602) Cinematography and Film/Video Production
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	No
Course Control Number:	CCC000320540
Curriculum Committee Approval Date:	10/26/2021
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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. 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) :	• Lower Division
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

(Formerly F/TV 058T.)

Course Justification

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. 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit	Course Prior To College Level	Repeatability Statement
0	Not applicable.	No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)	Transferability Status
Transferable to both UC and CSU	Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	2
Maximum Credit Units	2
Total Course In-Class (Contact) Hours	72
Total Course Out-of-Class Hours	0
Total Student Learning Hours	72

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	0	0
Laboratory Hours	6	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	0
Laboratory	72
NA	0
Total	72

Course Out-of-Class Hours

Lecture	0
Laboratory	0
NA	0
Total	0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Proposal for the final project.
B. Progress review report.
C. Final video project.

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. 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. B. Evaluation of student's progress through completing a set of defined production crew tasks. C. 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.

Essential Student Materials/Essential College 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Lazar, Tal	Cinematography Beyond Technique: A Story-First Approach to Moving Images	Routledge	2026/1st	9781041137276
Weston, Judith	Directing Actors - 25th Anniversary Edition: Creating Memorable Performances for Film and Television	Michael Wiese Productions	2021/1st	978-1615933211
Mercado, Gustavo	The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition	Focal Press	2022/2nd	978-1317673644
Katz, Stephen	Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen	Michael Wiese Productions	2019/3rd	1615932976
Katz, Stephen	Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen	Michael Wiese Productions	2019/3rd	1615932976

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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

Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project.	Expected SLO Performance: 0.0
Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project.	Expected SLO Performance: 0.0

Outline

Course Outline

A. 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

B. 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

C. 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

D. 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

E. 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

F/TV D020.

Corequisite(s):

No Value

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

(Not open to students with credit in F/TV D048S or F/TV D048V.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.
03/26/2026	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.	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."
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/26/2026	Learning Outcomes	CSLO #2	Required	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."	Completed

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 048T

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- Related Child

Cross-Listed/Related Course ID's

F/TV 48S

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Course number change only appr. 10/26/21 (effect. F22).-mkct

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD048V : Film/Television Production Workshop

General Information

Faculty Initiator:	• Milena Grozeva
Attachments:	ReqAdv_G_FTV_48V_2027F.pdf Hybrid_FTV_48V_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD048V
Short Course Title:	FILM/TV PRODUCTN WRKSHP
Course Title (CB02) :	Film/Television Production Workshop
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0612.20) Film Production
CIP Code:	(50.0602) Cinematography and Film/Video Production
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000290424
Curriculum Committee Approval Date:	10/26/2021
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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. 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) :	• Lower Division
Mode of Delivery:	• Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

(Formerly F/TV 058V.)

Course Justification

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. 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit	Course Prior To College Level	Repeatability Statement
0	Not applicable.	No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)	Transferability Status
Transferable to both UC and CSU	Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	144
Total Course Out-of-Class Hours	0
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	0	0
Laboratory Hours	12	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	0
Laboratory	144
NA	0
Total	144

Course Out-of-Class Hours

Lecture	0
Laboratory	0
NA	0
Total	0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Proposal for the final project.
B. Progress review report.
C. Final video project.

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. 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. B. Evaluation of student's progress through completing a set of defined production crew tasks. C. 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.

Essential Student Materials/Essential College 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Lazar, Tal	Cinematography Beyond Technique: A Story-First Approach to Moving Images	Routledge	2026/1st	9781041137276
Weston, Judith	Directing Actors - 25th Anniversary Edition: Creating Memorable Performances for Film and Television	Michael Wiese Productions	2021/1st	978-1615933211
Mercado, Gustavo	The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition	Focal Press	2022/2nd	978-1317673644
Brown, Blain	Visual Storytelling for Filmmakers	Routledge	2025/1st	1032414707
Katz, Stephen	Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen	Michael Wiese Productions	2019/3rd edition	1615932976

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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

Apply skills in directing, camera, sound and/or editing in the production of an independent film/video project. Expected SLO Performance: 0.0

Demonstrate the ability to work collaboratively with a film/video crew to produce a finished project. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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

B. 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

C. 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

D. 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

E. 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

F/TV D020.

Corequisite(s):

No Value

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

(Not open to students with credit in F/TV D048S or F/TV D048T.)

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.
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.

Stage 4: Articulation Officer

No Value

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/26/2026	Learning Outcomes	CSLO #2	Required	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."	Completed

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 048V

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- Related Child

Cross-Listed/Related Course ID's

F/TV D048S

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Course number change only appr. 10/26/21 (effect. F22).-mkct

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD057A : Documentary Production Fundamentals I

General Information

Faculty Initiator:	• Rachel Silveria • Grozeva, Milena
Attachments:	Hybrid_FTV_57A_2027F.pdf Online_FTV_57A_2027F.pdf ReqAdv_G_FTV_57A_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD057A
Short Course Title:	DOCUMENTARY PROD FUNDAMENT I
Course Title (CB02) :	Documentary Production Fundamentals I
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000294502
Curriculum Committee Approval Date:	06/04/2024
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

.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

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Production	Certificate of Achievement (COA)	Fall 2025
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to CSU only

Transferability Status

Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

No

If yes, identify the lower-division UC course and campus.

No Value

Will the course fulfill a UC/CSU lower-division major requirement?

No

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	60
Total Course Out-of-Class Hours	84
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3.5	7
Laboratory Hours	1.5	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	42
Laboratory	18
NA	0
Total	60
Course Out-of-Class Hours	
Lecture	84
Laboratory	0
NA	0
Total	84

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Assigned weekly reading from primary texts authored by a diverse range of practitioners.
B. Written proposal package for documentary video project: including concept, treatment, and production schedule.
C. Edited documentary projects developed through peer workshops and iterative feedback.
D. Weekly shooting exercises on assigned topics utilizing accessible equipment and techniques.

Methods of Evaluation

Methods of Evaluation

Methods of Evaluation

A. 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.
B. 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.
C. 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.

Essential Student Materials/Essential College Facilities

Essential Student Materials:

- Video recording media and additional supplies needed for individual projects

Essential College Facilities:

- Nonlinear editing facilities, video, and sound equipment

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Rabiger, Michael and Hermann, Courtney	Directing the Documentary	Routledge	2020 / 7th Edition	978-0367235574
Bernard, Sheila Curran	Documentary Storytelling: Creative Nonfiction on Screen	Routledge	2022 / 5th Edition	978-0367499112
Caty Borum and David Conrad-Pérez	Radical Reality: Documentary Storytelling and the Global Fight for Social Justice	Oxford University Press	2025 / 1st Edition	978-0197604267
Artis, Anthony Q.	The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production	Routledge	2020 / 2nd Edition	978-1138357457

Bernard, Sheila Curran	Documentary Storytelling: Creative Nonfiction on Screen	Routledge	2022 / 5th Edition	978-1032267296
McLane, Betsy A.	A New History of Documentary Film	Bloomsbury Academic	2023 / 3rd Edition	978-1501385155
Nichols, Bill and Baron, Jaimie	Introduction to Documentary	Indiana University Press	2024 / 4th Edition	978-0253070159
Trump, Maxine	The Documentary Filmmaker's Roadmap: A Practical Guide to Planning, Production and Distribution	Routledge	2018 / 1st Edition	978-1138671157
Winston, Brian; Vanstone, Gail; and Wang, Chi	The Act of Documenting: Documentary Film in the 21st Century	Bloomsbury Academic	2017 / 1st Edition	978-1501309144

Suggested Reading List

No Value

Learning Outcomes

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.

CSLOs

Research and write a proposal for a documentary production. Expected SLO Performance: 0.0

Demonstrate and apply interviewing techniques in a documentary shoot with proper lighting and sound recording. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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.

B. 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.

C. 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.

D. 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. 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 Outline

A. Interviewing Skills and Tips
B. Camera Operation for Interviews and B-Roll
C. Documentary Editing Techniques
D. Balancing Documentary Sound Elements
E. Lighting for Interviews
F. Sound Recording in Documentary Shooting

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

F/TV D020.

Corequisite(s):

No Value

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.	
4/27/2026	Basic Course Information	DEI Review Box	Suggested	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.	

04/27/2026	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.	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	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.	
04/27/2026	Specifications	Assignments	Suggested	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 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.	
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 057A

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Course title change appr. 6/4/24 (effect. F25).-mkct

De Anza College

Course Outline of Record Report

06/10/2026

F/TVD057B : Documentary Production Fundamentals II

General Information

Faculty Initiator:	• Rachel Silveria • Grozeva, Milena
Attachments:	Online_FTV_57B_2027F.pdf ReqAdv_G_FTV_57B_2027F.pdf
Course ID (CB01A and CB01B) :	F/TVD057B
Short Course Title:	DOCUMENTARY PROD FUNDAMENT II
Course Title (CB02) :	Documentary Production Fundamentals II
Department:	F/TV - Film and TV Prod.
Effective Term:	Fall 2027
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)
CIP Code:	(09.0701) Radio and Television
SAM Priority Code (CB09) :	B - Advanced Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000342757
Curriculum Committee Approval Date:	06/04/2024
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Mass Communication
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - FILM/TV

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

.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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Film, Television, and Electronic Media for Transfer	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2025
Film, Television, and Electronic Media for Transfer (In Development)	Associate in Science for Transfer (A.S.-T.) Degree	Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Production	Associate in Arts (A.A.) Degree	Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Film/TV: Production	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to CSU only

Transferability Status

Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

No

If yes, identify the lower-division UC course and campus.

No Value

Will the course fulfill a UC/CSU lower-division major requirement?

No

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	60
Total Course Out-of-Class Hours	84
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class

Course Student Hours

Course Duration (Weeks)	12

Lecture Hours	3.5	7
Laboratory Hours	1.5	0
NA Hours	0	0

Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	42
Laboratory	18
NA	0
Total	60
Course Out-of-Class Hours	
Lecture	84
Laboratory	0
NA	0
Total	84

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Assigned weekly reading from primary texts authored by a diverse range of practitioners.
B. Written proposal package for documentary video project: including concept, treatment, and production schedule.
C. Long-form documentary projects developed through peer workshops and iterative feedback.
D. Weekly shooting exercises on assigned topics utilizing accessible equipment and techniques.

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. 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. B. 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. C. 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.

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Rabiger, Michael and Hermann, Courtney	Directing the Documentary	Routledge	2020 / 7th Edition	978-0367235574
Bernard, Sheila Curran	Documentary Storytelling: Creative Nonfiction on Screen	Routledge	2022 / 5th Edition	978-0367499112
Caty Borum and David Conrad-Pérez	Radical Reality: Documentary Storytelling and the Global Fight for Social Justice	Oxford University Press	2025 / 1st Edition	978-0197604267
Artis, Anthony Q.	The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production	Routledge	2020 / 2nd Edition	978-1138357457
Bernard, Sheila Curran	Documentary Storytelling: Creative Nonfiction on Screen	Routledge	2022 / 5th Edition	978-1032267296
McLane, Betsy A.				

A New History of Documentary Film	Bloomsbury Academic	2023 / 3rd Edition	978-1501385155	
Nichols, Bill and Baron, Jaimie	Introduction to Documentary	Indiana University Press	2024 / 4th Edition	978-0253070159
Trump, Maxine	The Documentary Filmmaker's Roadmap: A Practical Guide to Planning, Production and Distribution	Routledge	2018 / 1st Edition	978-1138671157
Winston, Brian; Vanstone, Gail; and Wang, Chi	The Act of Documenting: Documentary Film in the 21st Century	Bloomsbury Academic	2017 / 1st Edition	978-1501309144

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

CSLOs

Research and write a proposal and shooting plan for a documentary production. Expected SLO Performance: 0.0

Apply advanced production techniques in the completion of a documentary project. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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.
B. 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.
C. 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.
D. Master aspects of nonfiction video production, including camera, sound, editing, interviewing, writing, and direction.
    1. Advanced camera techniques for documentary.
    2. Professional crew direction.
    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 Outline

A. Interviewing Techniques for Camera and Research
B. Directing the Voice-over/Narrator
C. Camera for Interviews and Action
D. Lighting for Documentary
E. Sound Recording for Nonfiction
F. Combining the Elements in Documentary Editing
G. Multilayer Audio Editing

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

F/TV D057A

Corequisite(s):

No Value

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.	
04/28/2026	Basic Course Information	DEI Review Box	Suggested	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	Specifications	Examples of Primary Texts and References	Required	Thanks for providing this example of primary texts and references. Are 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 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.
04/28/2026	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.	
04/28/2026	Specifications	Assignments	Suggested	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 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.	
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

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

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

F/TV 057B

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

- Course title change appr. 6/4/24 (effect. F25).-mkct

De Anza College

Course Outline of Record Report

06/10/2026

HISTD007A : Colonial Latin American History

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Online_HIST_7A_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD007A
Short Course Title:	COLONIAL LATIN AMER HIST
Course Title (CB02) :	Colonial Latin American History
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General.
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000362598
Curriculum Committee Approval Date:	11/21/2023
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

This course meets a general education requirement for De Anza and Cal-GETC. 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 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

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Community Impact	Certificate of Achievement (COA)	Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Intercultural Studies	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Intercultural Studies	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026
Social Justice Studies: General Studies for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025
Social Justice Studies: General Studies for Transfer (In Development)	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0

Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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.

