



# CURRICULUM COMMITTEE | AGENDA

Wednesday, May 29, 2013 | 3:00 p.m.

Loft Conference Room – Drescher Hall 300-E

**Members:**

Guido Davis Del Piccolo, <i>Chair</i>	Roberto Gonzalez	Walt Louie	Deborah Schwyter
Georgia Lorenz, <i>Vice Chair</i>	Jemal Hussein	Walter Meyer	Jeffery Shimizu
Brenda Antrim	Maral Hyeler	Estela Narrie	David Shirinyan
Teri Bernstein	Hasun Khan	James Pacchioli	Gary Taka
Ellen Cutler	Randal Lawson	Elaine Roque	Toni Trives
Keith Fiddmont	Emily Lodmer	Josh Sanseri	Julie Yarrish
Tina Fleming			

**Interested Parties:**

Maria Bonin	Jonathan Cohanne	Mona Martin	Katharine Muller
Patricia Burson	Mary Colavito	Mitra Moassessi	Linda Sinclair
Jamie Cavanaugh	Kiersten Elliott	Steven Myrow	Chris Young

**Ex-Officio Members:**

Janet Harclerode	Parker Jean
------------------	-------------

## AGENDA

*(Items for action are listed alphabetically; items for information are listed numerically)*

- I. Call to order
- II. Public Comments\*
- III. Approval of Minutes.....3
- IV. Chair’s report:
- V. Information Items:

*(Course Updates)*

- 1. ACCTG 1 Introduction to Financial Accounting
- 2. ACCTG 2 Corporate Financial and Managerial Accounting
- 3. BIO 21 Cell Biology And Evolution
- 4. COM ST 22 Introduction to Competitive Speech and Debate
- 5. COUNS 15 Job Search Techniques
- 6. ECON 1 Principles Of Microeconomics
- 7. ECON 2 Principles Of Macroeconomics
- 8. LIBRARY 1 Library Research Methods
- 9. RES TH 29 Neonatal And Pediatric Respiratory Therapy

*\*Five minutes is allotted to any member of the public who wishes to address the Curriculum Committee on a specific agenda item, for general public comments, or non-agenda items.*

## VI. Action Items:

*New Courses:*

a. SCI 10 Principles and Practice of Scientific Research.....	6
b. DANCE 10 Fundamentals of Dance Technique.....	27
c. DANCE 21B Intermediate Asian Pacific Dance Survey .....	32
d. DANCE 25B Intermediate African Dance.....	40
e. DANCE 26 Classical East Indian Dance.....	47
f. DANCE 26B Intermediate Classical East Indian.....	51
g. DANCE 27B Intermediate Brazilian Dance.....	58
h. DANCE 29B Intermediate Middle Eastern North African Dance.....	66
i. ENGL 90I English Acceleration Support.....	73
j. MUSIC 69D Interpretation of 20th Century Piano Music.....	80
k. TH ART 25 Introduction to Theatrical Sound.....	87

*Distance Education:*

l. AHIS18 Introduction To African Art History.....	92
--	----

*Programs:*

m. Technical Theatre: Associate Degree and Certificate of Achievement.....	99
n. Entertainment Promotion and Marketing Production: Associate Degree and Certificate of Achievement.....	107
o. Public Policy: Associate Degree and Certificate of Achievement ( <i>Update – addition of two elective courses</i> ).....	108

## VII. New Business:

- p. Authorization to submit non-substantive course updates for C-ID approval during summer intersession (note: any updates will be information items on the first meeting agenda of the Fall)

## VIII. Old Business:

- q. Recency List  
r. Eligibility for English I advisory study (update)

## IX. Adjournment

*Please advise Guido Davis Del Piccolo (x. 3561), Georgia Lorenz (x. 4277) or Grace Smith (x. 4454) if you are unable to attend this meeting.*



# CURRICULUM COMMITTEE I MINUTES

Wednesday, May 15, 2013 | 3:00 p.m.

Loft Conference Room – Drescher Hall 300-E

## Members Present:

Guido Davis Del Piccolo, <i>Chair</i>	Tina Fleming	Walter Meyer	Deborah Schwyter
Georgia Lorenz, <i>Vice Chair</i>	Roberto Gonzalez	Estela Narrie	Jeffery Shimizu
Brenda Antrim	Hasun Khan	James Pacchioli	David Shirinyan
Teri Bernstein	Emily Lodmer	Elaine Roque	Gary Taka
Ellen Cutler	Walt Louie	Josh Sanseri	Toni Trives
Keith Fiddmont			Julie Yarrish

## Members Absent:

Jemal Hussein	Maral Hyeler	Randal Lawson
---------------	--------------	---------------

## Others Present:

Hency Chu	Janet Harclerode	Helen LeDonne	Toni Randall
Judith Douglas	Yuria Hashimoto	Jae Lee	Mark Tomasic

## M I N U T E S

*(Items for action are listed alphabetically; items for information are listed numerically)*

### I. Call to order:

The meeting was called to order at 3:09 p.m.

### II. Public Comments\*

### III. Approval of Minutes:

The minutes of May 1, 2013 were accepted with the following amendment:

- Addition of the following name to the subcommittee for English I Skills Advisory Validation Study: David Shirinyan.

### IV. Chair's report:

- The next Curriculum Committee Meeting will be on May 29, 2013.
- All the items approved by the Curriculum Committee on May 1, 2013 were approved by the Academic Senate on May 7, 2013.
- The Chair welcomed Tina Fleming and Hasun Khan, new Associated Students members on the committee.

### V. Information Items:

#### ***(Course Updates)***

1. AHIS 1: Western Art History I
2. AHIS 2: Western Art History II

*\*Five minutes is allotted to any member of the public who wishes to address the Curriculum Committee on a specific agenda item, for general public comments, or non-agenda items.*

3. AHIS 3: Western Art History III
4. AHIS 17: Arts Of Asia - Prehistory To 1900
5. AHIS 18: Introduction To African Art History
6. BIOL 4: Modern Applications Of Biology
7. BIOL 22: Genetics And Molecular Biology
8. COSM 21C: Hair Coloring 2
9. COSM 28A: Skin Care 2A
10. COSM 28B: Skin Care 2B
11. COSM 30: Related Science 3
12. COSM 31A: Hair Cutting 3
13. COSM 40: Related Science 4
14. COSM 42: Men's Hairstyling
15. COSM 48B: Advanced Make-Up
16. COSM 50A: Related Science 5
17. COSM 50B: Practical Preparation For State Board Exam
18. COSM 50C: Written Preparation For State Board Exam
19. DANCE 41: Contemporary Modern Dance 1
20. DANCE 42: Contemporary Modern Dance 2
21. DANCE 43: Contemporary Modern Dance 3
23. DANCE 44: Contemporary Modern Dance 4
24. DANCE 45: Modern Dance 5
25. DANCE 46: Modern Dance 6
26. DANCE 55A: Dance Performance – Modern
27. DANCE 55B: Dance Repertory – Modern
28. DANCE 57A: World Dance Performance
29. DANCE 57B: Repertory Ethnic Dance
30. ESL 971: Beginning Idioms, Prepositions, And Vocabulary
31. ESL 973: Intermediate Idioms, Prepositions, and Vocabulary
32. ESL 975: Advanced Idioms, Prepositions, and Vocabulary
33. NURSN 17: Pharmacological Aspects Of Nursing
34. NURSN 35L: Advanced Medical-Surgical Nursing Laboratory 2
36. NUTR 1: Introduction To Nutrition Science
37. NUTR 4: Healthy Lifestyle Food And Fitness

## VI. Action Items:

### ***New Courses:***

- a. **COSM 41A: Hair Cutting 4** – presented by Helen LeDonne.  
Approved with the following changes:
  - Course content to be readjusted to add up to 100%.

**Motion made by:** Elaine Roque  
The motion passed unanimously.

**Seconded by:** Toni Trives

- b. **LING1: Introduction to Linguistics** – presented by Janet Harclerode and Yuria Hashimoto.

**Motion made by:** Jeff Shimizu  
The motion passed unanimously.

**Seconded by:** Brenda Antrim

### ***Programs:***

- c. **Program Requirements to the MLT Program (and MLT I)** – presented by Hency Chu.

- i. Students must apply to be admitted to the MLT Program.
- ii. Students must have successfully completed (or be in process of completing) the following courses to be admitted:
  - I. English I and
  - II. Anatomy I and
  - III. Chemistry 12 and
  - IV. Microbiology I and
  - V. Physiology 3
- iii. Only students admitted to the program will be allowed to enroll in MLT I.

**Motion made by:** Teri Bernstein  
The motion passed unanimously.

**Seconded by:** Estela Narrie

- d. **Addition of Prerequisite for MLT 10: MLT Clinical Practicum**– presented by Hency Chu.

- CA Certified Phlebotomy Technician License (CPT 1 or 2)  
(Existing prerequisites to remain in place: MLT 1, 2, 3, 4, 5)

**Motion made by:** Brenda Antrim  
The motion passed unanimously.

**Seconded by:** Toni Trives

***Distance Education:***

- e. **LINGI: Introduction to Linguistics** - presented by Janet Harclerode and Yuria Hashimoto.

**Motion made by:** Julie Yarrish  
The motion passed unanimously.

**Seconded by:** Estela Narrie

***Global Citizenship:***

- f. **DANCE 57A: World Dance Performance** – presented by Judith Douglas

**Motion made by:** Emily Lodmer  
The motion passed unanimously.

**Seconded by:** James Pacchioli

- g. **LINGI: Introduction to Linguistics**

**Motion made by:** Keith Fiddmont  
The motion passed unanimously.

**Seconded by:** Brenda Antrim

**VII. Old Business:**

- h. **Recency List** (no report)
- i. **Eligibility for English I Skills Advisory Study Design**  
The first meeting on designing the validation study on “eligibility for English I” advisory will be held on Wednesday, May 22nd at 3:00pm in HSS 361.

**VIII. Adjournment:**

The meeting was adjourned at 4:16pm.

# Santa Monica College

## New SMC Course

### Expanded Course Outline for SCI 10 - Principles and Practice of Scientific Research

Course Cover	
Discipline	SCI-SCIENCE
Course Number	10
Full Course Title	Principles and Practice of Scientific Research
Catalog Course Description	This course explores the modern practice of science. The course focuses on the use of the scientific method; the history of science; how, why and where research is conducted; the ethical protocol in the scientific process; how peer review works; and how to formulate scientifically testable hypotheses and design/perform experiments to test the hypotheses. Students will apply the scientific method in inquiry-based laboratory projects and will communicate research design, data collection, and data interpretation in conventional scientific formats.
Rationale	
Rationale	This course is designed to expose beginning (second year) science students to the excitement and relevance of scientific research and the myriad of career opportunities for those with science degrees; to provide them with hands-on experience evaluating and conducting scientific research; and to prepare them for participation in undergraduate research at a four-year institution. This course will be offered in both regular and scholars versions to allow greater curricular flexibility for STEM students to obtain TAP certification; this course will initially be offered to members of the STEM grant student cohort with the goal to expand it as a regular course offering available to all SMC students; this course will serve as a prerequisite for three additional new courses to be developed in research methodologies in the life, physical and earth sciences.
Proposal Information	
Proposed Start	Year: 2014 Semester: Winter
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO

Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min: 0
Total Semester Instructional Hours	72.00
Load Factor	1.00
Load Factor Rationale	Rigorous academic course with involved lecture/presentation preparations, direction of student laboratory projects and significant grading of written work.
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• <b>California Community College</b> Pasadena City College Biological Research Methods 10F</li> <li>• <b>UC</b> UC Los Angeles Introduction to Laboratory &amp; Scientific Methodology LS23L</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AS Degree</b>