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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Burkholder, Mark A. and Lyman L. Johnson.	Colonial Latin America.	Oxford University Press.	10th Edition. 2018.	
Galeano, Eduardo.	Open Veins of Latin America: Five Centuries of the Pillage of a Continent.	Raj Publication.	23rd Edition. 2008.	
Chasteen, John Charles.	Born in Blood and Fire: A Concise History of Latin America.	W. W. Norton and Company.	5th edition. 2024.	
Fernandez-Armesto, Felipe.	The Americas: A Hemispheric History.	Modern Library.	Reprint Edition. 2006.	
Restall, Matthew, and Kris Lane.	Latin America in Colonial Times.	Cambridge University Press.	2nd Edition. 2018.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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.

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

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

Outline

Course 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 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

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.
    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

C. 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)
    5. Gender relationships (economic, political, and social)

D. 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

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.
    1. Historiography of the European conquest
        a. Black Legend
        b. White Legend
        c. Gray Legend
        d. Indigenous Consciousness (resistance, genocide)
        e. Florentine Codex (in Spanish and Nahuatl)
    2. Role of epidemics and geography in conquest and impact on indigenous population
        a. smallpox
        b. yellow fever
        c. influenza
    3. Knowledge of main participants in European conquest and Indigenous resistance

F. 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
        a. Perceptions of race
        b. Miscegenation - casta (social mobility, gender roles, cultural exchange)

c. Slavery
d. Consciousness of race (Role of Church, mestizaje, Cedulas de Sangre
2. Circumvention of color barriers (cedula de gracias al sacar)

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.
1. Economic production (encomienda, hacienda, estancia, village)
2. Social organization (Alcalde Mayor, Cacique, Kuraka, Viceroy)
3. Political organization (Audiencia, Indian courts, New Laws)

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.
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

I. 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.
1. European precursors
a. War Of Spanish Succession
b. Napoleon Bonaparte
c. Enlightenment
d. Political response
2. Colonial Reforms (Bourbons, Pombaline)
a. Social conflict (Revolts, Tupac Amaru)
b. Criollo Consciousness (Americanism, Enlightenment , the role of the Jesuits)
c. Urban/Rural social development

J. 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
a. Pre colonial adoption of social and cultural practices
b. European colonial reorganization of gender roles
c. Development of male dominated society
2. Gender roles and influences
a. Fostering of mestizaje
b. Female dominated production in domestic and urban issues
c. Indigenous and Spanish female differences
d. Victimization of females - derecho de pernada
e. Gender roles and religion, in relation to ideas about heresy and witchcraft
f. Female intellectuals, such as Sor Juana Inés de la Cruz, first published feminist of the New World (1648-1695)

K. Evaluate the role of religion on conquest and syncretism, using 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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 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.)

-- 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.

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.)

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.

Comments

Stage 2: Department Chair

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

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/30/2026	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 (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 the required component of this edit.	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.
4/30/2026	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 -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

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
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 007A

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

10/24/2023

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD007B : Modern Latin American History

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Online_HIST_7B_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD007B
Short Course Title:	MODRN LATIN AMER HIST
Course Title (CB02) :	Modern Latin American History
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General.
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000086437
Curriculum Committee Approval Date:	11/21/2023
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

This course meets a general education requirement for De Anza and Cal-GETC. 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 was developed to provide students with an overview of the impact of conquest and colonization of indigenous civilizations and to also provide an historical overview of Latin America's changing role in the modern world.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Community Impact	Certificate of Achievement (COA)	Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Intercultural Studies	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Intercultural Studies	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026
Social Justice Studies: General Studies for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025
Social Justice Studies: General Studies for Transfer (In Development)	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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.

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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Clayton, Lawrence A., Michael L. Connif, and Susan M. Gauss.	A New History of Modern Latin America.	University of California Press.	3rd Edition. 2017.	
Chasteen, John Charles.	Born in Blood and Fire: A Concise History of Latin America.	W. W. Norton and Company.	5th edition. 2024.	
Smith, Peter H., James N. Green, and Thomas E. Skidmore.	Modern Latin America.	Oxford University Press.	9th edition. 2018.	
Eakin, Marshall C.	The History of Latin America: Collision of Cultures.	St. Martin's Griffin.	1st Edition. 2007.	Isbn
Rose, Anna, ed.	Problems in Modern Latin American History: Sources and Interpretations.	Bloomsbury Academic.	6th Edition. 2026.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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

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

Outline

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.
    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

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.
    2. Paths to Latin America independence
        a. Differences between Spanish and Portuguese colonialism
        b. Bourbon and Pombaline reforms
        c. Demographic and economic development (mining, slavery, indigenous populations, urban and rural development)

C. Identify and discuss the reasons for post independence political instability, using primary and secondary sources.
    1. Development of Caudillismo
        a. Colonial economy v. liberal economy
        b. Political liberalism v. conservatism
    2. Political and economic role of the Catholic Church
    3. European invasion during the 19th century
    4. 19th Century conflicts
        a. Chaco War
        b. Peru/Chile
    5. Role of Caudillos in political instability
    6. Internal divisions within nations, such as Mexico, leading to revolutions

D. 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, 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

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.
    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)

F. 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)

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)
    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

H. 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.
    a. Role of military in politics; Military coups (Brazil; Vargas, Argentina; Evita and Juan Peron, Chile; Pinochet)
    b. Foreign sponsored coup d'etat
5. Noirism and the Duvaliers of Haiti

I. Explore 20th Century economic development and Latin American strategies, using primary and secondary sources.
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

J. 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
    a. Development of Colonial gender relationships and their evolution in the national period
    b. The enlightenment and the role of women
    c. Development of the national Latin American female identity
    d. Continuity in women's roles
2. National identity and the role of women
    a. Utilizing mestizje in national identity (Argentina; Gaucho, European immigrations, Mexico; indigenismo)
    b. Female dominated production in domestic and urban issues, female revolutionary participation
    c. Women as elected political leaders

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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.

Objective 2: Compose essays drawn from personal experience and assigned texts.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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.)

-- 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

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.)

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

Comments

Stage 2: Department Chair

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

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/30/2026	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 (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 the required component of this edit.	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.
4/30/2026	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 -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)
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
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 007B

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

10/24/2023

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD017A : History of the United States to Early National Era

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Hybrid_HIST 17A_2027F.pdf Online_HIST_17A_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD017A
Short Course Title:	HIST U.S. TO ERLY NATNL ERA
Course Title (CB02) :	History of the United States to Early National Era
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000296141
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

Yes

Foothill Faculty Consultation Name

No Value

Foothill Course ID

HIST F017A

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

CSU	Area(s)	Status	Approval Date	End Date	-
CUS1	CSU US1 US Hist/American Ideal	Approved	No value	No value	No - defined.

C-ID	Area(s)	Status	Approval Date	End Date	-
HIST	History	Approved	No value	No value	HIST D017A & HIST D017B required for C-ID HIST 130

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units 4

Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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. 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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Foner, Eric, Kathleen DuVal, and Lisa McGirr.	Give Me Liberty!: An American History. Seagull Edition. Volume 1.	W. W. Norton.	8th Edition. 2025.	
Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery.	U.S. History.	Houston, TX: OpenStax. (Rice University).	1st Edition. 2014.	
Kamensky, Jane, and Beth Bailey, et al.	A People and a Nation: A History of the United States.	Cengage Learning.	12th Edition. 2024.	
Roark, James L., et al.	The American Promise: A History of the United States. Value Edition. Volume 1.	Macmillan.	9th Edition. 2023.	
Locke, Joseph and Ben Wright, editors.	The American Yawp: A Massively Collaborative Open U.S. History Textbook.	Stanford, CA: Stanford University Press.	PDF version. 2019.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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

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

Outline

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.
    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
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.
    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 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 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.

C. 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 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 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 Equiano's autobiography and anti-slavery narrative, and Paul Revere's engraving and description of the Boston Massacre of 1770).

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.
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 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.

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)
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 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).

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (Not open to students with credit in the Honors Program related course.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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

Objective 2: Compose essays drawn from personal experience and assigned texts.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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.

Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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)

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.)

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

Stage 2: Department Chair

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

Stage 3: DEI

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)
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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 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 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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 017A

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD17AH : History of the United States to Early National Era - HONORS

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Hybrid_HIST 17AH_2027F.pdf Online_HIST_17AH_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD17AH
Short Course Title:	HIST U.S. EARLY NATL ERA - HON
Course Title (CB02) :	History of the United States to Early National Era - HONORS
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000569373
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

Yes

Foothill Faculty Consultation Name

No Value

Foothill Course ID

HIST F017A

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

CSU	Area(s)	Status	Approval Date	End Date	-
CUS1	CSU US1 US Hist/American Ideal	Approved	No value	No value	No - defined.

C-ID	Area(s)	Status	Approval Date	End Date	-
HIST	History	Approved	No value	No value	HIST D17AH & HIST D17BH required for C-ID HIST 130

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units 4

Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
D. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.
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	**Methods of Evaluation**
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. 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.

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 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.
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.

Essential Student Materials/Essential College Facilities

Essential Student Materials:

- None

Essential College Facilities:

- None

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Foner, Eric, Kathleen DuVal, and Lisa McGirr.	Give Me Liberty!: An American History. Seagull Edition. Volume 1.	W. W. Norton.	8th Edition. 2025.	
Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery.	U.S. History.	Houston, TX: OpenStax. (Rice University).	1st Edition. 2014.	
Kamensky, Jane and Beth Bailey, et al.	A People and a Nation: A History of the United States.	Cengage Learning.	12th Edition. 2024.	
Roark, James L., et al.	The American Promise: A History of the United States. Value Edition. Volume 1.	Macmillan.	9th Edition. 2023.	
Locke, Joseph and Ben Wright, editors.	The American Yawp: A Massively Collaborative Open U.S. History Textbook.	Stanford, CA: Stanford University Press.	PDF version. 2019.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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 historical significance, for American history between the colonial period and the early national era, to fulfill the college honors requirements for this course.

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

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

Outline

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.
    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

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.
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 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 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.

C. 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 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 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 Equiano's autobiography and anti-slavery narrative, and Paul Revere's engraving and description of the Boston Massacre of 1770).

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.
   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 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.

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)
   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 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).

F. 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 diverse primary historical documents and secondary historical sources.
   2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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

Objective 2: Compose essays drawn from personal experience and assigned texts.

-- 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.

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

-- 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.

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

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

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

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

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

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.)

-- 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

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.)

-- 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. -- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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 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.

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.)

-- 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.

Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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)

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.)

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

Stage 2: Department Chair

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

Stage 3: DEI

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)
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 017AH

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD017B : History of the United States from 1800 to 1900

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Hybrid_HIST 17B_2027F.pdf Online_HIST_17B_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD017B
Short Course Title:	HISTORY U.S. 1800-1900
Course Title (CB02) :	History of the United States from 1800 to 1900
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000110810
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

Yes

Foothill Faculty Consultation Name

No Value

Foothill Course ID

HIST F017B

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

CSU	Area(s)	Status	Approval Date	End Date	-
CUS1	CSU US1 US Hist/American Ideal	Approved	No value	No value	No - defined.

C-ID	Area(s)	Status	Approval Date	End Date	-
HIST	History	Approved	No value	No value	• HIST D017A & HIST D017B required for C-ID HIST 130 • HIST D017B & HIST D017C required for C-ID HIST 140

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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. 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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Foner, Eric, Kathleen DuVal, and Lisa McGirr.	Give Me Liberty!: An American History. Seagull Edition. Combined Volume.	W. W. Norton.	8th Edition. 2025.	
Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery.	U.S. History.	Houston, TX: OpenStax. (Rice University).	1st Edition. 2014.	
Kamensky, Jane, and Beth Bailey, et al.	A People and a Nation: A History of the United States.	Cengage Learning.	12th Edition. 2024.	
Roark, James L., et al.	The American Promise: A History of the United States. Value Edition. Combined Volume.	Macmillan.	9th Edition. 2023.	
Locke, Joseph, and Ben Wright, editors.	The American Yawp: A Massively Collaborative Open U.S. History Textbook.	Stanford, CA: Stanford University Press.	PDF version. 2019.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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 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

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

Identify, critically evaluate, and interpret nineteenth-century U.S. history using primary source documents to construct historical analysis.
Expected SLO Performance: 0.0

Outline

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.
    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

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.
    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.
    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 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

C. 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

D. 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 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 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 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.

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.
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 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, 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.

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.
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 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, 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.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (Not open to students with credit in the Honors Program related course.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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

Objective 2: Compose essays drawn from personal experience and assigned texts.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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.)

-- 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.)

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

Stage 2: Department Chair

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

Stage 3: DEI

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)
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 017B

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD17BH : History of the United States from 1800 to 1900 - HONORS

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Hybrid_HIST 17BH_2027F.pdf Online_HIST_17BH_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD17BH
Short Course Title:	HISTORY U.S. 1800-1900 - HONOR
Course Title (CB02) :	History of the United States from 1800 to 1900 - HONORS
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000569374
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

Yes

Foothill Faculty Consultation Name

No Value

Foothill Course ID

HIST F017B

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

CSU	Area(s)	Status	Approval Date	End Date	-
CUS1	CSU US1 US Hist/American Ideal	Approved	No value	No value	No - defined.

C-ID	Area(s)	Status	Approval Date	End Date	-
HIST	History	Approved	No value	No value	• HIST D17AH & HIST D17BH required for C-ID HIST 130 • HIST D17BH & HIST D17CH required for C-ID HIST 140

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
D. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.
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	**Methods of Evaluation**
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. 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.

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 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.
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.

Essential Student Materials/Essential College Facilities

Essential Student Materials:

- None

Essential College Facilities:

- None.\

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Foner, Eric, Kathleen DuVal, and Lisa McGirr.	Give Me LIberty!: An American History. Seagull Edition. Combined Volume.	W. W. Norton.	8th Edition. 2025.	
Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery.	U.S. History.	Houston, TX: OpenStax. (Rice University).	1st Edition. 2014.	
Kamensky, Jane, and Beth Bailey, et al.	A People and a Nation: A History of the United States.	Cengage Learning.	12th Edition. 2024.	
Roark, James L., et al.	The American Promise: A History of the United States. Value Edition. Combined Volume.	Macmillan.	9th Edition. 2023.	
Locke, Joseph and Ben Wright, editors.	The American Yawp: A Massively Collaborative Open U.S. History Textbook.	Stanford, CA: Stanford University Press.	PDF version. 2019.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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 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

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

Identify, critically evaluate, and interpret nineteenth-century U.S. history using primary source documents to construct historical analysis.
Expected SLO Performance: 0.0

Outline

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.
   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

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.
   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 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 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

C. 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

D. 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 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 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 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.

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.
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 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, 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.

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.
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 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 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.

G. 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 diverse primary historical documents and secondary historical sources.
2. Indication of students' understanding of historiographical debate over the interpretation(s) of significant historical issues.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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

Objective 2: Compose essays drawn from personal experience and assigned texts.

-- 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.

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

-- 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.

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

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

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

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

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

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.)

-- 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

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.)

-- 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. -- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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 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.)

-- 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.)

-- 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.)

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

Stage 2: Department Chair

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

Stage 3: DEI

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)

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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 017BH

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD017C : History of the United States from 1900 to the Present

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Hybrid_HIST 17C_2027F.pdf Online_HIST_17C_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD017C
Short Course Title:	HIST U.S. 1900- PRESENT
Course Title (CB02) :	History of the United States from 1900 to the Present
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000176132
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value

FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

Yes

Foothill Faculty Consultation Name

No Value

Foothill Course ID

HIST F017C

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

CSU	Area(s)	Status	Approval Date	End Date	-
CUS1	CSU US1 US Hist/American Ideal	Approved	No value	No value	No - defined.

C-ID	Area(s)	Status	Approval Date	End Date	-
HIST	History	Approved	No value	No value	HIST D017B & HIST D017C required for C-ID HIST 140

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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. 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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Foner, Eric, Kathleen DuVal, and Lisa McGirr.	Give Me Liberty!: An American History. Seagull Edition. Volume 2.	W. W. Norton.	8th Edition. 2025.	
Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery.	U.S. History.	Houston, TX: OpenStax. (Rice University).	1st Edition. 2014.	
Kamensky, Jane, and Beth Bailey, et al.	A People and a Nation: A History of the United States.	Cengage Learning.	12th Edition. 2024.	
Roark, James L., et al.	The American Promise: A History of the United States. Value Edition. Volume 2.	Macmillan.	9th Edition. 2023.	
Locke, Joseph, and Ben Wright, editors.	The American Yawp: A Massively Collaborative Open U.S. History Textbook.	Stanford, CA: Stanford University Press.	PDF version. 2019.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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.

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

Identify, critically evaluate, and interpret twentieth-century U.S. history using primary source documents to construct historical analysis.
Expected SLO Performance: 0.0

Outline

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.
    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

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.
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.
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

C. 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

D. 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. 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.
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.

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.
    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 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; 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.

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.
    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; 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
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

G. 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 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, 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

H. 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 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (Not open to students with credit in the Honors Program related course.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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.)

-- 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.)

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

Stage 2: Department Chair

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

Stage 3: DEI

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)
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 017C

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD17CH : History of the United States from 1900 to the Present - HONORS

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Hybrid_HIST 17CH_2027F.pdf Online_HIST_17CH_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD17CH
Short Course Title:	HIST U.S. 1900-PRESENT - HONOR
Course Title (CB02) :	History of the United States from 1900 to the Present - HONORS
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000569375
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

Yes

Foothill Faculty Consultation Name

No Value

Foothill Course ID

HIST F017C

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
Law, Public Policy, and Society for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	

CSU	Area(s)	Status	Approval Date	End Date	-
CUS1	CSU US1 US Hist/American Ideal	Approved	No value	No value	No - defined.

C-ID	Area(s)	Status	Approval Date	End Date	-
HIST	History	Approved	No value	No value	HIST D17BH & HIST D17CH required for C-ID HIST 140

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
D. Group or individual participation in oral analytical expression such as in-class discussions, debates, or analysis of texts, including diverse primary historical documents.
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	**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. 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.

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 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.

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.

Essential Student Materials/Essential College Facilities

Essential Student Materials:

- None

Essential College Facilities:

- None

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Foner, Eric, Kathleen DuVal, and Lisa McGirr.	Give Me Liberty!: An American History. Seagull Edition. Volume 2.	W. W. Norton.	8th Edition. 2025.	
Corbett, P. Scott, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, and Paul Vickery.	U.S. History.	Houston, TX: OpenStax. (Rice University).	1st Edition. 2014.	
Kamensky, Jane, and Beth Bailey, et al.	A People and a Nation: A History of the United States.	Cengage Learning.	12th Edition. 2024.	
Roark, James L., et al.	The American Promise: A History of the United States. Value Edition. Volume 2.	Macmillan.	9th Edition. 2023.	

Locke, Joseph and Ben Wright, editors.	The American Yawp: A Massively Collaborative Open U.S. History Textbook.	Stanford, CA: Stanford University Press.	PDF version. 2019.

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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.

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

Identify, critically evaluate, and interpret twentieth-century U.S. history using primary source documents to construct historical analysis. Expected SLO Performance: 0.0

Outline

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.
   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

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.
   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.
   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

C. 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

D. 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. 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.
    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.

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.
    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 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; 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.

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.
    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; 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
    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

G. 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 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, 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

H. 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 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

I. 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.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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.

-- 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.

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

-- 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.

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

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

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

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

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

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.)

-- 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

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.)

-- 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. -- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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 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.)

-- 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.)

-- 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.)

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

Stage 2: Department Chair

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

Stage 3: DEI

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)
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 017CH

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD019A : History of Asian Civilization: China and Japan (to the 19th Century)

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Online_HIST_19A_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD019A
Short Course Title:	HIST ASIAN CIV:CHNA/JPN-19CENT
Course Title (CB02) :	History of Asian Civilization: China and Japan (to the 19th Century)
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General.
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000188785
Curriculum Committee Approval Date:	11/21/2023
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

This course meets a general education requirement for De Anza and Cal-GETC. 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

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Asian American Studies	Certificate of Achievement (COA)	Fall 2025 to Fall 2026
Asian American Studies	Certificate of Achievement (COA)	Fall 2026
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Intercultural Studies	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Intercultural Studies		

Certificate of Achievement-Advanced (COA-A)	Fall 2026	
Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2026
Japanese Language and Culture	Certificate of Achievement (COA)	Fall 2025
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026
Mandarin Language and Culture	Certificate of Achievement (COA)	Fall 2025
Mandarin Language and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Mandarin Language and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Mandarin Language and Culture	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Mandarin Language and Culture	Associate in Arts (A.A.) Degree	Fall 2026
Mandarin Language and Culture (In Development)	Certificate of Achievement (COA)	Fall 2027
World Languages and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
World Languages and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48

Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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. 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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Ebrey, Patricia Buckley, and Anne Walthall.	Pre-Modern East Asia: A Cultural, Social, and Political History, Volume I: To 1800.	Cengage Learning.	3rd Edition. 2014.	
Ebrey, Patricia Buckley.	The Cambridge Illustrated History of China.	Cambridge University Press.	3rd Edition. 2022.	
Holcombe, Charles.	A History of East Asia: From the Origins of Civiilization to the Twenty-First Century.	Cambridge University Press.	3rd Edition. 2025.	
Prescott, Anne.	East Asia in the World: An Introduction. (Foundations in Global Studies series)	Routledge.	2015.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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

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

Outline

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.
    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

B. Compare and contrast, and analyze, the origins of Chinese and Japanese civilization, using primary and secondary sources.
    1. China
        a. Legendary origins
            1. "Great man" theory - Fu Xi, Shen Nong, Huang Di, Yao, Shun
            2. Three Dynasties: the Age of Greatness
        b. Paleolithic protohumans
            1. Lantian remains
            2. "Beijing Man"
        c. Neolithic cultures
            1. Geographic settings: North and South China
            2. Regional cultures (Cishan, Hemudu, Yangshao, Dawenkou and others)
    2. Japan
        a. Legendary origins
            1. Shinto mythology - Amaterasu, Izanagi, Izanami
            2. Emperor Jimmu
        b. Paleolithic era
        c. Neolithic era
            1. Geographic setting: Islands, mountains, the sea
            2. Jomon culture

C. Compare and contrast, and analyze, the development of the political systems of China and Japan, using primary and secondary sources.
    1. China
        a. Shang and Zhou feudalism: 1776 BCE - 221 BCE
        b. Mandate of Heaven (political and religious philosophy to determine ruling power) 1059 BCE
        c. 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
        a. Age of Uji and emergence of Yamato clan
        b. Imperial system during Nara and Heian period: 710 CE - 1160 CE
        c. Feudalism
            1. Kamakura period: 1185 -1334 CE
            2. Muromachi period: 1336 - 1570 CE
            3. Tokugawa period: 1605 - 1867 CE
            4. Rise of samurai class

D. 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

E. 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
    a. The Classics
    b. Song Neo-Confucianism
    c. Ming Neo-Confucianism
2. Daoism
    a. Philosophical
    b. Religious
3. Mahayana Buddhism
    a. In China
    b. In Japan
    c. In Korea
    d. In Vietnam
4. Shintoism
    a. Religious
    b. State
5. Other beliefs
    a. Ancestor worship
    b. Legalism
    c. Folk or popular religion
    d. Theories of the natural order

F. 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

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
5. Interaction of China with other Asian and non-Asian cultures

H. Examine the role of women and gender in Chinese and Japanese 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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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.)

-- 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

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.)