	-General Science
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Prerequisite</b> UC-transferable science lab class	
<hr/>	
<b>Prerequisite</b> MATH 20	
<hr/>	
<b>Skills Advisory</b> ENGL 21B	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Trace the progression of modern scientific research projects from proposals through funding, experimentation, and dissemination.	
2. Explain ethical conduct required in doing science.	
3. Formulate a scientifically testable hypothesis.	
4. Design and conduct experiments that will effectively test a scientific hypothesis.	
5. Collect scientific data with safety and accuracy.	
6. Employ appropriate statistical methods to evaluate collected data.	
7. Critique peer-reviewed scientific articles.	
8. Use oral and written communication methods to present findings in formats recognized by the scientific community, including journal articles and poster presentations.	
<b>Course Content</b>	
5%	How scientific knowledge advances through the research process
25%	Developing and testing scientific hypotheses
30%	Collecting, analyzing and interpreting scientific data
20%	Scientific Communications
10%	Ethics in science
10%	Funding, collaboration and publication
Total: 100%	
<b>Lab Content</b>	
7%	Introduction to Model Scientific Systems to be used for Inquiry Based Experimentation
7%	Devising a Testable Hypothesis for Experimentation with one of the Model Systems
13%	Designing an Experiment to Test the Formulated Hypothesis
34%	Collecting Data in Experiments to Test the Formulated Hypothesis
27%	Analysis and Interpretation of Accumulated Data
12%	Communication of Research Results



Total: 100%	
<b>Methods of Presentation</b>	
Opt Heading	
Methods	<p>Critique  Experiments  Field Trips  Group Work  Lab  Lecture and Discussion  Other  Visiting Lecturers</p>
Other Methods	<p>Student groups will complete an inquiry-based laboratory project using a model system of their choice from the earth, physical or life science disciplines. Model systems that lend themselves to a variety of experimental approaches and allow data collection within a reasonable time frame will be selected by the instructors. Student groups will be guided through the process of hypothesis formulation and experimental design. They will collect, analyze and present data related to an original scientific research question.</p> <p>Case Studies will also be employed to illustrate advances made with the scientific research process.</p>
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 5% - Class Participation</li> <li>• 15% - Group Projects Poster Presentation</li> <li>• 25% - Lab Reports</li> <li>• 20% - Oral Presentation</li> <li>• 20% - Other Review and discuss journal articles</li> <li>• 15% - Written assignments</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Creswell, J. <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i> , ed. Sage Publications, Inc., 2008, ISBN: 1412965578.	
2. Patten, M. <i>Understanding Research Methods: An Overview of Essentials</i> , ed. Pyczak Publishing, 2009, ISBN: 1884585647.	
3. Herreid, C.F., Schiller, N.A., Herreid, K.F. <i>Science Stories: Using Case Studies to Teach Critical Thinking</i> , 1st ed. National Science Teachers Association Press, 2012,	

ISBN: 1936137259.

4. Engineering, and Public Policy Committee on Science (Author), National Academy of Sciences (Author), National Academy of Engineering (Author), Institute of Medicine (Author) . *On Being a Scientist: A Guide to Responsible Conduct in Research*, 3rd ed. National Academies Press, 2009, ISBN: 0309119707.

## Assignments

### Sample Assignment

#### **ASSIGNMENT #1: Review of Peer Reviewed Journal Article**

Much of modern science is communicated to the public via peer reviewed articles published in scientific journals. *Peer review* is the process whereby research papers submitted for publication are sent by the editors of the journal for review and commentary by scientists whose past body of work qualifies them as credible to determine the paper's suitability for publication. This process acts to maintain standards agreed upon by the scientific community.

In this assignment, students will read a peer reviewed article that has been published in a scientific journal and then write about the important scientific aspects of the paper. Students will identify the research question(s), hypotheses, data collection methodology, data analysis methodology, results of the experiment(s), and the author's conclusions. In addition, students will outline future research directions based on the conclusions reached in the article they reviewed. Appropriate published journal articles will be selected in consultation with the professors. Students will be required to review one published article from a scientific journal relevant to their major, and one article from a scientific journal in a discipline outside of their major. In this manner, students will see how the scientific publication process is standardized across different disciplines.

Each review should be organized as follows:

[Author(s), article title, journal publication information:]

Research question(s):

One sentence per each research question. Use bullet points to clearly separate each research question.

Hypotheses:

One sentence per each hypothesis. Use bullet points to clearly separate each hypothesis.

Data collection methodology:

Minimum of one paragraph explaining the different methodologies of data collection used in the experimental design.

Data analysis:

Basic description of statistical analyses used to interpret the data. Minimum of one paragraph explanation required.

Experimental results:

Minimum of one paragraph explanation required. Note that it is important to include both positive and negative results here.

Author(s) conclusions:

Minimum of one paragraph explanation required.

Further Questions and directions of additional research:

At least two unanswered questions or statements of additional research needed should be included here. Use bullet points or separate paragraphs to clearly separate additional questions & research.

#### **ASSIGNMENT #2: Poster Presentation**

Students groups will prepare posters that summarize the design and outcome of the hypothesis-based testing that they completed in one of the model scientific systems available in the laboratory.

Directions: Scientific conferences frequently hold poster sessions where large groups of investigators can communicate their findings in visual format to facilitate discussion with interested colleagues. In this course, we will have such a poster session at the end of the semester for your group to present the outcome of the experiment you proposed and completed. Your group will design a poster to summarize the methods, results and data interpretation for your experiment.

Working with your group, include the following items on your poster:

1. Title of the Study and Names of Group Members
2. Scientific Question that your experiment was designed to test. Provide some brief background information on why the model system was useful in addressing this question.
3. Hypothesis that was tested. As formulated under the guidance of your instruction, the hypothesis must include an independent variable, a dependent variable and a proposed relationship between the variables.
4. Methods and Materials: Outline the steps of the experiment used to test the hypothesis, identifying the reagents and instruments required. Give specific information regarding the controls and treatments that were included. Describe how the data was collected and analyzed.
5. Results: Present the data in appropriate format, showing figures and tables with captions that describe the included data.
6. Discussion: Present an accurate interpretation of the data and relate the results to previously published results. Explain how your group's results contribute to a greater understanding of the scientific question that was tested.
7. Conclusion: Summarize the main findings of your research project.
8. Literature Cited: Include references relevant to the scientific question, methods and/or discussion sections.

Your poster can have any design that effectively communicates the required items. Be sure that all items are of a large enough size to be easily read and/or analyzed by colleagues who will be examining your poster. Your group grade will be based on the clarity, accuracy, and comprehensiveness of the poster as well as the ability of group members to discuss the outcome of the experiments with colleagues and professors.

### Student Learning Outcomes

1. Demonstrate the ability to formulate a scientifically testable hypothesis and design experiments to test the hypothesis.
2. Demonstrate the ability to generate and analyze scientific data.
3. Describe how modern scientific research is conducted, reviewed, disseminated, and accepted.
4. Distinguish between ethical and unethical behavior in experimental design, data collection, and presentation of scientific results.
5. Demonstrate the ability to communicate scientific work effectively.

Minimum Qualification	
Minimum Qualifications:	Anthropology (Masters Required) Astronomy (Masters Required) Biological Sciences (Masters Required) Chemistry (Masters Required) Earth Science (Masters Required) Engineering (Masters Required) Geography (Masters Required) Physical Sciences (Masters Required) Physics/Astronomy (Masters Required)
Library	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	Yes
Additional Comments/Information	
Attached Files	
<a href="#">Lab Course Prereq</a> <a href="#">English Advisory</a> <a href="#">Math Prereq</a>	

## Prerequisite / Corequisite Checklist and Worksheet

### Science 10

**Prerequisite:** a UC-transferable Laboratory Course

- Anthropology 5: Physical Anthropology With Lab
- Astronomy 3: Stellar Astronomy with Lab
- Astronomy 4: Planetary Astronomy with Lab
- Biology 3: Fundamentals of Biology
- Biology 21: Cell Biology and Evolution
- Chemistry 10: Introductory General Chemistry
- Chemistry 11: General Chemistry I
- Geography 5: Physical Geography with Lab
- Geology 4: Physical Geology with Laboratory
- Geology 5: Earth History
- Physics 6: General Physics or
- Physics 8: General Physics with Calculus
- Physics 21: Mechanics with Lab

Other prerequisites, corequisites, and advisories also required for this course:

Advisory: English 21B: English Fundamentals 2

Prerequisite: Math 20: Intermediate Algebra

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

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

## SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

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

X **Complete the Prerequisite Worksheet**

For this interdisciplinary course, students will need to draw on laboratory experience in at least one scientific discipline in order to participate in the evaluative and inquiry-based based activities that model the research process.

Type 5: Health and Safety

X **Students who lack the prerequisite might endanger themselves, other students or staff. Explain:**  
Students will need to follow laboratory safety procedures practiced in Physics 6 or Physics 8 or Physics 21 when completing the inquiry-based laboratory project in Science 100.

# Prerequisite Worksheet

## ENTRANCE SKILLS FOR **Science 10**

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

A)	Demonstrate a basic understanding of the scientific method.
B)	Identify scientific principles and appropriate experimental methods in a scientific discipline that will support further study and development of research questions.
C)	Demonstrate the ability to use common laboratory equipment and operate instruments to complete experiments, while observing basic laboratory safety guidelines.
D)	Apply the process of measurement, using appropriate units, unit conversions and significant figures.
E)	Use equations to determine specific numeric values.
F)	Accurately interpret information presented in graphical or tabular format.
G)	Assess the scientific importance of findings presented in published articles.
H)	Identify the purpose, main points, and interpretations presented in published articles.
I)	Organize and synthesize information from multiple sources in order to provide a clear and logical presentation.

## EXIT SKILLS (objectives) FOR **Anthropology 5**

1.	Examine and analyze introductory information on genetics including Mendelian, cytogenetics and molecular genetics.
2.	Relate concepts of human heredity to an understanding of the modern perspective of evolution and population genetics
3.	Evaluate the relationship of Homo sapiens to the natural world, specifically our relationship to other primates
4.	Analyze and evaluate the hominid fossil record and the evolutionary patterns that occur in primates and specifically human evolution.

		ENTRANCE SKILLS FOR Science 100								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Anthro 5	1	X	X							
	2		X							X
	3	X	X					X	X	
	4	X	X	X	X	X	X	X	X	X

## EXIT SKILLS (objectives) FOR **Astronomy 3**

1.	Relate our place in the Universe and the relevance of astronomy to our everyday lives.
2.	Identify the various phenomena seen in the sky including, the rising and setting of the sun, moon, planets and stars, the seasons, constellations patterns, precession, and define the basic principles of celestial navigation.
3.	Describe the historical development of the concept of gravity from Kepler through Newton's Universal Theory to Einstein's General Theory of Relativity.
4.	Describe the basic properties of electromagnetic radiation, identify how it is emitted and absorbed by atoms and molecules and explain how it carries information across the Universe.
5.	Define the basic principles of astronomical telescopes and how they collect electromagnetic radiation from the Universe. To recognize properties of reflection, refraction, and the law of dispersion.
6.	Recognize that our Sun is a star; define its fundamental properties and its importance to life on Earth.
7.	Identify the various properties that can be measured for the other, more distant stars and how they compare with our Sun.

8.	Explain how stars and planets form from clouds of gas and dust in the interstellar medium.
9.	Describe the lifecycles of stars (stellar evolution) from birth to death.
10.	Describe the deaths of stars and the important role they play in generating the heavy elements necessary for the formations of planets and Life.
11.	Recognize that our Sun is just one of billions of other stars, along with gas and dust making up our spiral galaxy, the Milky Way.
12.	Analyze the classification and morphology of galaxies and how they group into clusters and superclusters.
13.	Describe the current theories for the origin of the Universe and be able to explain the creation of matter and the formation of the first stars and galaxies in the early Universe. Discuss our current predictions for the future and evolution of the Universe.

**EXIT SKILLS (objectives) FOR Astronomy 4**

1.	Relate our place in the Universe and the relevance of astronomy to our everyday lives.
2.	Identify the various phenomena seen in the sky including, the rising and setting of the sun, moon, planets and stars, the seasons, constellations patterns, precession, and define the basic principles of celestial navigation.
3.	Describe the historical development of the concept of gravity from Kepler through Newton's Universal Theory to Einstein's General Theory of Relativity.
4.	Describe the various star naming conventions.
5.	Describe the various inferior and superior planet configurations.
6.	Describe our current theories and evidence for the formation of the solar system.
7.	Identify the structure of the Earth, including its surface, atmosphere, interior, hydrosphere, magnetosphere and biosphere.
8.	Compare and contrast the other Terrestrial planets and their moons with the Earth and describe the reasons for the similarities and differences.
9.	Recognize the fundamental difference between Jovian and Terrestrial planets.
10.	Compare and contrast the other Jovian planets and their moons with Jupiter and describe the reasons for the similarities and differences.
11.	Describe our current knowledge of Pluto, its status as a planet and its relationship to other trans-Neptunian objects.
12.	Identify the properties of asteroids, meteoroids and comets and the important information they provide about the origin and evolution of the solar system.
13.	Recognize the vital role that robotic space probes play in furthering our understanding of the solar system and describe the status of current and future missions.
14.	Describe the current techniques used to discover planets around other stars and the latest results from extrasolar planet research.