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

Comments

Stage 2: Department Chair

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

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/30/2026	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 (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 the required component of this edit.	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.
4/30/2026	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 -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)

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
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 019A

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

05/28/2019

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HISTD019B : History of Asian Civilization: China and Japan (19th - 21st Centuries)

General Information

Faculty Initiator:	• Carol Cini
Attachments:	Online_HIST_19B_2027F.pdf
Course ID (CB01A and CB01B) :	HISTD019B
Short Course Title:	HIST ASN CIV:CHNA/JPN 19-21CEN
Course Title (CB02) :	History of Asian Civilization: China and Japan (19th - 21st Centuries)
Department:	HIST - History
Effective Term:	Fall 2027
TOP Code (CB03) :	(2205.00) History
CIP Code:	(54.0101) History, General.
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000279213
Curriculum Committee Approval Date:	11/21/2023
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• History
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HISTORY

Formerly Statement

Formerly Statement

No Value

Course Justification

Course Justification

This course meets a general education requirement for De Anza and Cal-GETC. 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

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Asian American Studies	Certificate of Achievement (COA)	Fall 2025 to Fall 2026
Asian American Studies	Certificate of Achievement (COA)	Fall 2026
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Global Studies	Associate in Arts (A.A.) Degree	Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025 to Fall 2026
History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Intercultural Studies	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Intercultural Studies		

Certificate of Achievement-Advanced (COA-A)	Fall 2026	
Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Intercultural Studies	Associate in Arts (A.A.) Degree	Fall 2026
Japanese Language and Culture	Certificate of Achievement (COA)	Fall 2025
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026
Mandarin Language and Culture	Certificate of Achievement (COA)	Fall 2025
Mandarin Language and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Mandarin Language and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Mandarin Language and Culture	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Mandarin Language and Culture	Associate in Arts (A.A.) Degree	Fall 2026
Mandarin Language and Culture (In Development)	Certificate of Achievement (COA)	Fall 2027
World Languages and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
World Languages and Culture	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48

Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

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.
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 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.
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.
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	**Methods of Evaluation**
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. 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. 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 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Ebrey, Patricia Buckley, and Anne Walthall.	Modern East Asia from 1600: A Cultural, Social, and Political History, Volume 2.	Cengage Learning.	3rd Edition. 2014.	
Lipman, Jonathan, Barbara Molony, and Michael Robinson.	Modern East Asia: An Integrated History.	Pearson.	1st Edition. 2011.	
Holcombe, Charles.	A History of East Asia: From the Origins of Civilization to the Twenty-First Century.	Cambridge University Press.	3rd Edition. 2025.	
Ebrey, Patricia Buckley.	The Cambridge Illustrated History of China.	Cambridge University Press.	3rd Edition. 2022.	

Suggested Reading List

No Value

Learning Outcomes

Course Objectives

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.

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

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

Outline

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.
    1. Defining historical evidence, such as:
        a. Primary sources
        b. Secondary sources
        c. Written sources, physical sources, artistic sources, statistical sources
        d. Interpretation of 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 modern 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 modern East Asian history
B. 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
        a. Political system
            1. Chinese imperial system
            2. Japanese feudalism
        b. Economic system
            1. Labor-intensive agriculture
            2. Commercialization
        c. Traditional social order
            1. Neo-Confucian orthodoxy
            2. Chinese gentry elite
            3. Japanese samurai elite
            4. Gender roles
    2. Western intrusion
        a. Opium Wars
        b. Perry's demands
        c. Unequal treaty system
        d. Scramble for concessions in China
    3. Role of internal and external factors in downfall of traditional order
        a. China

1. Population pressures
2. Rebellions
3. Rise of nationalism in response to Western imperialism

b. Japan

1. Socio-economic tensions in 19th century
2. Rise of nationalism in response to Western imperialism

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.

1. China

a. 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

b. Failure of Qing Reforms

1. Self-Strengthening Movement, 1860-1895
2. Radical "Hundred Day" reform, 1898
3. Post-Boxer reforms, 1900-1910

c. 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

d. Post-Mao China: 1976 - present

1. Phase I: Era of Deng Xiaoping, 1978-1997
2. Phase II: Post-Deng Era

2. Japan

a. 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

b. 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

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

3. Context within which modernization efforts occurred

a. Attitude toward cultural borrowing
b. Chinese gentry elite vs. Japanese samurai elite
c. Emerging new social elites, 1900s-1920s

D. 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

a. Confucian social hierarchy
b. 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

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

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

-- 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

Objective 2: Compose essays drawn from personal experience and assigned texts.

-- 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.

-- 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.

-- 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.

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

-- 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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

-- 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

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.)

-- 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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

-- 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.

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.)

-- 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.)

-- 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

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.)

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

Comments

Stage 2: Department Chair

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

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/30/2026	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 (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 the required component of this edit.	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.
4/30/2026	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 -- (o.k. to put N/A here, per email from Faculty Coordinator for Equity)
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

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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

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

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HIST 019B

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

05/28/2019

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/10/2026

HTECD080. : Clinical Hematology Laboratory

General Information

Faculty Initiator:	• Alex Febo
Attachments:	ReqAdv_G_HTEC_80_2027F.pdf
Course ID (CB01A and CB01B) :	HTECD080.
Short Course Title:	CLINICAL HEMATOLOGY LAB
Course Title (CB02) :	Clinical Hematology Laboratory
Department:	HTEC - Health Technologies
Effective Term:	Fall 2027
TOP Code (CB03) :	(1205.00) Medical Laboratory Technology
CIP Code:	(51.1004) Clinical/Medical Laboratory Technician
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	No
Course Control Number:	CCC000190991
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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.
Course Type (CB27) :	• Lower Division
Mode of Delivery:	• In person ONLY
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• 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

Discipline 3:	No value
FSA:	• FHDA FSA - HEALTH CARE SERVICES

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

Course Prior To College Level

Repeatability Statement

0	Not applicable.	No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Clinical Laboratory Assistant	Certificate of Achievement (COA)	Fall 2022 to Fall 2026
Clinical Laboratory Assistant	Certificate of Achievement (COA)	Fall 2026
Medical Laboratory Technology	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Medical Laboratory Technology	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Medical Laboratory Technology	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Medical Laboratory Technology	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to CSU only

Transferability Status

Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

No

If yes, identify the lower-division UC course and campus.

No Value

Will the course fulfill a UC/CSU lower-division major requirement?

No

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	1.5
Maximum Credit Units	1.5
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	0
Total Student Learning Hours	54

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	0	0
Laboratory Hours	4.5	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	0
Laboratory	54
NA	0
Total	54
Course Out-of-Class Hours	
Lecture	0
Laboratory	0
NA	0

Total	0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Readings from required test, laboratory manual and supplemental sources.
B. Perform laboratory procedures as outlined in laboratory manual.
C. Completed laboratory worksheets that include observations, experimental results and critical analysis of data.

Methods of Evaluation	**Methods of Evaluation**
Methods of Evaluation	A. 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. B. 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. C. 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. D. 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.

E. Problem Solving - Case studies and analyzing unknown samples evaluate the student's ability to apply critical thinking skills to a clinical situation.
F. Objective Test - Written test examination designed to demonstrate students understanding of the course material presented.
G. 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.
H. 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.
I. 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.

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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Elaine M. Keohane PhD MLS(ASCP)SHCM (Editor), & 3 more	Rodak's Hematology: Clinical Principles and Applications 7th	Elsevier	2025	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

Learning Outcomes

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.

CSLOs

Practice proper application of OSHA standards as pertains to the clinical hematology laboratory. Expected SLO Performance: 0.0

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

Identify abnormal CBC results and correlate to possible causes.

Expected SLO Performance: 0.0

Outline

Course Outline

A. 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:
      a. Using Standard Precautions when handling any laboratory specimen.
      b. Using proper handwashing technique.
      c. Choosing appropriate personal protective equipment for working in the clinical laboratory.
      d. 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:
      a. Evacuation routes
      b. Biohazardous material
      c. Blood Borne Pathogens
      d. Standard Precautions
      e. Aerosols
      f. SDS (Safety Data Sheets)

B. Demonstrate safe use and disposal of biohazardous materials.
   1. Describe how to properly segregate and dispose of various types of waste products generated in the clinical laboratory, including:
      a. Use of sharp containers for needles, lancets, glass and other sharps.
      b. 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.

C. 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:
      a. Wright's stain
      b. Wright-Giemsa stain
      c. Methylene Blue stain
   4. Describe the staining characteristics of: (referring to the Wrights stain)
      a. Red blood cells
      b. White blood cells
      c. 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),
      a. Lymphocyte nuclei & cytoplasm
      b. Monocyte nuclei & cytoplasm
      c. Neutrophil nuclei, cytoplasm & granules
      d. Eosinophil nuclei, cytoplasm & granules
      e. Basophil nuclei, cytoplasm & granules
   6. Describe the mechanism of action of the Wright's stain and the importance of pH in the staining process.

D. 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.
      a. Plasma
      b. Buffy coat
      c. Red Blood Cells
   3. Compare and contrast normal ranges for adult males and females, and infants.
      a. Adult males: 42-52%
      b. Adult females: 37-47%
      c. Newborn: 53-65%
      d. 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.
    a. 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"
    b. 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

E. 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.
    a. Mean Corpuscular Volume (MCV) = [Hematocrit / RBC (in millions)] X 10
    b. Mean Corpuscular Hemoglobin (MCH) = [Hemoglobin (g) / RBC (in millions)] X 10
    c. 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.
    a. 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.
    b. Aplastic anemia - failure of the bone marrow to produce blood cells
    c. Laboratory tests include: CBC, reticulocyte count, peripheral blood smear, and bone marrow examination.

F. 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.

G. 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.

H. 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..
    a. 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
    b. Technical Factors
        1. Tube must remain exactly vertical 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.
    a. 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
    b. 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)
    a. Adult men = 0-15 mm/hr
    b. Adult women = 0-20 mm/hr

I. Set up, read, interpret test results and discuss the prevalence of sickle cell 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
    a. HbSS vs. HbS
    b. 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.
    a. Severe anemia can cause false negatives - if total hemoglobin is <8g/dL, double the sample volume to 100uL.
    b. 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.
    c. Elevated levels of Hemoglobin F can cause false negative results - Do not test infants less than 6 months of age.
    d. Recent transfusion can cause false positive or false negative results - ensure patient has not been transfused recently.
    e. Some rare hemoglobin variants such as Hemoglobin C Harlem or C Georgetown may give a positive reaction.
    f. This test is a screening procedure only. All positive or questionable results should be further evaluated with hemoglobin electrophoresis.

J. Demonstrate proper use of the microscope including routine maintenance.
1. Identify and explain the various support systems of the microscope
    a. Frame
    b. Stage
    c. Light source
    d. Condenser
    e. Diaphragm
    f. Body tube
    g. Adjustment knobs
2. Define and identify the optical system
    a. Eyepiece (monocular or binocular)
    b. Objective lens
    c. Low power and high power
    d. 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.

K. 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"
    a. When counting cells on a grid, cells lying on the top and left borders ARE counted.
    b. Cells on the right and bottom borders are NOT counted.
5. Locate the routine "red cell counting area", "white cell 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.
    a. Small sample size
    b. Nature of the sample - must be free of clots
    c. Faulty laboratory equipment
    d. Inherent error of cell distribution in the counting chamber
    e. Compare and contrast procedure of manual count to an automated platelet count
    f. Understand the differences between capillary and automated platelet counts
    g. Describe the clinical significance of decreased and increased cell counts.
    h. Compare platelet counts to different disorders associated with platelet dysfunction.
    i. Explain how to correct for "in vitro" platelet aggregation.
    j. 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).
    a. Adult male: 4.7-6.1 X 10 /uL
    b. Adult female: 4.2-5.4 X 10 /uL

L. Prepare peripheral blood smears and perform differential cell counts on normal and abnormal specimens.
1. Perform 5 manual differentials including RBC morphology and platelet estimate.
    a. Identify each cell type within the granulocytic and agranulocytic cell line.
    b. List and detail the morphologic characteristics in each stage of normal granulocyte development, as seen on the peripheral smear.
    c. Name the types of inclusions seen in white blood cells and red blood cells, state their composition and staining characteristics.
    d. Identify cells that are "not normal" as seen on the peripheral smear.
    e. Estimate platelet counts and correlate them with automated counts.
    f. Compare and contrast the different cell line maturation schemes of normal cells seen on a peripheral smear.
    g. Identify plasma cells and atypical lymphocytes from slides and understand their significance in peripheral smears.
    h. 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
    i. 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.
    a. Nucleus to cytoplasm ration
    b. Chromatin pattern of nucleus
    c. Presence/absence of granules
    d. Shape and size of nucleus
    e. Presence/absence of vacuoles
    f. Density of color

M. 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
    a. Adult males: 1.1-2.1%
    b. Adult females: 0.9-1.9%

N. 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.

O. 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.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

HTEC D080A

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

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.