		ENTRANCE SKILLS FOR Science 10								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Astronomy 3	1		X							
	2		X							
	3	X	X							
	4		X							
	5	X	X	X	X	X				
	6		X							
	7	X	X	X	X		X			
	8		X							
	9		X							
	10		X							
	11		X							
	12		X							



	13	X	X					X	X	X
EXIT SKILLS FOR Astronomy 4	1		X							
	2		X							
	3	X	X							
	4		X							
	5		X							
	6	X	X							
	7		X							
	8		X		X		X			
	9		X							
	10		X							
	11	X	X							
	12		X		X		X			
	13	X	X							X
	14	X	X					X	X	X

#### EXIT SKILLS (objectives) FOR **Biology 3**

1.	Demonstrate a general understanding of basic biological concepts: including basic molecular and cellular biology, genetics, the anatomy and physiology of plants and animals including humans, the diversity of life, evolution, and ecology.
2.	Recognize and use the methods of the scientific process including experimentation and logical reasoning.
3.	Discuss the capabilities and limitations of the scientific process. Discriminate between science and pseudoscience through the development of critical thinking skills.
4.	Discuss the role of human life in the larger framework of global ecology and the evolutionary history of life on earth.
5.	Acquire proficient scientific literacy for making informed decisions about issues with biological relevance, such as general health, medicine, nutrition, bioethics, and environmental concerns.
6.	Model the collaborative process of scientific inquiry through working in teams in the laboratory.
7.	Learn to use and select all appropriate resources to research biological topics.

#### EXIT SKILLS (objectives) FOR **Biology 21**

1.	Use the scientific method in designing experiments and collecting, analyzing and interpreting original data.
2.	Demonstrate knowledge and ability to master a number of basic biology laboratory techniques.
3.	Calibrate, use and care for a number of common scientific tools, instruments and procedures including two types of microscopes.
4.	Use computer applications to manage and graph data.
5.	Locate and evaluate primary and secondary sources of scientific information from library and Internet databases. Write abstracts summarizing major elements of full-length scientific publications.
6.	Write scientific lab reports based on a standard format used in scientific publications.
7.	Identify multiple lines of evidence to support the theory of evolution.
8.	Describe and solve problems in the mechanisms of evolution
9.	Describe the elements of cell structure and function, and compare and contrast characteristics of different types of cells.
10.	Describe cell processes such as membrane recognition and transport, cell communication, energy metabolism, and biosynthesis, including showing an understanding of the underlying chemistry.
11.	Compare and contrast asexual and sexual reproduction and development as illustrated in protist, plant and animal life cycles.
12.	Demonstrate significant independent learning skills.
13.	Synthesize an integrated view of the biology studied.

14. Demonstrate a level of detail and sophistication in biological knowledge appropriate for students planning to continue the study of biology.

		ENTRANCE SKILLS FOR Science 10								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Biology 3	1		X							
	2	X		X	X	X	X			
	3	X					X	X	X	
	4		X							
	5							X		
	6	X					X			
	7									X
EXIT SKILLS FOR Biology 21	1	X								
	2	X	X	X	X					
	3	X	X	X	X					
	4	X				X	X			
	5	X						X	X	X
	6	X			X	X	X			X
	7		X							
	8		X							
	9		X							
	10		X							
	11		X							
	12							X	X	X
	13		X							X
	14		X				X	X		

EXIT SKILLS (objectives) FOR **Chemistry 10**

1.	Write the name for acids, bases, salts and binary covalent compounds given the Stock and Classical systems.
2.	Identify common organic functional groups.
3.	Use dimensional analysis to solve word problems involving unit conversions.
4.	Write and balance chemical equations including oxidation-reduction reactions in acidic solutions.
5.	Use the metric system and SI units.
6.	Demonstrate knowledge of the behavior of gases, liquids and solids.
7.	Use significant figures in measurements and calculations.
8.	Demonstrate knowledge of periodic trends including ionization energy, electron affinity and family properties.
9.	Demonstrate knowledge of acidity and basicity and pH calculations.
10.	Draw Lewis structures for simple covalent compounds.
11.	Demonstrate knowledge of acidity and basicity and pH calculations.
12.	Apply Le Châtelier's principle to simple chemical equilibria.
13.	Demonstrate a basic understanding of the scientific method.
14.	Demonstrate an understanding of all types of stoichiometry including basic, limiting reactants, gas and solution stoichiometry.
15.	Make reliable observations and record these observations systematically.
16.	Identify and properly use common laboratory equipment and glassware.
17.	Use and handle chemicals safely.

18.	Read and follow lab procedures.
19.	Conduct simple laboratory procedures in an efficient and safe manner.
20.	Report laboratory calculations with the appropriate number of significant digits.

EXIT SKILLS (objectives) FOR **Chemistry 11**

1.	Write balanced chemical equations, including net ionic and redox equations.
2.	Apply dimensional analysis and demonstrate a working knowledge of metric units including those for mass (g), length (m), area (m <sup>2</sup> ), volume (L & m <sup>3</sup> ), energy (J), quantity (moles) and concentration (M) as well as metric prefixes and abbreviations such as kilo, micro, nano, etc.
3.	Describe basic separation techniques such as filtration, chromatography, and distillation.
4.	Describe the quantum mechanical model of the atom and perform calculations using the Bohr model.
5.	Write electronic configurations for the various elements.
6.	Describe the regions of the electromagnetic spectrum (such as IR, UV, etc.)
7.	Use both the IUPAC and common names (Stock notation) to write the names of inorganic compounds, given their formula. Also students should be able to write the correct formula of a compound, given its name.
8.	Identify common organic functional groups and apply basic IUPAC rules of organic nomenclature.
9.	Calculate enthalpies of reaction from bond energies, from standard heats of formation, and from calorimetric data.
10.	Demonstrate a basic understanding of the first law of thermodynamics, state functions, and fundamental definitions such as "system," "state," "surroundings," etc.
11.	Apply knowledge of intermolecular forces (IMF's) to explain trends such as melting and boiling points of compounds.
12.	Demonstrate an understanding of atomic structure, including the number of protons, neutrons, and electrons in an element, the definition of isotopes, and how to determine average atomic masses.
13.	Draw Lewis structures for simple molecules and polyatomic ions and use them to predict hybridization, geometry, and polarity for these species.
14.	Use valence bond theory and molecular orbital theory to describe the bonding in simple chemical species.
15.	Describe the properties of ideal gases and predict deviations from ideal behavior in real gases.
16.	Describe the basic tenets of kinetic molecular theory, including a qualitative understanding of molecular speed distributions, the determination of root-mean-square speeds, and relative rates of effusion of ideal gases.
17.	Perform calculations involving the gas laws, including basic $PV=nRT$ calculations, kinetic molecular theory, partial pressures, and changes in variables such as pressure, temperature, and volume.
18.	Describe the nature of solids, liquids, gases, and solutions.
19.	Demonstrate knowledge of solubility rules and be able to predict the solubility of simple inorganic compounds.
20.	Demonstrate knowledge of the principles involved in chemical bonds, including the continuum from ionic and covalent bonding, and the definition of bond- and molecular-polarity.
21.	Demonstrate knowledge of trends in the periodic table such as atomic radius, ionic radius, electronegativity, ionization energy, common chemical reactivity, etc.
22.	Describe metallic bonding, particularly related to its differences from ionic or covalent bonding and how these differences produce metallic properties.
23.	Define concentration units for solutions and solve solution stoichiometry problems, including those involving dilution.
24.	Perform complex stoichiometric calculations including balancing equations and predicting products, and those involving different phases of matter, limiting reactant problems, and problems involving mixed units.
25.	Demonstrate a working knowledge of laboratory safety.

26.	Demonstrate knowledge of the importance of the proper waste disposal.
27.	Demonstrate good observational skills.
28.	Demonstrate laboratory note taking skills, especially related to the production of an organized laboratory notebook.
29.	Demonstrate proper usage of the laboratory balance.
30.	Use significant figures in calculations and measurements.
31.	Describe and explain sources of error, including random and systematic error. Be able to explain how these errors affect precision and accuracy.
32.	Perform basic lab skills such as gravity filtration, solution preparation, dilution, and titration.
33.	Demonstrate the use of volumetric glassware including pipettes, burets, and volumetric flasks.
34.	Demonstrate the proper and skillful use of basic lab equipment (ring stands, Bunsen burners, etc.) in both qualitative and quantitative experiments.
35.	Demonstrate ability to read a barometer.
36.	Achieve a reasonably high degree of reproducibility, accuracy and precision in their lab results.

		ENTRANCE SKILLS FOR Science 10								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Chemistry 10	1		X							
	2		X							
	3				X	X				
	4		X							
	5				X					
	6		X							
	7				X					
	8		X							
	9		X							
	10		X							
	11		X							
	12		X							
	13	X	X	X	X	X	X			X
	14		X							
	15	X			X					
	16			X						
	17			X						
	18	X		X						
	19	X		X						
	20				X	X				

		ENTRANCE SKILLS FOR Science 10								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Chemistry 11	1		X							
	2				X	X				
	3	X		X						
	4		X							
	5		X							
	6		X							
	7		X							
	8		X							
	9					X				
	10		X							
	11		X							
	12		X							
	13		X							

	14		X							
	15		X							
	16		X							
	17				X	X				
	18		X							
	19		X							
	20		X							
	21		X				X			
	22		X							
	23				X	X				
	24				X	X				
	25	X		X						
	26			X						
	27	X		X						
	28	X		X	X					X
	29	X		X						
	30				X					
	31	X	X							X
	32	X		X	X					
	33	X		X	X					
	34	X		X	X					
	35	X		X						
	36	X	X	X	X					

EXIT SKILLS (objectives) FOR **Geography 5**

1.	Apply their knowledge of systems and cycles to understand Earth processes in real world settings.
2.	Analyze and measure the physical characteristics, distribution, and interrelationships of selected elements of the natural environment.
3.	Measure Earth's shape and motions and understand their importance.
4.	Read and interpret maps.
5.	Use basic remote sensing systems to understand Earth.
6.	Recognize and measure the connections between weather elements (such as temperature, moisture, winds, weather systems, etc.) and other elements of Earth's realms (such as atmosphere-ocean interactions), and the forces that change them.
7.	Distinguish between Earth's different climates and why they exist.
8.	Apply knowledge of materials of Earth's crust, internal mountain building and external denudational forces to understand and analyze landforms.
9.	Recognize and explain the systems and cycles of the biosphere, biogeographic processes, global ecosystems, and the distribution of plants and animals.
10.	Appreciate and explain the nature and great diversity of landscapes on Earth and the processes changing them.
11.	Use their hands-on experiences with tools and methods (such as maps, field techniques, and problem solving) used in physical geography and the natural sciences to solve problems in many industrial and academic environments.

		ENTRANCE SKILLS FOR Science 100								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Geography 5	1		X							
	2	X	X	X	X	X				
	3	X	X	X	X	X				
	4		X	X			X			
	5	X	X	X	X		X			
	6	X	X	X	X	X				
	7		X							

	8		X							
	9		X							
	10		X							
	11	X	X	X	X	X	X	X	X	X

**EXIT SKILLS (objectives) FOR Geology 4**

1.	Upon completion of this course, the student will be able to not only look at geologic features and appreciate their beauty; they will also recognize what various geologic features represent and the geologic processes involved in their formation.
2.	In addition, by virtue of the visual training students will acquire, their powers of observation will increase, and they will become more aware of their surroundings.
3.	Also topics related to natural hazards and engineering geology will aid them in choosing real estate more wisely.
4.	Likewise, discussions regarding earthquakes will help make them more prepared for these events.
5.	In terms of our nation's resources and energy needs, because they have an understanding of geology, they will be better informed to make thoughtful decisions based on facts and knowledge.

**EXIT SKILLS (objectives) FOR Geology 5**

1.	Explain the sequence of the most important events, geological and biological, that have characterized the history of our planet.
2.	Comprehend, explain, and put in perspective the dynamics of present-day change.
3.	Apply the theory and the working principles of the tools that are used in the reconstruction of the history of our planet.
4.	Likewise, discussions regarding earthquakes will help make them more prepared for these events.
5.	Describe the development of life on Earth, its change over time, and its interference with the natural processes of the planet.

		ENTRANCE SKILLS FOR Science 10								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Geology 4	1		X							
	2	X	X	X	X	X	X	X	X	X
	3		X					X		X
	4		X							
	5	X	X				X	X	X	X
EXIT SKILLS FOR	1		X							
	2		X							
	3	X	X	X	X	X	X	X	X	X
	4		X							
	5		X							

**EXIT SKILLS (objectives) FOR Physics 6**

5.	Understand the fundamental physical principles of elementary mechanics and thermodynamics on both a conceptual and mathematical level.
6.	Explain physical phenomena qualitatively both by written and verbal means.
7.	Quantitatively analyze a problem in mechanics or thermodynamics utilizing mathematical methods that include algebra and trigonometry.
8.	Apply basic laboratory techniques used to demonstrate and investigate physical principles and phenomena.

**EXIT SKILLS (objectives) FOR Physics 8**

1.	Understand the fundamental physical principles of elementary mechanics and thermodynamics on both a conceptual and mathematical level.
2.	Explain physical phenomena qualitatively both by written and verbal means.

3.	Quantitatively analyze a problem in mechanics or thermodynamics utilizing mathematical methods that include algebra, trigonometry, and elementary calculus.
4.	Apply basic laboratory techniques used to demonstrate and investigate physical principles and phenomena.

**EXIT SKILLS (objectives) FOR Physics 21**

1.	Use the basic concepts in physics to qualitatively explain physical phenomena.
2.	Compile data from a physical problem and synthesize these data into a mathematical problem.
3.	Take the mathematical problem to a successful conclusion using mathematical principles of algebra, trigonometry, and calculus.
4.	Operate, adjust, and use the equipment necessary in laboratory experiments to obtain quantitative measurements.
5.	Learn to estimate the uncertainty of a measurement and the results obtained from such measurements.
6.	Use the mathematical tools of the computer, such as spreadsheets and graphing programs, to analyze data.
7.	Write laboratory reports including statement of purpose, compilation of data, theory involved in the experiment, method of measurements, samples of calculations, tabulation of results, and analyses of sources of error.
8.	Ultimately, through satisfying these objectives, a strong foundation is laid in the various principles of physics, so that students enrolling in more advanced courses will be able to succeed and continue their science education.

		ENTRANCE SKILLS FOR Science 10								
		A	B	C	D	E	F	G	H	I
EXIT SKILLS FOR Physics 6	1		X		X	X				
	2		X							X
	3	X	X		X	X	X			
	4	X	X	X	X	X	X	X	X	X
EXIT SKILLS FOR Physics 8	1		X		X	X				
	2		X							X
	3	X	X		X	X	X			
	4	X	X	X	X	X	X	X	X	X
EXIT SKILLS FOR Physics 21	1		X							X
	2	X	X		X	X				
	3	X	X	X	X	X				
	4	X	X							
	5	X	X							
	6	X	X		X	X	X			
	7	X	X	X	X	X	X	X	X	X
	8		X							

## Prerequisite / Corequisite Checklist and Worksheet

### Science 10

**Prerequisite:** Math 20: Intermediate Algebra

Other prerequisites, corequisites, and advisories also required for this course:  
(Please note that a separate sheet is required for each prerequisite, corequisite, or advisory)

**Advisory:** English 21B: English Fundamentals 2

**Prerequisite:** a UC-transferable Laboratory Course

- Anthropology 5: Physical Anthropology With Lab
- Astronomy 3: Stellar Astronomy with Lab
- Astronomy 4: Planetary Astronomy with Lab
- Biology 3: Fundamentals of Biology
- Biology 21: Cell Biology and Evolution
- Chemistry 10: Introductory General Chemistry
- Chemistry 11: General Chemistry I
- Geography 5: Physical Geography with Lab
- Geology 4: Physical Geology with Laboratory
- Geology 5: Earth History
- Physics 6: General Physics or
- Physics 8: General Physics with Calculus
- Physics 21: Mechanics with Lab

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

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

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

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

X          Type 3: Course in communication or computational skills as prerequisite for course other than another skills course (e.g., English 1 prerequisite for Anatomy 1)

**Complete the Prerequisite Worksheet**  
**Complete Data Analysis**



# Prerequisite Worksheet

## ENTRANCE SKILLS FOR **Science 10**

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

A)	Demonstrate a basic understanding of the scientific method.
B)	Identify scientific principles and appropriate experimental methods in one scientific discipline that will support further study and development of research questions.
C)	Demonstrate the ability to follow directions for operating instruments and completing experiments while observing basic laboratory safety guidelines.
D)	Apply the process of measurement, using appropriate units, unit conversions and significant figures.
E)	Use equations to determine specific numeric values.
F)	Accurately interpret information presented in graphical or tabular format.
G)	Assess the scientific importance of findings presented in published articles.
H)	Identify the purpose, main points, and interpretations presented in published articles.
I)	Organize and synthesize information from multiple sources in order to provide a clear and logical presentation.

## EXIT SKILLS (objectives) FOR **Math 20**

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

1.	Simplify advanced numerical and algebraic expressions involving multiple operations
2.	Solve linear, quadratic, rational and absolute value inequalities, graph their solution sets, and express the answer in interval notation.
3.	Solve literal equations for a designated variable.
4.	Solve linear, quadratic form, simple cubic, radical, rational, absolute value, elementary exponential, and elementary logarithmic equations.
5.	Solve systems of linear equations in three variables using matrix row reduction.
6.	Graph the solution sets of systems of linear and quadratic inequalities.
7.	Perform operations on complex numbers.
8.	Perform operations on functions including composition of two functions and determine the domain of the resulting function.
9.	Use proper mathematical notation to evaluate functions and obtain their inverses.
10.	State and apply the fundamental properties of exponents and logarithms.
11.	Demonstrate knowledge of standard vocabulary associated with graphing, including but not limited to slopes of lines, intercepts, vertex of parabola, asymptotes, and interplay between graph and functional notation.
12.	Given its graph, determine whether a relation is a function and whether it is one-to-one, and determine its intercepts and domain and range.
13.	Graph using horizontal and vertical translations and determine the domain and range of linear, quadratic, simple cubic, radical, reciprocal, absolute value, exponential and logarithmic functions.
14.	Graph circles and parabolas using horizontal and vertical translation.
15.	Evaluate simple expressions involving summation notation.
16.	Set up and solve practical applications of the algebraic material.

		ENTRANCE SKILLS FOR Science 10								
EXIT SKILLS FOR Math 20		A	B	C	D	E	F	G	H	I
	1				X	X				
	2									
	3					X				
	4									
	5									
	6									
	7									
	8									
	9				X	X				
	10									
	11							X		
	12							X		
	13							X		
	14									
	15									
	16				X	X				

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 10 - Fundamentals of Dance Technique

Course Cover	
Discipline	DANCE-DANCE
Course Number	10
Full Course Title	Fundamentals of Dance Technique
Catalog Course Description	This course places emphasis on the fundamental training necessary for success in a variety of dance and movement styles for dance students of all levels. Movement principles from sources including anatomy, biomechanics and rehabilitation will be utilized to improve body alignment, core stabilization, breath support and other aspects of technique in key dance movement patterns. Students will demonstrate proper body alignment, learn human anatomy as it pertains to the moving body, analyze different principles of movement emphasizing time, space and effort as well as enhance the mind-body connection through somatic principles.
Rationale	
Rationale	Fundamentals of Dance places emphasis on the fundamental training (i.e. alignment, placement, knowledge of anatomy in relation to dance, breath support, injury prevention, somatic awareness) necessary for success in a variety of dance and movement styles. By doing so, Fundamentals of Dance Technique will adequately prepare students who are critically lacking skills in these areas for success in a variety of dance classes at SMC.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory	Min: 3.00 (Sem: 54)

Hours	
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	72.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• <b>UC</b> UC Irvine Dance Health and Injury Prevention 2</li> <li>• <b>UC</b> UC Riverside Somatic Techniques and Experiential Anatomy DNCE068</li> <li>• <b>UC</b> UC Santa Cruz Introduction to Dance Theory and Technique 30</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA - Dance
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Explain body alignment/placement in relation to a variety of dance and movement styles;	
2. Identify anatomical terminology including muscle/bone functions and attachments in relation to proper body alignment and placement;	

3. Explain biomechanics of basic movement patterns in relation to proper body alignment and placement;
4. Demonstrate concepts of body alignment, anatomical/structural support and breath support in reclined and upright positions;
5. Demonstrate floor work with proper alignment, anatomical/structural support and breath support;
6. Demonstrate positions of the body during standing/axial movement patterns with correct alignment including proper anatomical/structural support and breath support;
7. Demonstrate locomotor sequences incorporating principles of proper body alignment, anatomical/structural support and breath support;
8. Develop an awareness and embodiment of somatic principles including breath support, internal awareness, imaging, and mind-body connection;
9. Examine and embody dynamics of time, space and effort in various movement patterns and styles (ballet, contemporary, commercial and world dance);
10. Examine the relationship of body alignment and anatomical/structural support to injury prevention in a variety of dance and movement styles;
11. Identify basic historical context of somatic and movement principles presented in class.

#### **Course Content**

20%	Introduction to concepts of body alignment, structural placement and somatic principles
20%	Introduction of anatomical and biomechanical terms and continuing discussion of terminology
15%	Movement sequencing on the floor with emphasis on body alignment/placement
15%	Axial movement sequences with emphasis on body alignment/placement
15%	Locomotor movement sequences with emphasis on body alignment/placement
10%	Textbook discussion, video observation and concert observation
5%	Introduction to injury prevention
Total: 100%	

#### **Methods of Presentation**

Opt Heading	
Methods	Lecture and Discussion Observation and Demonstration Other
Other Methods	Presentation of visual examples, use of video recording, dance concert observations.

#### **Methods of Evaluation**

Methods	<ul style="list-style-type: none"> <li>• 40% - Class Participation</li> <li>• 40% - Exams/Tests</li> </ul>
---------	--

	<ul style="list-style-type: none"> <li>• Practical = 20% Written/vocabulary = 20%</li> <li>• 10% - Other</li> <li>• Class presentations</li> <li>• 10% - Written assignments</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Hass, J.. <i>Dance Anatomy</i> , ed. Human Kinetics, 2010	
2. Franklin, E.. <i>Dynamic Alignment Through Imagery</i> , 2nd ed. Human Kinetics, 2012	
3. Clippinger. <i>Dance Anatomy and Kinesiology</i> , ed. Human Kinetics, 2006	
<b>Assignments</b>	
Sample Assignment	
<ol style="list-style-type: none"> <li>1. Writing assignment: Describe the principles of proper body alignment/placement and explain the meaning of the terminology taught in class.</li>   <li>2. Class Presentation: Students will give in-class group presentations based on the principles of a somatic, rehabilitation or dance practitioner (Bartenieff, Franklin, Laban, Bainbridge-Cohen, etc.). The presentation will include an audio-visual component, live demonstration and class participation.</li>   <li>3. A dance concert report will be written, describing one dance of particular interest. The principles and concepts learned in class will be discussed in relation to the movement style and quality of the dance viewed. A reflection of one's personal response to the dance will complete the assignment. Concert report guidelines will be provided in class.</li> </ol>	
<b>Student Learning Outcomes</b>	
1. Demonstrate body alignment and anatomical/structural support during movement sequences (on floor, standing, and locomoting). As assessed by: a) Progress of student in class b) Evaluation of classroom performance	
2. Identify anatomy vocabulary introduced in class in relation to body alignment/placement. As assessed by: a) Written vocabulary test (midterm and final) b) Student reflections during class	
3. Demonstrate an awareness of somatic principles including breath support, internal awareness, imaging, and mind-body connection. As assessed by: a) Progress of student in class b) Student reflection during class	
4. Demonstrate embodied dynamics of time, space and effort in various movement patterns and styles (ballet, contemporary, commercial and world dance). As assessed by: a) Progress of student in class b) Evaluation of classroom performance	

<b>Minimum Qualification</b>	
Minimum Qualifications:	Dance (Masters Required)
<b>Library</b>	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	Yes
Additional Comments/Information	
<b>Attached Files</b>	
No Files attached	