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.
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.
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

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

Stage 6: Content Review Matrix Liaison

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	Completed and uploaded in Document Library
3/17/26	Basic Course Information	Attachments	Required	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

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HTEC 080

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

No Value

De Anza College

Course Outline of Record Report

06/10/2026

HTECD080A : Clinical Hematology Lecture

General Information

Faculty Initiator:	• Alex Febo
Attachments:	Online_HTEC_80A_2027F.pdf ReqAdv_G_HTEC_80A_2027F.pdf
Course ID (CB01A and CB01B) :	HTECD080A
Short Course Title:	CLINICAL HEMATOLOGY LECTURE
Course Title (CB02) :	Clinical Hematology Lecture
Department:	HTEC - Health Technologies
Effective Term:	Fall 2027
TOP Code (CB03) :	(1205.00) Medical Laboratory Technology
CIP Code:	(51.1004) Clinical/Medical Laboratory Technician
SAM Priority Code (CB09) :	C - Clearly Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000011271
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• 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

Discipline 3:	No value
FSA:	• FHDA FSA - HEALTH CARE SERVICES

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

Yes

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

Course Prior To College Level

Repeatability Statement

0	Not applicable.	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.

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Clinical Laboratory Assistant	Certificate of Achievement (COA)	Fall 2022 to Fall 2026
Clinical Laboratory Assistant	Certificate of Achievement (COA)	Fall 2026
Medical Laboratory Technology	Certificate of Achievement-Advanced (COA-A)	Fall 2025 to Fall 2026
Medical Laboratory Technology	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Medical Laboratory Technology	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Medical Laboratory Technology	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to CSU only

Transferability Status

Approved

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

No

If yes, identify the lower-division UC course and campus.

No Value

Will the course fulfill a UC/CSU lower-division major requirement?

No

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4.5
Maximum Credit Units	4.5
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4.5	9
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	54
Laboratory	0
NA	0
Total	54

Course Out-of-Class Hours	
Lecture	108
Laboratory	0
NA	0
Total	108

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

A. Readings from required text and supplemental sources.
B. 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.

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. Class activity - Discussions and oral question and answer sessions that test comprehension and require synthesis and application of course material. B. 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.

C. 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.
D. Quizzes - Quizzes will measure the student's comprehension of the basic core concepts in hematology for both normal and disease states on a routine basis.
E. 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.
F. Collaborative project will be a group presentation evaluated by rubric on preparation, delivery, and content.
G. 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Editors : Elaine M. Keohane & Michelle Montgomery Preston & Kamran M. Mirza & Jeanine M. Walenga	Rodak's Hematology, 7th Edition : Clinical Principles and Applications	Elsevier	July 23, 2024	9780323936507

Suggested Reading List

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

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.

CSLOs

Identify the hematological disorder displayed by the patient given patient history information and laboratory results.

Expected SLO Performance: 0.0

Outline

Course Outline

A. 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.
B. 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.
C. 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.
        a. Define hemoglobinopathy.
        b. Compare the synthesis and concentration of abnormal hemoglobins in homozygous and heterozygous conditions.
        c. Compare and contrast the pathophysiology of hemoglobin variants in terms of altered solubility, function and stability.
        d. Contrast clinical findings in persons who are homozygous and heterozygous for hemoglobins S, C, E and D.

e. Evaluate and interpret mobility patterns obtained on cellulose acetate and citrate agar gel hemoglobin electrophoresis when structurally abnormal hemoglobins are present.
f. Interpret and evaluate laboratory testing results and medical history from a hemoglobinopathy case study suggesting a possible diagnosis.
g. 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.
h. Discuss the advanced pathophysiology, describe treatment and prognosis for alpha and beta thalassemia.

D. 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.

E. 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 peripheral blood smear, and correlated red blood cell indices in microcytic hypochromic anemias.
    a. Compare and contrast iron stores, hemoglobin, serum iron, TIBC, saturation, serum ferritin, and RBC morphology in iron deficiency anemia.
    b. Contrast the basic defects in iron deficiency anemia, sideroblastic anemia, and anemia of chronic disease.
    c. Correlate the following laboratory features with iron deficiency anemia: erythrocyte protoporphyrin studies, iron studies, bone marrow presentation.
    d. 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.
    a. Differentiate between nonmegaloblastic and megaloblastic anemias.
    b. Summarize the process of vitamin B12 and folic acid metabolism and explain how a deficiency can result in megaloblastosis.
    c. Categorize the causes and clinical variations of pernicious anemia.
    d. Compare and contrast the various clinical forms and causes of folic acid deficiency.
    e. 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 correlated red blood cell indices in normocytic anemia.
    a. Explain the mechanisms that differentiates aplastic anemias from hemolytic anemias.
    b. Contrast aplastic anemia with other causes of pancytopenia on the basis of clinical findings and peripheral blood and bone marrow findings.
    c. Compare and contrast the processes of intravascular and extravascular hemolysis.
    d. Describe the pathophysiology and recognize laboratory features asociated with hereditary spherocytosis and hereditary elliptocytosis.
    e. Describe the etiology, pathophysiology and laboratory features of paroxysmal nocturnal hemoglobinuia (PNH).
    f. Correlate clinical and laboratory data with the common G6PD isoenzyme variants.
    g. Interpret and evaluate laboratory results on a normocytic anemia case study. Suggest a possible diagnosis.
    h. 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.

F. 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.
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.

G. 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.

H. 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.

I. Compare and contrast various types of lymphomas, myeloproliferative disorders and lipid storage diseases and correlate cell morphology and laboratory test values for each type.
    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.

J. 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.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

HTEC D080.

Advisory(ies):

No Value

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

No Value

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

No Value

Objective 2: Compose essays drawn from personal experience and assigned texts.

No Value

Objective 3: Utilize MLA guidelines to format essays, cite sources, and compile a works cited page.

No Value

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

No Value

Objective 5: Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives.

No Value

B-Matrix Form

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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

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

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

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

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.	Completed
3/17/26	Basic Course Information	Attachments	Required	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

Stage 7: Dean of Online Learning

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

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HTEC 080A

Course Status

Non-substantial

Course Characteristics

- CTE

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

No Value

Curriculum Office Notes

No Value

De Anza College

Course Outline of Record Report

06/11/2026

HUMAD010. : Human Sexuality

General Information

Faculty Initiator:	• Betty Inoue • Wethington, Pauline • Hernando, Herminio • Joplin, Natasha • Glapion, Kevin
Attachments:	Hybrid_HUMA_10_2027F.pdf Online_HUMA_10_2027F.pdf
Course ID (CB01A and CB01B) :	HUMAD010.
Short Course Title:	HUMAN SEXUALITY
Course Title (CB02) :	Human Sexuality
Department:	HUMA - Human Development
Effective Term:	Fall 2027
TOP Code (CB03) :	(2001.00) Psychology, General
CIP Code:	(42.0101) Psychology, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000242904
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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.
Course Type (CB27) :	• Lower Division
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Counseling
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - COUNSELING

Formerly Statement

Formerly Statement

No Value

Course Justification

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, 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

Course Prior To College Level

Repeatability Statement

0	Not applicable.	No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Human Services (In Development)	Certificate of Achievement (COA)	Fall 2027
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.
2G7B	De Anza GE Area 7B - Personal Development	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

Course Student Hours

In Class	Out of Class	
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

Methods of Instruction	Methods of Instruction
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

Assignments

A. Reading
    1. Assigned readings from the texts and other sources
    2. Suggested supplemental readings
    3. Appropriate use of online digital technologies and social media.
B. 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
C. Oral presentation on current topics pertaining to sexuality.

Methods of Evaluation

Methods of Evaluation

Methods of Evaluation

A. Quizzes administered periodically to reinforce key terminology, concepts, and factual knowledge related to human sexuality and sexual health.
B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making.
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.
E. Media analysis assignments evaluating how sexuality and gender are portrayed in advertisements, television, film, or social media.
F. Journaling activities encouraging students to reflect on personal values, societal influences, and evolving perspectives related to course topics.
G. Vocabulary assessments focused on accurate use of anatomical, psychological, and sociological terminology.
H. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking.
I. Problem-solving exercises addressing scenarios involving contraception choices, sexually transmitted infections (STI) prevention, and communication between partners.
J. Guest speaker reflections requiring students to summarize and critically respond to expert presentations on relevant topics.
K. Short response papers analyzing ethical, cultural, or legal issues related to sexuality and reproductive rights.
L. Comprehensive Final Exam – Covers material from the entire course to measure overall mastery of learning outcomes.

Essential Student Materials/Essential College Facilities

Essential Student Materials:

- None

Essential College Facilities:

- None

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Rathus, Nevid & Fichner-Rathus	Human Sexuality in a Changing World 11th Ed.	Pearson Publishing	2025	
Yarber, William	Human Sexuality in Contemporary America, 11th Ed.	McGraw-Hill Education	2022	

Suggested Reading List

No Value

Learning Outcomes

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.

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

Outline

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.
    1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives
    2. Examine sexology as a specialized area of study

B. 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 examined. Abortion is discussed from historical and cross-cultural perspectives on abortion, types of abortions (surgical/non-surgical procedures) and legal issues on abortion.

C. 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.

D. 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

E. 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, 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.

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.

G. 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.

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.
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.

I. 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

J. 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 ethical aspects, choices, and value systems regarding sexual behavior (i.e., communication styles, safe sex, etc.)

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (Not open to students with credit in the Honors Program related course.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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.)

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.)

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.

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.)

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.)

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.)

Methods of Evaluation: B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making.

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.
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.	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	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.
03/24/2026	Specifications	Assignments	Suggested	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.	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.

Stage 4: Articulation Officer

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

Stage 6: Content Review Matrix Liaison

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

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HUMA 010

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/11/2026

HUMAD010H : Human Sexuality - HONORS

General Information

Faculty Initiator:	• Betty Inoue • Joplin, Natasha • Wethington, Pauline • Hernando, Herminio • Glapion, Kevin
Attachments:	Hybrid_HUMA_10H_2027F.pdf Online_HUMA_10H_2027F.pdf
Course ID (CB01A and CB01B) :	HUMAD010H
Short Course Title:	HUMAN SEXUALITY - HONORS
Course Title (CB02) :	Human Sexuality - HONORS
Department:	HUMA - Human Development
Effective Term:	Fall 2027
TOP Code (CB03) :	(2001.00) Psychology, General
CIP Code:	(42.0101) Psychology, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000592174
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
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.
Course Type (CB27) :	• Lower Division
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Counseling
Discipline 2:	No value

Discipline 3:	No value
FSA:	• FHDA FSA - COUNSELING

Formerly Statement

Formerly Statement

No Value

Course Justification

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, 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. The Human Sexuality Honors course offers a more rigorous and in-depth exploration of human sexuality, relationships, and sexual health, with greater emphasis on critical analysis and advanced academic work.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [ ] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Human Services (In Development)	Certificate of Achievement (COA)	Fall 2027
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.
2G7B	De Anza GE Area 7B - Personal Development	Approved	No value	No value	

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA4X	Cal-GETC Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

Methods of Instruction	Methods of Instruction
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

Assignments

A. Reading
    1. Assigned readings from the texts and other sources
    2. Suggested supplemental readings
    3. Appropriate use of online digital technology.
B. 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
C. Oral presentation on current topics pertaining to sexuality.
D. 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.

Methods of Evaluation

Methods of Evaluation

Methods of Evaluation

A. Quizzes administered periodically to reinforce key terminology, concepts, and factual knowledge related to human sexuality and sexual health.
B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making.
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.
E. Media analysis assignments evaluating how sexuality and gender are portrayed in advertisements, television, film, or social media.
F. Journaling activities encouraging students to reflect on personal values, societal influences, and evolving perspectives related to course topics.
G. Vocabulary assessments focused on accurate use of anatomical, psychological, and sociological terminology.

H. Peer review activities in which students evaluate classmates' written work for clarity, accuracy, and critical thinking.
I. Problem-solving exercises addressing scenarios involving contraception choices, sexually transmitted infections (STI) prevention, and communication between partners.
J. Guest speaker reflections requiring students to summarize and critically respond to expert presentations on relevant topics.
K. Short response papers analyzing ethical, cultural, or legal issues related to sexuality and reproductive rights.
L. Comprehensive Final Exam – Covers material from the entire course to measure overall mastery of learning outcomes.
M. The Honor's project is evaluated for depth of analysis, critical thinking skills, and a comprehensive discussion of the research topic.

Essential Student Materials/Essential College Facilities

Essential Student Materials:

- None

Essential College Facilities:

- None

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Rathus, Nevid & Fichner-Rathus	Human Sexuality in a Changing World 11th Ed.	Pearson Publishing	2025	
Yarber, William L.	Human Sexuality in Contemporary America, 11th Ed.	McGraw-Hill Education	2022	

Suggested Reading List

No Value

Learning Outcomes

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 research theories.