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 21B - Intermediate Asian Pacific Dance Survey

Course Cover	
Discipline	DANCE-DANCE
Course Number	21B
Full Course Title	Intermediate Asian Pacific Dance Survey
Catalog Course Description	This course offers an intermediate level of Asian/Pacific dance technique with an emphasis on further developing aesthetic concepts and principles of movement learned in Dance 21. It will continue the mastering of concepts and techniques, combined with traditional storytelling by the hands, body language and facial expressions. Instruction will also include lectures on history, lifestyle, family system and values, European and Western influences on both traditional and contemporary dance styles impacting religion, cultural arts and politics.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	72.00



Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
<ul style="list-style-type: none"> <li>• CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages <ul style="list-style-type: none"> <li>◦ C1 - Arts, Dance, Music, Theater</li> </ul> </li> </ul>	
SMC GE Area:	
<ul style="list-style-type: none"> <li>• GENERAL EDUCATION PATTERN (SMC GE) <ul style="list-style-type: none"> <li>◦ Area III: Humanities</li> <li>◦ Area V: Global Citizenship</li> </ul> </li> </ul>	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• <b>UC</b> UC Los Angeles Intermediate World Arts Practices in Southeast Asia and Diaspora. 62</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA in Dance
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Skills Advisory</b> DANCE 21	
<hr/>	
<b>Prerequisite</b> DANCE 21 or Equivalent Dance Experience	
<b>Content Review</b>	
DANCE 21 - Prerequisite (Content to Content)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Continue to develop technique studied in Dance 21;	
2. Explain the history and development of the particular Asian/Pacific dance form studied	

at an intermediate level;
3. Describe the cultural origins and regional customs of the particular Asian/Pacific dance being investigated;
4. Recognize and contrast different aspects of the region's dance forms (classical, religious, popular, presentational, or martial) at an intermediate level;
5. Describe and analyze the music and costume of the dance form being studied at an intermediate level;
6. Demonstrate and explain the different aspects of the movement tradition including footwork, hand gestures, and arm movements, facial expressions, body postures and styles, movement patterns and phrases, and complete dances at an intermediate level;
7. Apply proper protocol and discipline in the dance class in correlation with the protocol and discipline of cultural origins of the particular Asian/Pacific dance form studied;
8. Demonstrate depth analysis in written assignments.

### Course Content

10%	Application of the aesthetic concepts and principles of movement related to the dances. Discuss the history of additional regions of Asian Pacific not included in the beginning Asian/Pacific dance class. Define the historical background including lectures on history, lifestyle, family system and values, European and Western influences on both traditional and contemporary dance styles impacting religion, cultural arts and politics.
20%	Placement/intermediate technique of traditional story-telling by the hands ( <i>mudras</i> ), body language, and facial expressions ( <i>karana</i> ).
20%	Music and musicality of the movements including rhythm patterns and chants.
20%	Expressions of feeling and motion. Application of “ <i>Rasa</i> ”: the feeling of the movement. The word “feeling” here is used not in sense of emotion or passion, but in term of the sensation when emotion and mental construct are set aside.
15%	Application and expansion of the choreographic aspects: movement, time, space, and effort
10%	Textbook discussion and discussion of live performances.
5%	Application of class protocol, <b>dance discipline, and studio</b> respect
Total: 100%	

### Methods of Presentation

Opt Heading	
Methods	Lecture and Discussion Observation and Demonstration Other
Other Methods	Lecture/demonstration/participation; live and video presentation; student presentation of material, feedback, and coaching; attendance of live performances.

### Methods of Evaluation

Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation</li> <li>• 20% - Exams/Tests</li> <li>• 20% - Other Concert attendance and critiques.</li> <li>• 20% - Projects Class projects, demonstrations.</li> <li>• 20% - Written assignments</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Emerson, N.. ? <i>Unwritten Literature of Hawai'i</i> , ed. Nabu Press, 2010	
2. Cohen, M.. <i>Performing Otherness: Java and Bali on International Stages , 1905-1952 (Studies in International Performance)</i> , ed. Palgrave Macmillan, 2010	
<b>Assignments</b>	
Sample Assignment	
<ol style="list-style-type: none"> <li>1. A demonstration of dance skills applying the appropriate steps/movements of dance form learned in the class and putting them in new contexts (i.e. the use of chanting in Hawaiian dance, and apply them in a context of everyday life activities.</li> <li>2. Write an essay comparing the similarities and differences between Balinese and Hawaiian dance.</li> <li>3. Write a live dance concert or dance video review describing the overall content of the program, and at least one dance of particular interest. Dance title, choreographer, music title and composer should be identified. The meaning, theme, and/or traditional origin of the dance should be discussed. The movement style, quality, and compositional design should be described. A reflection of one's personal response to the dance will complete the assignment.</li> </ol>	
<b>Student Learning Outcomes</b>	
1. Upon completion of this course, student can demonstrate various Asian Pacific dance movements at an intermediate level as well as recognize the different types of Asian dances learned in class. As assessed by: a) Evaluation of classroom performance c) Written final	
2. Upon completion of this course, student will be able to describe the history of Asian Pacific dance, as well as explain the different aesthetic of Asian Pacific Dances at an intermediate level. As assessed by: a) Classroom discussion and written essays. b) Written exams	
<b>Minimum Qualification</b>	
Minimum	Dance (Masters Required)

Qualifications:	
<b>Library</b>	
List of suggested materials has been given to librarian?	Yes
Library has adequate materials to support course?	No
Additional Comments/Information	
<b>Attached Files</b>	
<a href="#">Dance 21B Prerequisite Form</a> <a href="#">Suggested Reference Material Dance 21 B Intermedi</a>	

## Prerequisite / Corequisite Checklist and Worksheet

### Dance 21B

**Prerequisite:** Dance 21; Asian Pacific Dance Survey

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

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

### SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.

**List schools here:**

**Complete the Prerequisite Worksheet**

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

**Complete the Prerequisite Worksheet**

Type 3: Course in communication or computational skills as prerequisite for course other than another skills course (e.g., English 1 prerequisite for Anatomy 1)

**Complete the Prerequisite Worksheet**

**Complete Data Analysis**

Type 4: Program prerequisites

**Prerequisite must be required for at least one of the courses in the program. Explain:**

Type 5: Health and Safety

— **Students who lack the prerequisite might endanger themselves, other students or staff. Explain:**

Type 6: Recency and other measures of readiness (miscellaneous)

— **Data must be collected according to sound research principles in order to justify such prerequisites.**

**Complete the Prerequisite Worksheet**

---

## Prerequisites using Content Review

In order to properly justify/substantiate any prerequisite, we need to first determine what skills are necessary for students to be successful (skills without which they will likely not succeed (i.e., pass the course)).

- Keep in mind that “success” in the course means “passing” the course. “Success” does not mean “more likely to get a B or higher”.

Once we’ve identified what are the “entrance skills” necessary for success, we then need to look at the “exit skills” (objectives) of our existing courses to determine which of our courses sufficiently prepares students (based on the entrance skills) to be successful in the course in question.

- It is highly unlikely that there will be a “1-to-1 relationship” between the entrance skills and exits skills.
  - Course A, for example, may have 10 objectives, but perhaps only 5 (or even just 1) are essential for success in Course B. Only the relevant exit skills should be used to justify/substantiate a prerequisite.

### Completing the prerequisite worksheet:

The entrance skills must be worded as SKILLS. “What skills do students need to have BEFORE the course begins in order to be successful?”

For example:

- “Learn how to read college level textbooks” is NOT an entrance skill.
- “Ability to read college level textbooks” IS an entrance skill.

Once the entrance skills are determined, we can then figure out which course(s) are necessary as prerequisites (based on matching up the exit skills (objectives) of that course(s) with the entrance skills of the course in question).

## Prerequisite Worksheet

### ENTRANCE SKILLS FOR **Dance 21B Intermediate Asian Pacific Dance Survey**

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

A)	Ability to define the principles and techniques of Asian Pacific dance at a beginning level
B)	Ability to define the historical background and understand the aesthetics of the Asian Pacific dance forms studied at a beginning level.
C)	Ability to recognize and contrast different aspects of Asian Pacific dance forms (classical, religious, popular, presentational, or martial) at a beginning level.
D)	Ability to describe and analyze the music and costumes of Asian Pacific dance forms studied at a beginning level.
E)	Ability to demonstrate and explain the different aspects of the movement tradition including footwork, hand gestures, arm movements, facial expressions, body postures and styles, movement patterns and phrases, and complete dances at a beginning level.
F)	Ability to demonstrate and explain the myths and legends, oral tradition or the characters that are portrayed in the Asian Pacific dance forms studied at a beginning level.

### EXIT SKILLS (objectives) FOR **Dance 29 Asian Pacific Dance Survey**

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

1.	Ability to define the principles and techniques of Asian Pacific dance at a beginning level
2.	Ability to define the historical background and understand the aesthetics of the Asian Pacific dance forms studied at a beginning level.
3.	Ability to recognize and contrast different aspects of Asian Pacific dance forms (classical, religious, popular, presentational, or martial) at a beginning level.
4.	Ability to describe and analyze the music and costumes of Asian Pacific dance forms studied at a beginning level.
5.	Ability to demonstrate and explain the different aspects of the movement tradition including footwork, hand gestures, arm movements, facial expressions, body postures and styles, movement patterns and phrases, and complete dances at a beginning level.
6.	Ability to demonstrate and explain the myths and legends, oral tradition or the characters that are portrayed in the Asian Pacific dance forms studied at a beginning level.

		ENTRANCE SKILLS FOR ( XXX )							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR (XXX)	1	x							
	2		x						
	3			x					
	4				x				
	5					x			
	6						x		
	7								
	8								

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 25B - Intermediate African Dance

Course Cover	
Discipline	DANCE-DANCE
Course Number	25B
Full Course Title	Intermediate African Dance
Catalog Course Description	This course is an intermediate level study of African dance with an emphasis on West African traditional and contemporary dances. Emphasis is on techniques of Ghana, Nigeria, Senegal, and Guinea. To contextualize traditional and contemporary dance, lectures in history and cultural practices will be given and discussed.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	72.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	



<b>CSU GE Area:</b>	
<ul style="list-style-type: none"> <li>• CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages <ul style="list-style-type: none"> <li>◦ C1 - Arts, Dance, Music, Theater</li> </ul> </li> </ul>	
<b>SMC GE Area:</b>	
<ul style="list-style-type: none"> <li>• GENERAL EDUCATION PATTERN (SMC GE) <ul style="list-style-type: none"> <li>◦ Area III: Humanities</li> </ul> </li> </ul>	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• UC UC Los Angeles Intermediate World Arts Practices in Sub-Saharan Africa and Diaspora 56</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA in Dance
<b>Pre/Corequisites &amp; Advisories</b>	
<p><b>Prerequisite</b> DANCE 25 or Equivalent Dance Experience</p> <p><b>Skills Advisory</b> DANCE 25</p>	
<b>Content Review</b>	
DANCE 25 - Prerequisite (Content to Content)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Demonstrate a knowledge and understanding of West African Dance from different countries: Senegal, Guinea, Ghana, and Nigeria at an intermediate level;	
2. Apply an appreciation, knowledge, and understanding of West African dance, drumming, and song as it relates to its cultural context at an intermediate level;	
3. Demonstrate an understanding of movement skills within the West African dance vocabulary from traditional and contemporary styles and be able to recognize traditional movement which has been transformed and developed into contemporary West African dance styles and choreographies;	
4. Perform specific dance skills, strengths, and flexibility necessary to perform West African dance at an intermediate level;	
5. Identify specific drum rhythms and songs and how they relate to the dances taught at an intermediate level;	
6. Critically analyze West African dance performances and have acquired observation skills from videos and live performances.	