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

Outline

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.
    1. Discuss the interdisciplinary aspects of human development, including biological, psychological, and multi-cultural perspectives
    2. Examine sexology as a specialized area of study
B. 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 examined. Abortion is discussed from historical and cross-cultural perspectives on abortion, types of abortions (surgical/non-surgical procedures) and legal issues on abortion.

C. 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.

D. 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

E. 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, 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.

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.

G. 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.

H. 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.

I. 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

J. 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 ethical aspects, choices, and value systems regarding sexual behavior (i.e., communication styles, safe sex, etc.)

K. 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.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

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

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

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

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

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.)

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.)

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.)

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.

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.)

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.)

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.)

Methods of Evaluation: B. Analyses requiring students to apply course concepts to real life scenarios involving relationships, consent, communication, and sexual decision making.

Comments

Stage 2: Department Chair

No Value

Stage 3: DEI

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.
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.
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.	We have considered your suggestions.
4/15/2026	Specifications	Assignments	Suggested	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.	We have considered your suggestions.
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

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!	

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

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

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HUMA 010H

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/11/2026

HUMAD030. : Understanding and Managing Stress

General Information

Faculty Initiator:	• Shireen Woo • Huynh, KD
Attachments:	Hybrid_HUMA_30_2027F.pdf Online_HUMA_30_2027F.pdf
Course ID (CB01A and CB01B) :	HUMAD030.
Short Course Title:	UNDERSTANDING/MANAGING STRESS
Course Title (CB02) :	Understanding and Managing Stress
Department:	HUMA - Human Development
Effective Term:	Fall 2027
TOP Code (CB03) :	(2001.00) Psychology, General
CIP Code:	(42.0101) Psychology, General
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000275534
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Counseling
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - COUNSELING

Formerly Statement

Formerly Statement

(Formerly HUMA D050.)

Course Justification

Course Justification

This course teaches students culturally diverse coping strategies and techniques to promote physical, emotional, social, intellectual, and spiritual health. The comprehensive stress assessments in this class help students gain higher self-awareness that sets the foundation for personal growth and positive change. This course meets the De Anza general education requirements and is included in the AA degree Liberal Arts Degree.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

Yes - don't forget to duplicate the revisions in the mirrored credit/noncredit course

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

Course is part of a program

Associated Program	Award Type	Active
Human Services (In Development)	Certificate of Achievement (COA)	Fall 2027
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Social and Behavioral Sciences Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G4X	De Anza GE Area 4 - Social and Behavioral Sciences	Approved	No value	No value	No - defined.
2G7B	De Anza GE Area 7B - Personal Development	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48

Course Out-of-Class Hours

Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

Assignments

A. Reading
   1. Assigned readings from text
   2. Suggested supplemental readings and on-line videos and resources

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

C. 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

Methods of Evaluation	Methods of Evaluation
Methods of Evaluation	A. Final personal problem-solving paper of not less than two pages integrating the use of concepts learned in class to resolve current stressful situations B. Weekly homework assignments and discussion posts evaluated for completion C. Multiple choice exams D. 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, yoga poses, and meditation

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Olpin, Michael and Hesson, Margie.	Stress Management For Life	Cengage Learning	2020/5th Edition	978-0357363966
Seaward, Brian Luke.	Managing Stress: Principles and Strategies For Health And Well-Being	Jones and Bartlett Publishers, Inc.	2024/11th Edition	9781284283150
Romas, John A. and Sharma, Manoj	Practical Stress Management	Academic Press	2025/9th Edition	9780443367403
Kabat-Zinn, Jon	Wherever You Go, There You Are: Mindfulness Meditation in Everyday Life	Balance	2023/11th Edition	978–0306832017
Allen Urich	Methods for Stress Management	Creative Commons Attribution-ShareAlike	2017	OER

Suggested Reading List

No Value

Learning Outcomes

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 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

CSLOs

Assess the student's perceived stress level based on their own life circumstances. Expected SLO Performance: 0.0

Develop and apply stress management strategies that can be used to reduce their stress level. Expected SLO Performance: 0.0

Distinguish and list the physiological symptoms when under stress and critique its impact on the body. Expected SLO Performance: 0.0

Outline

Course Outline

A. 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

B. 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.

C. 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

D. 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

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

F. 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

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
    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

H. 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

I. Examine communication techniques.
    1. Non verbal
    2. Physical element
    3. Non-physical element
    4. Verbal skills
    5. Listening skills

J. 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

K. Acquire time management methods
    1. ABC123 Prioritized Planning
    2. Quadrant Planning

3. Lifebalance

L. 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
5. Power language
6. Going with the flow

M. Evaluate values as they impact the students' daily choices
1. Values within cultures
2. Niagara Syndrome
3. Instrumental and Terminal values
4. Values Clarification

Blue Form

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

1. Is the unit(s) change required for articulation?

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.

N/A

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

N/A

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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.

We are planning to offer this course as a non-credit course. Therefore, we are not requiring any requisites.

H-Matrix Form

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

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

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

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

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

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

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.)

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.

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.)

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.)

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.)

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.

Criteria 5: Provide global and historical context. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

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

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
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
4/22/26	Matrix A	all that apply	Required	Complete for your English advisory	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

Stage 7: Dean of Online Learning

No Value

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HUMA 030

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/11/2026

HUMID001. : Creative Minds

General Information

Faculty Initiator:	• Veronica Keiffer-Lewis
Attachments:	Hybrid_HUMI_1_2027F.pdf Online_HUMI_1_2027F.pdf
Course ID (CB01A and CB01B) :	HUMID001.
Short Course Title:	CREATIVE MINDS
Course Title (CB02) :	Creative Minds
Department:	HUMI - Humanities
Effective Term:	Fall 2027
TOP Code (CB03) :	(1599.00) Other Humanities
CIP Code:	(24.0199) Liberal Arts and Sciences, General Studies and Humanities, Other
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000214955
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Humanities

Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HUMANITIES

Formerly Statement

Formerly Statement

No Value

Course Justification

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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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 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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Art History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025
Art History for Transfer (In Development)	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Community Impact	Certificate of Achievement (COA)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Humanities	Certificate of Achievement (COA)	Fall 2022
Illustration	Associate in Arts (A.A.) Degree	Fall 2025
Illustration	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026
Photographic Arts (Film and Digital)	Associate in Arts (A.A.) Degree	Fall 2025

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3A	Cal-GETC Area 3A - Arts	Approved	No value	No value	No - defined.
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0

NA	0
Total	48

Course Out-of-Class Hours

Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

Methods of Instruction	Methods of Instruction
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 "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.

Assignments

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 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.

Methods of Evaluation

Methods of Evaluation

Methods of Evaluation

A. 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.
B. Research papers and/or projects on specific assigned topics will evaluate the student's capacity 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.
C. 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Brown, Adrienne Maree	Emergent Strategy: Shaping Change, Changing Worlds	AK Press	2017	ISBN: 978-1849352604
Temple Grandin	Visual Thinking: The Hidden Gifts of People Who Think in Pictures, Patterns, and Abstractions	Riverhead Books	2022	978-0593418369
Various Creators (Edited by The Great Discontent).	The Great Discontent (Select interviews from diverse creators in BIPOC/LGBTQIA+ communities).	Path & Paving	Ongoing / Online Open Access	
Berns, Gregory	Iconoclast: A Neuroscientist Reveals How To Think Differently	Boston: Harvard Business Press	2010	978-1422115015
Csikszentmihaly, Mihaly	Creativity: Flow and the Psychology of Discovery and Invention.	New York: Harper	2013	978-0060928209
Grant, Adam	Originals: How Non-Conformists Move The World	New York: Penguin Books	2017	978-0143128854
Theodore L. Steinberg	Literature, the Humanities, and Humanity	Open SUNY / Milne Open Textbooks	2020	9781942341031

Iris van der Tuin and Nanna Verhoeff	Critical Concepts for the Creative Humanities	Rowman & Littlefield (Distributed open access via Bloomsbury) OER	2022	(Paperback)-13: 9781538147733 (Cloth), 9781538147740

Suggested Reading List

No Value

Learning Outcomes

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

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

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

Outline

Course 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
    1. Human cultural evolution and symbol systems
        a. Culture in change
        b. Humanities as culture: the arts and sciences
    2. Survival and fulfillment in human life
        a. Cultural ways to address basic needs
        b. Cultural ways to address meaning and fulfillment
        c. Creativity in culture: curiosity and enjoyment
        d. Creativity in culture: engagement and change
    3. The role of Humanities in cultural development
        a. Disciplines of self-understanding and how they evolved
        b. Self-understanding in disciplines today
        c. Rationalism and mysticism as mutually supportive and exclusive
    4. Humanities - pluralism and synthesis
        a. Pluralism- multicultural and multidisciplinary
        b. Synthesis- worldview: how do we know what we know?

B. Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity
    1. Definition and functions of consciousness and the human brain
        a. Perception, attention, and consciousness
        b. The unconscious and collective unconscious
        c. Cross-cultural and historical perceptions of whole self
        d. Dreaming and daydreaming
        e. The social brain and identity
    2. Gardner's Multiple Intelligences (9) and Human Capability Theory
        a. 9 Intelligences and creativity explained
        b. Capability Approach/Theory and creativity explained
        c. Goleman's Emotional Intelligence compared and contrasted
    3. Social construction of domains of creativity
        a. Symbol systems in history and culture
        b. Mythology and its social function
        c. Creativity within fields and domains
        d. Creativity in rationalized economic and political systems
    4. Human welfare and development of personal skills
        a. Purpose of human development and fulfillment
        b. Creativity: its central role in human happiness
        c. Creativity: its central role in cultural change
    5. Education and development of creativity
        a. Capability theory and individual uniqueness
        b. Education, standardization, uniqueness, and creativity

C. Analyze and synthesize the elements of creative personality and process
    1. Definition of elements found in the creative process
        a. Examination and analysis of intersections of similarity and difference of creative experience
        b. The role of dissonance in problem solving
        c. Imagination- insight and intuition
        d. Inspiration- ah-ha and beyond
        e. Biosociation- the role of humor in creativity
    2. The social character of creativity
        a. The role of the human environment and cultural context
        b. Discipline, framework, hard work, and intuition
        c. Cross-cultural attitudes about the value and meaning of creativity
    3. Typical elements in the creative personality
        a. Traits of creative people
        b. Creativity and the experience of enjoyment or "flow."
        c. Creative courage
        d. Csikszentmihaly's Ten Dimensions of Complexity
        e. Grit
        f. Growth mindset
    4. The work of creativity
        a. Dwelling in and breaking out of tradition
        b. Functions of time, domain, perseverance, and discovery
        c. Creativity and the labor of transformation
        d. Creativity, meaningfulness, growth, and happiness

5. The politics of innovation
    a. Borders and boundaries
    b. Ideology and social milieu
    c. Social norms and conformity
    d. The role of common sense
    e. Diplomacy of invention
6. Creativity in natural systems
    a. Trophic cascades in ecologies of change
    b. Quantum physics and models of potential and possibility
7. Student experiential examination of the process and role of creativity in their own lives
    a. Identifying dissonance
    b. Creative process and courage
    c. Personal change
    d. Social change

D. Examine and analyze the developmental stages of creative behavior
1. The early years and the shaping of a creative personality
    a. Play
    b. Imagination
2. The role of education in shaping creative potential and possibility
3. The middle years and the making of a career
    a. The role of domains in recognizing creativity
    b. The role of fields in recognizing creativity
4. The later years, the process of aging, and varieties of wisdom traditions

E. 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

F. Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts
1. The politics of power in creativity
    a. Education- canons of history and art history
    b. Aesthetics- connoisseurship and the devaluation of craft
    c. Marginalization- revisionism, pluralism, and intersectionality
    d. Assimilation- globalization and development
    e. Media consolidation and control of information
2. Capability theory and equity in human development
    a. Creativity in political and social institutions
    b. Human potential
3. Creativity in cross-cultural and multi-cultural contexts
    a. Cross-cultural comparison of novelty vs. tradition
    b. Cross-cultural and multi-cultural ideas and attitudes about the unconscious
    c. Mythology and personal transformation
    d. Wisdom traditions
    e. Spiritual traditions
4. Creativity and gender
    a. Marginalization of women's lives, experiences, creative potential, and creative contributions
    b. Gender justice - promoting equity in creativity
    c. Overcoming heteronormity
    d. Queer politics
5. Creativity, ethnicity and race
    a. White privilege and creative recognition
    b. Marginalization of diverse voices and contributions in domains and fields of creativity
    c. Stereotype threat
    d. Overcoming racism: utilizing diversity to advantage in creative endeavors
6. Creativity and class
    a. Capitalism, the working class, and creative opportunity
    b. Creativity as a human right
7. Creativity and the environment
    a. Creativity in scientific problem solving
    b. Creativity and sustainability
    c. Creativity in multi-lineal evolution
8. Creativity and standards for health, education, and welfare
9. Creativity and social justice
10. Creative freedom
    a. Conformity

b. Orthodoxy

G. 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.
      a. Definitions of sustainability, equity and justice
      b. The globalization of inequality: poverty and pollution
      c. Development and the externalized costs to people and the environment
      d. Politics of power and participation in decision making
      e. Privatization of common resources (the Commons)
      f. 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.
      a. Creativity as a catalyst for change in disciplines and domains
      b. Student experience as a foundation for identifying local and global issues
      c. 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.
      a. Participatory democracy and citizenship
      b. Ethics of personal responsibility and social change
      c. Individual efforts with friends, family and classmates
      d. Connections with local community members
      e. Transnational networking and movement building
   4. Analyze how the well-being of human society is dependent on sustainable social and ecological systems.
      a. Sustainability; resilience; creative disequilibrium; and biomimicry
      b. Tension between the well-being of future generations and the development aspirations of those already in poverty
      c. Eradicating poverty as a requirement of sustainable systems
      d. Importance of protecting and reestablishing biologically diverse ecosystems
      e. Gross Domestic Product (GDP) vs. Genuine Progress Indicator (GPI) vs. Gross National Happiness (GNH)
      f. 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.
      a. Joseph Campbell's Hero's Journey as a cross-cultural model of civic responsibility
      b. Development of Creative Courage
      c. "Fear Means Go": identifying spaces for action
      d. Role of love in civil disobedience
      e. Flow: dynamics of challenge, skill and growth
      f. Role of purpose in social meaning

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

- (Not open to students with credit in the Honors Program related course.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

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.