<b>Course Content</b>	
20%	West African dance technique including: placement, alignment, coordination, rhythm, flexibility, strength and ability to connect with drumming and song.
25%	Traditional Dances, rhythms and songs. Call and response concept with drummers calling and dancers responding through specific dance movement per traditional dance. Lectures on the historical and cultural context of traditional West African Dance
25%	Contemporary West African movement vocabulary and choreographies.
20%	Lectures and discussions on the comparisons and contrasts between traditional and contemporary West African dance. Analyzing through movement and concepts.
10%	Review of all dances, techniques, and choreographies.
Total: 100%	
<b>Methods of Presentation</b>	
Methods	Lecture and Discussion Observation and Demonstration Other
Other Methods	Video viewings will supplement the dance practice and provide further understanding of West African in its cultural context.
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation</li> <li>• 20% - Exams/Tests</li> <li>• 20% - Other Concert attendance and critiques</li> <li>• 20% - Projects Class projects; demonstrations</li> <li>• 20% - Written assignments</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Yao Younger, P.. <i>Music and Dance Traditions of Ghana: History, Performance and Teaching</i> , ed. McFarland & Company Inc., 2011	
2. Aluede, E. & Aluede, C.. <i>The Ujie Music and Dance of the Esan: in Edo State, Nigeria</i> , ed. LaP Lambert Academic Publishing, 2012	
Other	
1. African Dance (An Artistic, Historical, Philosophical Inquiry), Welsh-Asante, Africa World Press, Inc. © 1998	

## Assignments

### Sample Assignment

1. Students will compare and contrast traditional and contemporary dance in essay format. Students will analyze one traditional dance and describe and discuss its transformation into its contemporary form.
2. A live dance concert or video review will be written, describing the overall content of the program, and at least one dance of particular interest. Dance title, choreographer, music title and composer should be identified. The meaning, theme, and/or traditional origin of the dance should be discussed. The movement style, quality, and compositional design should be described. The effectiveness of production elements (lighting, costuming, etc.) in supporting the intention of the work will be analyzed. A reflection of one's personal response to the dance will complete the assignment.

### Student Learning Outcomes

1. Upon completion of this course, students will be able to demonstrate African Dance technique in movement form, identify specific rhythms, engage in call and response, and learn chants of the regional language at an intermediate level. As assessed by: a) Evaluation of performance on practical exams
2. Upon completion of this course, students will be able to describe clearly when writing or speaking about African dance, as well as demonstrating knowledge of background, basic cultural terms, and the role of dance in African society at an intermediate level. As assessed by: a) Observation of class discussions and group presentation b) Written exams and essay papers

### Minimum Qualification

Minimum Qualifications:	Dance (Masters Required)
-------------------------	--------------------------

### Library

List of suggested materials has been given to librarian?	No
--	----

Library has adequate materials to support course?	Yes
---	-----

### Attached Files

[Dance 25B Prerequisite Form](#)

## Prerequisite / Corequisite Checklist and Worksheet

### Dance 25B

**Prerequisite:** Dance 25; African Dance

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

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

### SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.

**List schools here:**

**Complete the Prerequisite Worksheet**

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

**Complete the Prerequisite Worksheet**

Type 3: Course in communication or computational skills as prerequisite for course other than another skills course (e.g., English 1 prerequisite for Anatomy 1)

**Complete the Prerequisite Worksheet**

**Complete Data Analysis**

Type 4: Program prerequisites

**Prerequisite must be required for at least one of the courses in the program. Explain:**

Type 5: Health and Safety

**Students who lack the prerequisite might endanger themselves, other students or staff. Explain:**

Type 6: Recency and other measures of readiness (miscellaneous)

**Data must be collected according to sound research principles in order to justify such prerequisites.**

**Complete the Prerequisite Worksheet**

---

## Prerequisites using Content Review

In order to properly justify/substantiate any prerequisite, we need to first determine what skills are necessary for students to be successful (skills without which they will likely not succeed (i.e., pass the course)).

- Keep in mind that “success” in the course means “passing” the course. “Success” does not mean “more likely to get a B or higher”.

Once we’ve identified what are the “entrance skills” necessary for success, we then need to look at the “exit skills” (objectives) of our existing courses to determine which of our courses sufficiently prepares students (based on the entrance skills) to be successful in the course in question.

- It is highly unlikely that there will be a “1-to-1 relationship” between the entrance skills and exits skills.
  - Course A, for example, may have 10 objectives, but perhaps only 5 (or even just 1) are essential for success in Course B. Only the relevant exit skills should be used to justify/substantiate a prerequisite.

### Completing the prerequisite worksheet:

The entrance skills must be worded as SKILLS. “What skills do students need to have BEFORE the course begins in order to be successful?”

For example:

- “Learn how to read college level textbooks” is NOT an entrance skill.
- “Ability to read college level textbooks” IS an entrance skill.

Once the entrance skills are determined, we can then figure out which course(s) are necessary as prerequisites (based on matching up the exit skills (objectives) of that course(s) with the entrance skills of the course in question).

## Prerequisite Worksheet

### ENTRANCE SKILLS FOR **Dance 25B Intermediate African Dance**

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

A)	Ability to demonstrate dance skills (i.e. placement, alignment, development of strength, flexibility and endurance) in relation to basic African dance technique.
B)	Ability to demonstrate basic Katherine Dunham technique of African dance at the barre and centre
C)	Ability to recognize at a beginner level African drum patterns, use of 4/4 and 6/8 rhythms simultaneously, knowledge and use of different kinds of drums, bells, and rattle instruments as well as understanding of traditional and contemporary songs and chants.
D)	Ability to recognize and demonstrate traditional and contemporary dances of Ghana.
E)	Ability to recognize and demonstrate traditional and contemporary dances of Nigeria and Senegal.

### EXIT SKILLS (objectives) FOR **Dance 25 African Dance**

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

1.	Ability to demonstrate dance skills (i.e. placement, alignment, development of strength, flexibility and endurance) in relation to basic African dance technique.
2.	Ability to demonstrate basic Katherine Dunham technique of African dance at the barre and centre
3.	Ability to recognize at a beginner level African drum patterns, use of 4/4 and 6/8 rhythms simultaneously, knowledge and use of different kinds of drums, bells, and rattle instruments as well as understanding of traditional and contemporary songs and chants.
4.	Ability to recognize and demonstrate traditional and contemporary dances of Ghana.
5.	Ability to recognize and demonstrate traditional and contemporary dances of Nigeria and Senegal.

		ENTRANCE SKILLS FOR ( XXX )							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR ( XXX )	1	x							
	2		x						
	3			x					
	4				x				
	5					x			
	6								
	7								
	8								

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 26 - Classical East Indian Dance

Course Cover	
Discipline	DANCE-DANCE
Course Number	26
Full Course Title	Classical East Indian Dance
Catalog Course Description	This course is a beginning level of Classical East Indian dance technique with an emphasis on developing technical skills. This course will embrace an introductory range of movement sequences and rhythmic combinations integrated with storytelling. In addition, the course focuses on basic usage of hand gestures, facial expressions with various musicality, and analysis of movement and choreography.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	72.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP

Transfer/General Ed	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
Comparable Transfer Courses:	
<ul style="list-style-type: none"> <li>• <b>UC</b> UC Los Angeles Beginning World Arts Practices in South Asia and Diaspora 11</li> </ul>	
Program Applicability	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA - Dance
Course Objectives	
Upon satisfactory completion of the course, students will be able to:	
1. Demonstrate basic knowledge and understanding of Classical East Indian Dance;	
2. Demonstrate basic knowledge and understanding of Indian Art, Customs, Culture including both traditional and evolved in dance techniques, rhythms, gestures, art of expression, and costumes;	
3. Demonstrate skills in storytelling and vibrant rhythmic combinations at a beginning level;	
4. Demonstrate various Classical East Indian techniques and articulate their relevance to the culture of a given people at a beginning level;	
5. Demonstrate specific beginning dance skills, strengths, and flexibility necessary for a dancer;	
6. Demonstrate and perform beginning level traditional dances taught in class.	
Course Content	
25%	Study of history, culture, customs and terminology of East India.
25%	Development of beginning level movement techniques involving the art of expression/dramatic expression, story telling, costumes & jewelry, and music of East India.
50%	Development of beginning level movement combinations, gestures and rhythmic passages in Classical East Indian dance.
Total: 100%	
Methods of Presentation	
Opt Heading	



Methods	Group Work Lecture and Discussion Observation and Demonstration Other
Other Methods	Concerts, performances, videos and film
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation</li> <li>• 20% - Exams/Tests Practical demonstration</li> <li>• 30% - Final exam Practical demonstration</li> <li>• 10% - Quizzes Vocabulary/written</li> <li>• 20% - Written assignments Written critiques of concert performances</li> </ul> <p>100% - Total</p>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Carroll, C.. <i>1. Mudras of India: A Comprehensive Guide to the Hand Gestures of Yoga and Indian Dance</i> , ed. Carroll and Carroll , 2012	
Manuals	
<i>You have no manuals defined.</i>	
Periodicals	
<i>You have no periodicals defined.</i>	
Software	
<i>You have no software defined.</i>	
Other	
<i>You have no other defined.</i>	
<b>Assignments</b>	
Sample Assignment	
<p>1. Performance Examinations: Students will be required to perform a beginning level technique dance and a second dance related to story telling using facial expressions, hand gestures, rhythmic footwork, and complex choreography.</p> <p>2. Students identify hand gestures and recite rhythmic sound syllables related to East Indian dance.</p>	
<b>Student Learning Outcomes</b>	

1. Upon completion of this course, students will be able to demonstrate and explain beginning movement, influences and styles of Classical East Indian dance forms. As assessed by: a) Evaluation of classroom performance b) Standardized written tests	
2. Upon completion of this course, students will be able to identify the cultural roots of each dance and the importance of preserving its cultural heritage in our global community at a beginning level. As assessed by: a) Written essays according to the guidelines of the instructor b) Standardized written tests	
<b>Minimum Qualification</b>	
Minimum Qualifications:	Dance (Masters Required)
<b>Library</b>	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	Yes
Additional Comments/Information	
<b>Attached Files</b>	
No Files attached	

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 26B - Intermediate Classical East Indian

Course Cover	
Discipline	DANCE-DANCE
Course Number	26B
Full Course Title	Intermediate Classical East Indian
Catalog Course Description	This course is an intermediate level of Classical East Indian dance technique with an emphasis on developing technical skills. The course will embrace increased range of movement sequences and more complex rhythmic combinations integrated with storytelling. In addition, the course focuses on extended usage of hand gestures, facial expressions with various musicality, and in depth analysis of movement and choreography.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	72.00
Repeatability	May be repeated 0 time(s)
Grading	Letter Grade or P/NP

Methods	
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• <b>UC</b> UC Los Angeles Intermediate World Arts Practices in South Asia and Diaspora 61</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA in Dance
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Prerequisite</b> DANCE 26 or consent of instructor.	
<b>Content Review</b>	
DANCE 26 - Prerequisite (Content to Content)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Demonstrate knowledge and understanding of Classical East Indian Dance at an intermediate level;	
2. Demonstrate knowledge and understanding of Indian Art, Customs, Culture including both traditional and evolved in dance techniques, rhythms, gestures, art of expression, and costumes at an intermediate level;	
3. Demonstrate skills in storytelling and vibrant rhythmic combinations at an intermediate level;	
4. Demonstrate various intermediate techniques and articulate their relevance to the culture of a given people;	
5. Demonstrate specific intermediate dance skills, strengths, and flexibility necessary for a dancer;	
6. Demonstrate and perform intermediate/advanced traditional dances taught in class.	

Course Content	
25%	Study of history, culture, customs and terminology of Bharatanatyam
25%	Development of intermediate movement techniques involving the art of expression/dramatic expression, story telling, costumes & jewelry, and music of Bharatanatyam
50%	Development of intermediate movement combinations, gestures and rhythmic passages in Bharatanatyam.
Total: 100%	
Methods of Presentation	
Opt Heading	
Methods	Group Work Lecture and Discussion Observation and Demonstration Other
Other Methods	Outside Concerts/Performances, Videos and Film.
Methods of Evaluation	
Methods	<ul style="list-style-type: none"> <li>• 30% - Class Participation</li> <li>• 20% - Exams/Tests Midterm: Practical = 15% Written/vocabulary = 5%</li> <li>• 30% - Final exam Practical = 20% Written/vocabulary = 10%</li> <li>• 20% - Written assignments Written Critiques of Concerts/Performances</li> <li>• 100% - Total</li> </ul>
Appropriate Textbooks	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Devesh, S. (Editor). <i>Bharatanatyam: A Reader</i> , ed. Oxford India Paperbacks, 2010	
<i>You have no other defined.</i>	
Assignments	
Sample Assignment	
<p><b>1. Critical Essay:</b></p> <p>A live dance concert or video review will be written, describing the overall content of the program, and at least three dances of particular interest. Dance title, choreographer, music title and composer should be identified. The meaning, theme, and/or traditional origin of the dance should be discussed. The movement style, quality, and compositional design should be described. The effectiveness of production elements (lighting, costuming, etc.) in supporting the intention of the work will be analyzed. A reflection of</p>	

one's personal response to the dance will complete the assignment.