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.

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.

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.

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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.

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.)

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.

Criteria 3: Stimulate critical thinking. (ONLY using the Outline, Assignments or Methods of Evaluation areas, cite, copy and paste the area referenced.)

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.)

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.)

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
				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!	
4/10/2026	Specifications	Examples of Primary Texts and References	Required	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
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.) If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Not sure about all of them; will check and confirm.
4/10/2026	Specifications	Assignments	Suggested	Thanks for this list of assignments. 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

Stage 4: Articulation Officer

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

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.

Stage 6: Content Review Matrix Liaison

No Value

Stage 7: Dean of Online Learning

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.	

Stage 8: SLO Coordinator

No Value

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HUMI 001

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/11/2026

HUMID001H : Creative Minds - HONORS

General Information

Faculty Initiator:	• Veronica Keiffer-Lewis
Attachments:	Hybrid_HUMI_1H_2027F.pdf Online_HUMI_1H_2027F.pdf
Course ID (CB01A and CB01B) :	HUMID001H
Short Course Title:	CREATIVE MINDS-HONORS
Course Title (CB02) :	Creative Minds - HONORS
Department:	HUMI - Humanities
Effective Term:	Fall 2027
TOP Code (CB03) :	(1599.00) Other Humanities
CIP Code:	(24.0199) Liberal Arts and Sciences, General Studies and Humanities, Other
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000558481
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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.
Course Type (CB27) :	• Lower Division
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Humanities

Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HUMANITIES

Formerly Statement

Formerly Statement

No Value

Course Justification

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. 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.

Stand-Alone Statement

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

No Value

CTE Course

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

Yes - don't forget to duplicate the revisions in the honors/non-honors course

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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 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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Art History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025
Art History for Transfer (In Development)	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026

Community Impact	Certificate of Achievement (COA)	Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Film/TV: Screenwriting	Associate in Arts (A.A.) Degree	Fall 2026
Humanities	Certificate of Achievement (COA)	Fall 2022
Illustration	Associate in Arts (A.A.) Degree	Fall 2025
Illustration	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026
Photographic Arts (Film and Digital)	Associate in Arts (A.A.) Degree	Fall 2025

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3A	Cal-GETC Area 3A - Arts	Approved	No value	No value	No - defined.
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48
Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0

NA	0
Total	48

Course Out-of-Class Hours

Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

Methods of Instruction	Methods of Instruction
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 "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.

Assignments

- **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 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 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.

Methods of Evaluation

Methods of Evaluation

Methods of Evaluation

A. 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.
B. Research papers and/or projects on specific assigned topics will evaluate the student's capacity 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.

C. 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

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
Brown, Adrienne Maree	Emergent Strategy: Shaping Change, Changing Worlds	AK Press	2017	978-1849352604
Temple Grandin	Visual Thinking: The Hidden Gifts of People Who Think in Pictures, Patterns, and Abstractions	Riverhead Books	2022	978-0593418369
Various Creators (Edited by The Great Discontent)	The Great Discontent (Select interviews from diverse creators in BIPOC/LGBTQIA+ communities).	Path & Paving	Ongoing / Online Open Access	9780997059038
Berns, Gregory.	Iconoclast: A Neuroscientist Reveals How To Think Differently.	Boston: Harvard Business Press	2010	978-1422133309
Csikszentmihaly, Mihaly.	Creativity: Flow and the Psychology of Discovery and Invention.	New York: Harper	2013	978-0060928209
Grant, Adam.	Originals: How Non-Conformists Move the World	New York: Penguin Books	2017	978-0143128854

Literature, the Humanities, and Humanity	Literature, the Humanities, and Humanity	Open SUNY / Milne Open Textbook (OER)	2020	ISBN-13: 9781942341031ISBN-13: 9781942341031
Critical Concepts for the Creative Humanities	Iris van der Tuin and Nanna Verhoeff	Rowman & Littlefield (Distributed open access via Bloomsbury)	2022	ISBN-13: 9781538147733 (Cloth), 9781538147740 (Paperback)

Suggested Reading List

No Value

Learning Outcomes

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.

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

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

Outline

Course 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
   1. Human cultural evolution and symbol systems
      a. Culture in change
      b. Humanities as culture: the arts and sciences
   2. Survival and fulfillment in human life
      a. Cultural ways to address basic needs
      b. Cultural ways to address meaning and fulfillment
      c. Creativity in culture: curiosity and enjoyment
      d. Creativity in culture: engagement and change
   3. The role of Humanities in cultural development
      a. Disciplines of self-understanding and how they evolved
      b. Self-understanding in disciplines today
      c. Rationalism and mysticism as mutually supportive and exclusive
   4. Humanities - pluralism and synthesis
      a. Pluralism- multicultural and multidisciplinary
      b. Synthesis- worldview: how do we know what we know?

B. Assess and evaluate cognitive theories of consciousness and intelligences and their connection to creativity
   1. Definition and functions of consciousness and the human brain
      a. Perception, attention, and consciousness
      b. The unconscious and collective unconscious
      c. Cross-cultural and historical perceptions of whole self
      d. Dreaming and daydreaming
      e. The social brain and identity
   2. Gardner's Multiple Intelligences (9) and Human Capability Theory
      a. 9 Intelligences and creativity explained
      b. Capability Approach/Theory and creativity explained
      c. Goleman's Emotional Intelligence compared and contrasted
   3. Social construction of domains of creativity
      a. Symbol systems in history and culture
      b. Mythology and its social function
      c. Creativity within fields and domains
      d. Creativity in rationalized economic and political systems
   4. Human welfare and development of personal skills
      a. Purpose of human development and fulfillment
      b. Creativity: its central role in human happiness
      c. Creativity: its central role in cultural change
   5. Education and development of creativity
      a. Capability theory and individual uniqueness
      b. Education, standardization, uniqueness, and creativity

C. Analyze and synthesize the elements of creative personality and process
   1. Definition of elements found in the creative process
      a. Examination and analysis of intersections of similarity and difference of creative experience
      b. The role of dissonance in problem solving
      c. Imagination- insight and intuition
      d. Inspiration- ah-ha and beyond
      e. Biosociation- the role of humor in creativity
   2. The social character of creativity
      a. The role of the human environment and cultural context
      b. Discipline, framework, hard work, and intuition
      c. Cross-cultural attitudes about the value and meaning of creativity

3. Typical elements in the creative personality
    a. Traits of creative people
    b. Creativity and the experience of enjoyment or "flow."
    c. Creative courage
    d. Csikszentmihaly's Ten Dimensions of Complexity
    e. Grit
    f. Growth mindset
4. The work of creativity
    a. Dwelling in and breaking out of tradition
    b. Functions of time, domain, perseverance, and discovery
    c. Creativity and the labor of transformation
    d. Creativity, meaningfulness, growth, and happiness
5. The politics of innovation
    a. Borders and boundaries
    b. Ideology and social milieu
    c. Social norms and conformity
    d. The role of common sense
    e. Diplomacy of invention
6. Creativity in natural systems
    a. Trophic cascades in ecologies of change
    b. Quantum physics and models of potential and possibility
7. Student experiential examination of the process and role of creativity in their own lives
    a. Identifying dissonance
    b. Creative process and courage
    c. Personal change
    d. Social change

D. Examine and analyze the developmental stages of creative behavior
1. The early years and the shaping of a creative personality
    a. Play
    b. Imagination
2. The role of education in shaping creative potential and possibility
3. The middle years and the making of a career
    a. The role of domains in recognizing creativity
    b. The role of fields in recognizing creativity
4. The later years, the process of aging, and varieties of wisdom traditions

E. 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

F. Recognize and interpret issues of equity and sustainability in creativity within multi-cultural and cross-cultural contexts
1. The politics of power in creativity
    a. Education- canons of history and art history
    b. Aesthetics- connoisseurship and the devaluation of craft
    c. Marginalization- revisionism, pluralism, and intersectionality
    d. Assimilation- globalization and development
    e. Media consolidation and control of information
2. Capability theory and equity in human development
    a. Creativity in political and social institutions
    b. Human potential
3. Creativity in cross-cultural and multi-cultural contexts
    a. Cross-cultural comparison of novelty vs. tradition
    b. Cross-cultural and multi-cultural ideas and attitudes about the unconscious
    c. Mythology and personal transformation
    d. Wisdom traditions
    e. Spiritual traditions
4. Creativity and gender
    a. Marginalization of women's lives, experiences, creative potential, and creative contributions
    b. Gender justice - promoting equity in creativity
    c. Overcoming heteronormity
    d. Queer politics
5. Creativity, ethnicity and race
    a. White privilege and creative recognition
    b. Marginalization of diverse voices and contributions in domains and fields of creativity
    c. Stereotype threat

d. Overcoming racism: utilizing diversity to advantage in creative endeavors

6. Creativity and class
    a. Capitalism, the working class, and creative opportunity
    b. Creativity as a human right
7. Creativity and the environment
    a. Creativity in scientific problem solving
    b. Creativity and sustainability
    c. Creativity in multi-lineal evolution
8. Creativity and standards for health, education, and welfare
9. Creativity and social justice
10. Creative freedom
    a. Conformity
    b. Orthodoxy

G. 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.
    a. Definitions of sustainability, equity and justice
    b. The globalization of inequality: poverty and pollution
    c. Development and the externalized costs to people and the environment
    d. Politics of power and participation in decision making
    e. Privatization of common resources (the Commons)
    f. 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.
    a. Creativity as a catalyst for change in disciplines and domains
    b. Student experience as a foundation for identifying local and global issues
    c. 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.
    a. Participatory democracy and citizenship
    b. Ethics of personal responsibility and social change
    c. Individual efforts with friends, family and classmates
    d. Connections with local community members
    e. Transnational networking and movement building
4. Analyze how the well-being of human society is dependent on sustainable social and ecological systems.
    a. Sustainability; resilience; creative disequilibrium; and biomimicry
    b. Tension between the well-being of future generations and the development aspirations of those already in poverty
    c. Eradicating poverty as a requirement of sustainable systems
    d. Importance of protecting and reestablishing biologically diverse ecosystems
    e. Gross Domestic Product (GDP) vs. Genuine Progress Indicator (GPI) vs. Gross National Happiness (GNH)
    f. 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.
    a. Joseph Campbell's Hero's Journey as a cross-cultural model of civic responsibility
    b. Development of Creative Courage
    c. "Fear Means Go": identifying spaces for action
    d. Role of love in civil disobedience
    e. Flow: dynamics of challenge, skill and growth
    f. Role of purpose in social meaning

H. 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. 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.

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

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.)

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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.

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

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

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

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

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.)

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

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.)

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.)

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.)

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.)