**2. Performance Examinations: Students will be required to perform an intermediate level technique dance and a second dance related to story telling using facial expressions, hand gestures, rhythmic footwork, and complex choreography.**

**3. Students identify hand gestures and recite rhythmic sound syllables related to Bharatanatyam dance.**

### Student Learning Outcomes

1. Upon completion of this course, students will be able to demonstrate and explain intermediate movement, influences and styles of Classical East Indian dance forms. As assessed by: a) Evaluation of classroom performance b) Standardized written tests

2. Upon completion of this course, students will be able to identify the cultural roots of each dance and the importance of preserving its cultural heritage in our global community at an intermediate level. As assessed by: a) Written essays according to the guidelines of the instructor b) Standardized written tests

### Minimum Qualification

Minimum Qualifications:	Dance (Masters Required)
-------------------------	--------------------------

### Library

List of suggested materials has been given to librarian?	No
--	----

Library has adequate materials to support course?	Yes
---	-----

Additional Comments/Information

### Attached Files

[Dance 26B Prerequisite Form](#)

## Prerequisite / Corequisite Checklist and Worksheet

### Dance 26B

**Prerequisite:** Dance 26; Classical East Indian Dance

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

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

### SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.

**List schools here:**

**Complete the Prerequisite Worksheet**

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

**Complete the Prerequisite Worksheet**

Type 3: Course in communication or computational skills as prerequisite for course other than another skills course (e.g., English 1 prerequisite for Anatomy 1)

**Complete the Prerequisite Worksheet**

**Complete Data Analysis**

Type 4: Program prerequisites

**Prerequisite must be required for at least one of the courses in the program. Explain:**

Type 5: Health and Safety

— **Students who lack the prerequisite might endanger themselves, other students or staff. Explain:**

Type 6: Recency and other measures of readiness (miscellaneous)

— **Data must be collected according to sound research principles in order to justify such prerequisites.**

**Complete the Prerequisite Worksheet**

---

## Prerequisites using Content Review

In order to properly justify/substantiate any prerequisite, we need to first determine what skills are necessary for students to be successful (skills without which they will likely not succeed (i.e., pass the course)).

- Keep in mind that “success” in the course means “passing” the course. “Success” does not mean “more likely to get a B or higher”.

Once we’ve identified what are the “entrance skills” necessary for success, we then need to look at the “exit skills” (objectives) of our existing courses to determine which of our courses sufficiently prepares students (based on the entrance skills) to be successful in the course in question.

- It is highly unlikely that there will be a “1-to-1 relationship” between the entrance skills and exits skills.
  - Course A, for example, may have 10 objectives, but perhaps only 5 (or even just 1) are essential for success in Course B. Only the relevant exit skills should be used to justify/substantiate a prerequisite.

### Completing the prerequisite worksheet:

The entrance skills must be worded as SKILLS. “What skills do students need to have BEFORE the course begins in order to be successful?”

For example:

- “Learn how to read college level textbooks” is NOT an entrance skill.
- “Ability to read college level textbooks” IS an entrance skill.

Once the entrance skills are determined, we can then figure out which course(s) are necessary as prerequisites (based on matching up the exit skills (objectives) of that course(s) with the entrance skills of the course in question).



## Prerequisite Worksheet

### ENTRANCE SKILLS FOR **Dance 26B Intermediate Classical East Indian Dance**

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

A)	Understand Classical East Indian Dance at a beginning level;
B)	Understand Indian Art, Customs, Culture including both traditional and evolved in dance techniques, rhythms, gestures, art of expression, and costumes at a beginning level;
C)	Ability to demonstrate skills in storytelling and vibrant rhythmic combinations at a beginning level;
D)	Ability to demonstrate various techniques and articulate their relevance to the culture of a given people at a beginning level;
E)	Ability to demonstrate specific beginning dance skills, strengths, and flexibility necessary for a dancer;
F)	Ability to demonstrate and perform beginning level traditional dances taught in class.

### EXIT SKILLS (objectives) FOR **Dance 26 Classical East Indian Dance**

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

1.	Understand Classical East Indian Dance at a beginning level;
2.	Understand Indian Art, Customs, Culture including both traditional and evolved in dance techniques, rhythms, gestures, art of expression, and costumes at a beginning level;
3.	Ability to demonstrate skills in storytelling and vibrant rhythmic combinations at a beginning level;
4.	Ability to demonstrate various techniques and articulate their relevance to the culture of a given people at a beginning level;
5.	Ability to demonstrate specific beginning dance skills, strengths, and flexibility necessary for a dancer;
6.	Ability to demonstrate and perform beginning level traditional dances taught in class.

		ENTRANCE SKILLS FOR ( XXX )							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR ( XXX )	1	x							
	2		x						
	3			x					
	4				x				
	5					x			
	6						x		
	7								
	8								

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 27B - Intermediate Brazilian Dance

Course Cover	
Discipline	DANCE-DANCE
Course Number	27B
Full Course Title	Intermediate Brazilian Dance
Catalog Course Description	This course offers an intermediate level of Brazilian dance with an emphasis on further developing aesthetic concepts and principles of traditional and contemporary Afro-Brazilian dance movement. Course content will include in-depth study of orixa dance movement, introduction to the Silvestre Technique, folkloric dances from the Northeastern region of Brazil, contemporary Afro-Bahian dances and further development of these living dance genres in performance. Correct body alignment and placement will be stressed with the goal of mastering new steps, more advanced footwork, rhythmic patterns and critical analysis of this global dance form.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	72.00

Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• <b>UC</b> UC Los Angeles Intermediate World Arts Practices in Sub-Saharan Africa and Diaspora 56</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA in Dance
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Skills Advisory</b> DANCE 27	
<hr/>	
<b>Prerequisite</b> DANCE 27 or Equivalent Dance Experience	
<b>Content Review</b>	
DANCE 27 - Prerequisite (Content to Content)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Demonstrate knowledge and understanding of orixa dance movement, Silvestre Technique and folkloric, social and contemporary Brazilian dances from the northeastern region;	
2. Describe and write about Brazilian dance and the body as an aesthetic form at the intermediate level;	
3. Apply an appreciation and knowledge of Brazilian dance, music and song as it relates to its cultural and performance context at an intermediate level;	

4. Identify specific drum rhythms and songs and how they relate to the dances and mythologies taught at an intermediate level;	
5. Critically analyze Brazilian dance performances and have acquired observation skills from DVDs of traditional and contemporary Brazilian dance and live performances of community and professional dance companies;	
6. Demonstrate an understanding of movement skills within Brazilian dance vocabulary from traditional and contemporary styles at an intermediate level;	
7. Identify traditional Brazilian dance language as a source which has inspired contemporary Brazilian dance and choreographies and apply this knowledge to understanding contemporary social dance and dance theater;	
8. Perform specific dance skills, strengths and flexibility necessary to perform Brazilian dance at an intermediate level;	
9. Research and discuss lives of Brazilian dance masters and current contemporary Brazilian dance artists living in and outside of Brazil and their impact on global dance forms;	
10. Demonstrate depth of analysis in written assignments.	
<b>Course Content</b>	
25%	Application of correct body alignment and structural placement in orixa dance movement, the Silvestre technique and selected traditional and contemporary Brazilian dances taught.
25%	Integration of basic movements and positions of the body in Modern Dance technique in more complex phrases
15%	Continued practice of Silvestre Technique warm-up and cross the floor exercises
10%	Application and expansion of orixa dance movement terminology
10%	Use of traditional and contemporary Brazilian dances and aesthetic qualities in movement expression towards basic choreographic studies
10%	Textbook discussion, concert evaluation
5%	Application of class protocol, dance discipline, and studio respect
Total: 100%	
<b>Methods of Presentation</b>	
Opt Heading	
Methods	Group Work Lecture and Discussion Observation and Demonstration Other
Other Methods	Presentation of audio and visual examples of movement and music expression; Use of handouts
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 40% - Class Participation</li> <li>• 20% - Exams/Tests</li> </ul>

	<ul style="list-style-type: none"> <li>• 20% - Other Concert attendance and critiques</li> <li>• 20% - Projects</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
<b>Textbooks</b>	
1. Daniel, Y. . <i>Caribbean and Atlantic Dance: Igniting Citizenship</i> , ed. University of IL Press, Urbana, Chicago, and Springfield, 2011	
<b>Assignments</b>	
<b>Sample Assignment</b>	
<ol style="list-style-type: none"> <li>1. A live dance concert or video review will be written, describing the overall content of the program, and at least three dances of particular interest. Dance title, choreographer, music title and composer should be identified. The meaning, theme, and/or traditional origin of the dance should be discussed. The movement style, quality, and compositional design should be described. The effectiveness of production elements (lighting, costuming, etc.) in supporting the intention of the work will be analyzed. A reflection of one’s personal response to the dance will complete the assignment.</li>   <li>2. Writing assignment: Describe principles of the Silvestre Technique and explain the meaning of terminology utilized in the technique in a two page report.</li>   <li>3. Writing assignment: A DVD review of performances of one traditional Brazilian dance company and one contemporary Brazilian company. Compare and contrast movement styles and content. Include mission statement of the two companies and include historical information about the companies and the choreographer’s explanation of work observed. A reflection of one’s personal response to the dances will complete the assignment.</li> </ol>	
<b>Student Learning Outcomes</b>	
1. Upon completion of this course, students will be able to recognize and perform traditional Afro-Brazilian dance movements from the Orixá dance complex and discuss their related mythology at an intermediate level. As assessed by: a) Observing student progress in class b) Reading student written reports c) Grading student’s final performance and written exams	
2. Upon completion of this course, students will be able to demonstrate intermediate knowledge of elements of the Silvestre Technique, a Brazilian dance training system, as well as identify the 3 triangular positions, the 4 elements of nature within the triangles and their relationship to orixá mythology. As assessed by: a) Observing student progress in class b) Observing student performance of specific exercises c) Grading student self-evaluation report	

3. Upon completion of this course, students will be able to acknowledge the poly-rhythmic musical structure with call and response singing and ability to relate changes in dance choreography with drumming/musical inherent in Afro-Brazilian dance at an intermediate level. As assessed by: a) Observing student's progress b) Observing and grading student's final performance exam

**Minimum Qualification**

Minimum Qualifications:	Dance (Masters Required)
-------------------------	--------------------------

**Library**

List of suggested materials has been given to librarian?	No
--	----

Library has adequate materials to support course?	Yes
---	-----

Additional Comments/Information

**Attached Files**

[Dance 27B Prerequisite Form](#)

## Prerequisite / Corequisite Checklist and Worksheet

### Dance 27B

**Prerequisite:** Dance 27; Brazilian Dance

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

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

### SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.

**List schools here:**

**Complete the Prerequisite Worksheet**

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

**Complete the Prerequisite Worksheet**

Type 3: Course in communication or computational skills as prerequisite for course other than another skills course (e.g., English 1 prerequisite for Anatomy 1)

**Complete the Prerequisite Worksheet**

**Complete Data Analysis**

Type 4: Program prerequisites

**Prerequisite must be required for at least one of the courses in the program. Explain:**

---

Type 5: Health and Safety

— **Students who lack the prerequisite might endanger themselves, other students or staff. Explain:**

---

Type 6: Recency and other measures of readiness (miscellaneous)

— **Data must be collected according to sound research principles in order to justify such prerequisites.**

**Complete the Prerequisite Worksheet**

---

## **Prerequisites using Content Review**

In order to properly justify/substantiate any prerequisite, we need to first determine what skills are necessary for students to be successful (skills without which they will likely not succeed (i.e., pass the course)).

- Keep in mind that “success” in the course means “passing” the course. “Success” does not mean “more likely to get a B or higher”.

Once we’ve identified what are the “entrance skills” necessary for success, we then need to look at the “exit skills” (objectives) of our existing courses to determine which of our courses sufficiently prepares students (based on the entrance skills) to be successful in the course in question.