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

Date	Tab	Part - Field	Type of Edit	Edit	Initiator - Indicate "Y" When Completed or Initiator's Response
				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!	
4/10/2026	Specifications	Examples of Primary Texts and References	Required	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
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.) If so, let me know in the Initiator response box, and consider adding this to the DEI statement.	Y

Stage 4: Articulation Officer

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

Stage 6: Content Review Matrix Liaison

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

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HUMI 001H

Course Status

Non-substantial

Course Characteristics

- Honors

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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

De Anza College

Course Outline of Record Report

06/11/2026

HUMID006. : Popular Culture

General Information

Faculty Initiator:	• Mona Rawal
Attachments:	Hybrid_HUMI_6_2027F.pdf Online_HUMI_6_2027F.pdf
Course ID (CB01A and CB01B) :	HUMID006.
Short Course Title:	POP CULTURE
Course Title (CB02) :	Popular Culture
Department:	HUMI - Humanities
Effective Term:	Fall 2027
TOP Code (CB03) :	(1599.00) Other Humanities
CIP Code:	(24.0199) Liberal Arts and Sciences, General Studies and Humanities, Other
SAM Priority Code (CB09) :	E - Non-Occupational
Distance Education Approved:	Yes
Course Control Number:	CCC000271288
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
External Review Approval Date:	09/01/2027
Course Description:	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
Mode of Delivery:	• Online • Hybrid
Faculty Initiator:	No value
Course Family:	Not Applicable

Faculty Requirements

Discipline 1:	• Humanities
Discipline 2:	No value
Discipline 3:	No value
FSA:	• FHDA FSA - HUMANITIES

Formerly Statement

Formerly Statement

No Value

Course Justification

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 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

Stand-Alone Statement

No Value

Course Philosophy

Course Philosophy

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

Is this a CTE (Career Technical Education) course?

No

Honors/Non-honors Course

Is this an honors/non-honors course?

No

Mirrored Credit/Noncredit Course

Is this a mirrored credit/noncredit course?

No

Cross-listed Course

Is this a cross-listed course?

No

Foothill Equivalency

Does the course have a Foothill equivalent?

No

Foothill Faculty Consultation Name

No Value

Foothill Course ID

No Value

DEI Review

Please check all areas in the COR that address DEI.

- [x] Basic Course Information - Course Description
- [x] Specifications - Assignments
- [x] Specifications - Examples of Primary Texts and References
- [x] Specifications - Methods of Instruction
- [x] Specifications - Methods of Evaluation
- [x] Outline - Course Outline

Please summarize the ways in which your course includes DEI.

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.

Course Development Options

Basic Skill Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade
- Pass/No Pass

Repeat Limit

0

Course Prior To College Level

Not applicable.

Repeatability Statement

No value

Course Support Status (CB26)

Course is not a support course

Associated Programs

☑ Course is part of a program

Associated Program	Award Type	Active
Art History for Transfer	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2025
Art History for Transfer (In Development)	Associate in Arts for Transfer (A.A.-T.) Degree	Fall 2026
Cal-GETC	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Cal-GETC (In Development)	Certificate of Achievement-Advanced (COA-A)	Fall 2026
Humanities	Certificate of Achievement (COA)	Fall 2022
Illustration	Associate in Arts (A.A.) Degree	Fall 2025
Illustration	Certificate of Achievement-Advanced (COA-A)	Fall 2025
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2025 to Fall 2026
Liberal Arts (Arts and Letters Emphasis)	Associate in Arts (A.A.) Degree	Fall 2026

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability (CB05)

Transferable to both UC and CSU

Transferability Status

Approved

De Anza GE	Area(s)	Status	Approval Date	End Date	-
2G3X	De Anza GE Area 3 - Arts and Humanities	Approved	No value	No value	No - defined.

Cal-GETC	Area(s)	Status	Approval Date	End Date	-
CA3B	Cal-GETC Area 3B - Humanities	Approved	No value	No value	No - defined.

UC Transferable and/or Lower-Division Major Requirement

Will the course be UC transferable?

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

If yes, identify the UC/CSU campus, course and major.

No Value

Units and Hours

Summary

Minimum Credit Units	4
Maximum Credit Units	4
Total Course In-Class (Contact) Hours	48

Total Course Out-of-Class Hours	96
Total Student Learning Hours	144

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

☐ Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
NA Hours	0	0

Course Student Hours

Course Duration (Weeks)	12
Hours per unit divisor	36
Course In-Class (Contact) Hours	
Lecture	48
Laboratory	0
NA	0
Total	48
Course Out-of-Class Hours	
Lecture	96
Laboratory	0
NA	0
Total	96

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

SKIP

No Value

Specifications

Methods of Instruction

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

Assignments

A. 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

B. 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

C. 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

D. 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

E. 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.
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.

F. 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.

Methods of Evaluation	**Methods of Evaluation**
Methods of Evaluation	A. 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 B. 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 discussion about student experiences, perspectives, and emerging understanding.

C. 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:

- Students will need internet connection and a computer if they take the course online.

Essential College Facilities:

- None

Examples of Primary Texts and References

Author	Title	Publisher	Date/Edition	ISBN
John Storey	Cultural Theory and Popular Culture: An Introduction	Routledge (an imprint of Taylor & Francis)	2024/ 10th Edition	Paperback ISBN: 978-1-032-48408-2 Hardback ISBN: 978-1-032-48407-5 eBook ISBN: 978-1-003-38889-0
Imre Szeman & Susie O'Brien	Popular Culture: A User's Guide	Wiley-Blackwell / John Wiley & Sons	2017/ 2nd edition	ISBN-13: 978-1-119-14034-4 ISBN-10: 111914034X
Dr. Jack Lule (Lead author credited in the Open Textbook Library edition.)	Understanding Media and Culture: An Introduction to Mass Communication (OER, ZCT)	University of Minnesota Libraries Publishing	1st Edition/2016	ISBN-13: 9781946135261 ISBN-10: 1946135261
Mark Poepsel, Ph.D. (Southern Illinois University Edwardsville)	Media, Society, Culture and You (OER , Zero cost -free textbook)	Rebus Community (also hosted via Rebus Press and BCcampus)	March 2023	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).				
Marcel Danesi	"Popular Culture: Introductory Perspectives (OER Book- Free of cost to students)	Rowman & Littlefield (Recent editions published via Bloomsbury Academic)	2023 (5th Edition)	ISBN-13: 978-1538171301
Holtzman, Linda and Sharpe, Leon	Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation Cost: Free (OER) Format: Online, PDF	New York: Routledge,	2nd Edition/ 2014 (this book has seminal work so the book is kept in the reading list)	ISBN-13 (Paperback): 978-0765617576 ISBN-10 (Paperback): 0765617579 ISBN-13 (Hardcover): 978-0765617569

Suggested Reading List

No Value

Learning Outcomes

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.

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

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

Outline

Course Outline

A. 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

B. 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

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.
    1. Evaluate and apply established criteria, including but not limited to: Hermeneutic, Formalist, Psychoanalytical, Socio-cultural, Theological, 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

D. 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

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.
    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

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.
1. Establish timelines of Popular Culture, in a variety of contexts, for example:
    a. Cultural Studies, Media Studies, Postcolonial Studies, Cultural Anthropology, and Sociology
    b. From indigenous and folk culture to the process of capitalist development and democratization of western society and finally to globalization and interdependence
    c. 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.

G. 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
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"

H. Analyze, evaluate, and empower the role students play in popular culture.
1. Consumption of information and goods
    a. Consider personal consequences
    b. Consider social consequences
    c. Consider ecological consequences
2. Self-representation and self-production
    a. Consider implications of the internet and social networking
    b. What is authenticity?
3. Reclaiming the popular
    a. Culture jamming
    b. Participation in the commons
    c. Understanding activism

Blue Form

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

1. Is the unit(s) change required for articulation?

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

3. Identify the areas in the course outline of record that justify the unit(s) and/or hour(s) change.

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

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

Office Use ONLY: For NEW, state the unit(s); lec hour(s) and load; lab hour(s) and load; and seat count.

No Value

Req/Adv

Prerequisite(s):

No Value

Corequisite(s):

No Value

Advisory(ies):

- ENGL C1000 or ENGL C1000H or ESL D005.

Advisory(ies) - Other:

No Value

Limitation(s) on Enrollment:

No Value

Limitation(s) on Enrollment - Other:

No Value

Entrance Skills(s):

No Value

Entrance Skill(s) - Other:

No Value

General Course Statement(s):

- (See general education pages for the requirements this course meets.)

General Course Statement(s) - Other:

No Value

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.

No Value

Objective 1: Analyze college level texts and discourse that are culturally and rhetorically diverse.

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.

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.

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.

Objective 4: Create syntactically varied sentences that are free of mechanical errors.

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.

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

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

Objective 1: Analyze a variety of college-level texts with a focus predominantly on expository and argumentative writing.

No Value

Objective 2: Develop analytical ideas and topics for essays.

No Value

Objective 3: Compose and support thesis statements for analytical essays.

No Value

Objective 4: Develop clear sequential relationship between central argument/controlling idea and supporting ideas in writing.

No Value

Objective 5: Identify and practice writing for different audiences and purposes.

No Value

Objective 6: Develop and demonstrate a variety of rhetorical strategies to develop strong analysis in essays.

No Value

Objective 7: Demonstrate writing as a multi-step process including attention to planning and revision.

No Value

Objective 8: Practice composing organized, developed, analytical essays that increase in complexity.

No Value

Objective 9: Demonstrate appropriate grammar usage and mechanics.

No Value

C-Matrix Form

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

Objective 1: Create compositions about fiction and non-fiction texts from many cultural and social perspectives in a variety of genres.

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

Objective 3: Produce written work using a cyclical process of multiples drafts and revisions.

No Value

Objective 4: Demonstrate the ability to include a variety of sentence structures in writing.

No Value

Objective 5: Edit compositions to correct errors in the major conventions of Standard Written English.

No Value

D-Matrix Form

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

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

Objective 2: Investigate the use of mathematics in real world.

No Value

Objective 3: Explore functions.

No Value

Objective 4: Develop linear function models.

No Value

Objective 5: Use systems of two linear equations to solve real world problems.

No Value

Objective 6: Use linear inequalities in one variable to solve real world problems.

No Value

Objective 7: Examine exponential expressions and develop exponential function models.

No Value

Objective 8: Examine logarithmic expressions and develop logarithmic function models.

No Value

Objective 9: Develop quadratic function models to solve problems.

No Value

Objective 10: Investigate the characteristics of rational expressions.

No Value

Objective 11: Develop skills to work with radical expressions.

No Value

E-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem-solving methods.

No Value

Objective 2: Explore the function concept algebraically, numerically, verbally and graphically.

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

Objective 4: Develop linear function models to solve problems.

No Value

Objective 5: Use systems of two linear equations to solve real-world problems.

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

Objective 7: Develop quadratic function models to solve problems.

No Value

Objective 8: Use inequalities to solve real world problems.

No Value

Objective 9: Explore arithmetic sequences and series.

No Value

Objective 10: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

F-Matrix Form

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

Objective 1: Develop, throughout the course as applicable, systematic problem solving methods.

No Value

Objective 2: Solve problems involving arithmetic operations, including fractions, percents and decimals.

No Value

Objective 3: Apply the order of operations to evaluate signed numerical expressions.

No Value

Objective 4: Solve problems involving operations with signed numbers.

No Value

Objective 5: Explore the characteristics and properties of real numbers.

No Value

Objective 6: Use estimation to determine approximate solutions and to check the reasonableness of answers.

No Value

Objective 7: Explore rates and ratios and use proportions to solve problems.

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

Objective 9: Explore the use of variables in expressions and evaluate algebraic expressions.

No Value

Objective 10: Solve linear equations in one variable numerically and algebraically.

No Value

Objective 11: Graph linear relationships on a Cartesian coordinate by plotting ordered pairs.

No Value

Objective 12: Investigate, throughout the course as applicable, how mathematics has developed as a human activity around the world.

No Value

G-Matrix Form

If the requisite does not fall under an A-F Matrix and is being removed, provide an explanation as to why.

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

H-Matrix Form

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

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

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

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

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

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

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.)

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.)

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.)

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.

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.)

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.)

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.)

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

Stage 2: Department Chair

No Value

Stage 3: DEI

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.

4/10/2026	Specifications	Assignments	Suggested	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.
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

Stage 5: De Anza General Education

No Value

Stage 6: Content Review Matrix Liaison

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

Stage 7: Dean of Online Learning

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

Stage 10: Curriculum Committee

No Value

CO

Sort ID (00 < 10; 0 < 100)

HUMI 006

Course Status

Non-substantial

Course Characteristics

- NA

Cross-Listed/Related Course Information

- NA

Cross-Listed/Related Course ID's

No Value

DL Approval Date (MM/DD/YYYY)

No Value

Hybrid Approval Date (MM/DD/YYYY)

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