- It is highly unlikely that there will be a “1-to-1 relationship” between the entrance skills and exits skills.
  - Course A, for example, may have 10 objectives, but perhaps only 5 (or even just 1) are essential for success in Course B. Only the relevant exit skills should be used to justify/substantiate a prerequisite.

### **Completing the prerequisite worksheet:**

The entrance skills must be worded as SKILLS. “What skills do students need to have BEFORE the course begins in order to be successful?”

For example:

- “Learn how to read college level textbooks” is NOT an entrance skill.
- “Ability to read college level textbooks” IS an entrance skill.

Once the entrance skills are determined, we can then figure out which course(s) are necessary as prerequisites (based on matching up the exit skills (objectives) of that course(s) with the entrance skills of the course in question).



## Prerequisite Worksheet

### ENTRANCE SKILLS FOR **Dance 27B Intermediate Brazilian Dance**

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

A)	Ability to demonstrate an understanding of movement skills within Brazilian dance vocabulary from traditional and contemporary styles at a beginning level
B)	Understand Brazilian dance, music and song as it relates to its cultural and performance context at a beginning level
C)	Ability to demonstrate specific dance skills, strengths and flexibility necessary to perform Brazilian dance at a beginning level;
D)	Ability to identify specific drum rhythms and songs and how they relate to the dances and mythologies taught at a beginning level;

### EXIT SKILLS (objectives) FOR **Dance 27 Brazilian Dance**

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

1.	Ability to demonstrate a knowledge and understanding of Brazilian dance from three distinct states: Bahia, Rio de Janeiro, and Pernambuco.at a beginning level
2.	Ability to demonstrate an appreciation and knowledge of Afro-Brazilian dance, drumming, and song as it relates to its cultural context through application in dance performance at a beginning level
3.	Ability to demonstrate specific dance skills, strengths and flexibility necessary to perform Afro-Brazilian dance at a beginning level
4.	Ability to identify specific drum rhythms and songs and how they relate to the dances taught at a beginning level.

		ENTRANCE SKILLS FOR Dance 27B							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR (Dance 27)	1	x							
	2		x						
	3			x					
	4				x				
	5								
	6								
	7								
	8								

# Santa Monica College

## New SMC Course

### Expanded Course Outline for DANCE 29B - Intermediate Middle Eastern North African Dance

Course Cover	
Discipline	DANCE-DANCE
Course Number	29B
Full Course Title	Intermediate Middle Eastern North African Dance
Catalog Course Description	This course is an intermediate level of Middle Eastern/North African dance technique with an emphasis on developing technical and compositional skills. This course will embrace increased range of motion and more complex combinations integrated with improvisation. In addition, the course focuses on extended finger cymbal rhythms with various musicality, and more in depth analysis of movement and choreography.
Proposal Information	
Proposed Start	Year: 2014 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.00 (Sem: 18)
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min: 0
Total Semester Instructional Hours	72.00
Repeatability	May be repeated 0 time(s)

Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
<ul style="list-style-type: none"> <li>• CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages <ul style="list-style-type: none"> <li>◦ C1 - Arts, Dance, Music, Theater</li> </ul> </li> </ul>	
SMC GE Area:	
<ul style="list-style-type: none"> <li>• GENERAL EDUCATION PATTERN (SMC GE) <ul style="list-style-type: none"> <li>◦ Area III: Humanities</li> <li>◦ Area V: Global Citizenship</li> </ul> </li> </ul>	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• UC UC Los Angeles Intermediate World Arts Practices in Middle East/North Africa and Diaspora 57</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA in Dance
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Prerequisite</b> DANCE 29	
<b>Content Review</b>	
DANCE 29 - Prerequisite (Content to Content)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Further develop knowledge and understanding of Middle Eastern/North African Dance;	
2. Further develop knowledge and understanding of Middle Eastern/North African Culture including both traditional and modern variations in dance techniques, rhythms, terminology, and costumes;	
3. Further develop and demonstrate skills in body isolation and rhythm;	
4. Demonstrate various intermediate techniques and articulate their relevance to the	

culture of a given people;	
5. Further develop and demonstrate specific intermediate dance skills, strengths, and flexibility necessary for a dancer;	
6. Further demonstrate and perform intermediate traditional dances taught in class;	
7. Plan and construct intermediate choreography utilizing techniques taught in class.	
Course Content	
25%	Continued study of history, migrations/geography, culture, terminology, rhythm identification, intermediate movement techniques and posture.
25%	Further study of styles, expression, costuming differences, and evolution of musical styles
50%	Development of intermediate dance skills including combinations, layering, improvisation, choreography in Middle Eastern Bellydance, intermediate use of zills, veil and other props.
Total: 100%	
Methods of Presentation	
Other Methods	Demonstration; Lecture/Discussion; Guided Individual and Group Research; Outside Concerts/Performances, Videos, and Film.
Methods of Evaluation	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation</li> <li>• 20% - Exams/Tests Midterm Performance</li> <li>• 30% - Final Performance</li> <li>• 10% - Quizzes</li> <li>• 20% - Written assignments Written critique of outside performance.</li> <li>• 100% - Total</li> </ul>
Appropriate Textbooks	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Harris, L.. <i>The Belly Dance Reader</i> , ed. Gilded Serpent Press, 2012	
2. Dallai, T.. <i>40 Days and 1001 Nights: One Woman's Dance Through Live in the Islamic World</i> , ed. Melati Press, 2012	
3. Zanbaka. ZD. <i>Belly Dance for the Versatile Dancer, Vol. III.: More Shapes, Patterns, and Layers.</i> , ed. Zanbaka. ZD, 2009	
4. Hartwell, L.. <i>Oriental Dance: Discovering the Art of Belly Dancing</i> , ed. Amazon Digital Services, 2012	
Assignments	
Sample Assignment	
1. A live dance concert or video review will be written, describing the overall content of the program, and at least three dances of particular interest. Dance title, choreographer, music title	

and composer should be identified. The meaning, theme, and/or traditional origin of the dance should be discussed. The movement style, quality, and compositional design should be described. The effectiveness of production elements (lighting, costuming, etc.) in supporting the intention of the work will be analyzed. A reflection of one's personal response to the dance will complete the assignment. .

2. Performance Examinations: Students will be required to prepare and then perform intermediate choreographies incorporating the techniques and rhythms presented in class.

### Student Learning Outcomes

1. Upon completion of this course, students will be able to demonstrate knowledge of Middle Eastern/North African culture including traditional and modern dance techniques, body isolations, rhythms and terminology at an intermediate level. As assessed by: a) Evaluation of performance on practical exams

2. Upon completion of this course, students will be able to articulate clearly when writing or speaking about Middle Eastern/North African dance, as well as demonstrate knowledge of background, basic cultural terms, and relevance of dance techniques to the culture of Middle Eastern/North African society at an intermediate level. As assessed by: a) Observation of class discussions and group presentation b) Written exams and essay papers

### Minimum Qualification

Minimum Qualifications:	Dance (Masters Required)
-------------------------	--------------------------

### Library

List of suggested materials has been given to librarian?	Yes
Library has adequate materials to support course?	No

Additional Comments/Information

### Attached Files

[Dance 29B Prerequisite Form](#)  
[Suggested Materials Dance 29 B](#)

## Prerequisite / Corequisite Checklist and Worksheet

### Dance 29B

**Prerequisite:** Dance 29; Middle Eastern/North African Dance

Other prerequisites, corequisites, and advisories also required for this course:

(Please note that a separate sheet is required for each prerequisite, corequisite, or advisory)

(If applicable, enter Discipline and Course # here) ; (Enter Course Title here)

(If applicable, enter Discipline and Course # here) ; (Enter Course Title here)

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

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

### SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.

**List schools here:**

**Complete the Prerequisite Worksheet**

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

**Complete the Prerequisite Worksheet**

Type 3: Course in communication or computational skills as prerequisite for course other than another skills course (e.g., English 1 prerequisite for Anatomy 1)

**Complete the Prerequisite Worksheet**

---

### Complete Data Analysis

---

Type 4: Program prerequisites

**Prerequisite must be required for at least one of the courses in the program. Explain:**

---

Type 5: Health and Safety

**Students who lack the prerequisite might endanger themselves, other students or staff. Explain:**

---

Type 6: Recency and other measures of readiness (miscellaneous)

**Data must be collected according to sound research principles in order to justify such prerequisites.**

**Complete the Prerequisite Worksheet**

---

## Prerequisites using Content Review

In order to properly justify/substantiate any prerequisite, we need to first determine what skills are necessary for students to be successful (skills without which they will likely not succeed (i.e., pass the course)).

- Keep in mind that “success” in the course means “passing” the course. “Success” does not mean “more likely to get a B or higher”.

Once we’ve identified what are the “entrance skills” necessary for success, we then need to look at the “exit skills” (objectives) of our existing courses to determine which of our courses sufficiently prepares students (based on the entrance skills) to be successful in the course in question.

- It is highly unlikely that there will be a “1-to-1 relationship” between the entrance skills and exits skills.
  - Course A, for example, may have 10 objectives, but perhaps only 5 (or even just 1) are essential for success in Course B. Only the relevant exit skills should be used to justify/substantiate a prerequisite.

### Completing the prerequisite worksheet:

The entrance skills must be worded as SKILLS. “What skills do students need to have BEFORE the course begins in order to be successful?”

For example:

- “Learn how to read college level textbooks” is NOT an entrance skill.
- “Ability to read college level textbooks” IS an entrance skill.

Once the entrance skills are determined, we can then figure out which course(s) are necessary as prerequisites (based on matching up the exit skills (objectives) of that course(s) with the entrance skills of the course in question).

## Prerequisite Worksheet

### ENTRANCE SKILLS FOR **Dance 29B Intermediate Middle Eastern/African Dance**

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

A)	Ability to recognize and describe Middle Eastern/North African Dance at a beginning level;
B)	Understand Middle Eastern/North African Culture including both traditional and modern variations in dance techniques, rhythms, terminology, and costumes at a beginning level;
C)	Ability to demonstrate skills in body isolation and rhythm at a beginning level;
D)	Ability to demonstrate various beginning level dance techniques and articulate their relevance to the culture of a given people;
E)	Ability to demonstrate specific beginning level dance skills, strengths, and flexibility necessary for a dancer;
F)	Ability to demonstrate beginning level traditional Middle Eastern/North African dances
G)	Ability to plan and construct beginning level choreography

### EXIT SKILLS (objectives) FOR **Dance 29 Middle Eastern/African Dance**

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

1.	Ability to recognize and describe Middle Eastern/North African Dance at a beginning level
2.	Ability to recognize and describe Middle Eastern/North African Culture including both traditional and modern variations in dance techniques, rhythms, terminology, and costumes at a beginning level.
3.	Ability to demonstrate skills in body isolation and rhythm at a beginning level.
4.	Ability to demonstrate various techniques and articulate their relevance to the culture of a given people at a beginning level.
5.	Ability to demonstrate specific dance skills, strengths, and flexibility necessary for a dancer at a beginning level.
6.	Ability to demonstrate and perform traditional dances taught in class at a beginning level.
7.	Ability to plan and construct choreography utilizing techniques taught in class at a beginning level.

		ENTRANCE SKILLS FOR ( XXX )							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR ( XXX )	1	x							
	2		x						
	3			x					
	4				x				
	5					x			
	6						x		
	7							x	
	8								



# Santa Monica College

## New SMC Course

### Expanded Course Outline for ENGL 901 - English Acceleration Support

Course Cover	
Discipline	ENGL-BASIC SKILLS - NONCREDIT
Course Number	901
Full Course Title	English Acceleration Support
Catalog Course Description	This course is designed for students to enhance and improve their skills in college-level composition and reading. It consists of instruction in composition and the comprehension and analysis of readings. It also includes discussion, in-class writing, and a review of English grammar and usage.
Rationale	
Rationale	<p><b>Composition:</b> Students will learn techniques of pre-writing, planning, writing, revising, and editing essays. They will develop an efficient composing process through practicing pre-writing, drafting, and revising strategies in class. Students should aim to master these elements of writing and be able to implement them in transfer-level writing assignments.</p> <p><b>Reading:</b> Students will read and analyze a number of essays and articles and sometimes longer works of fiction or non-fiction. They will identify and learn key terms and concepts and be able to identify rhetorical constructs and persuasive appeals in the works they are reading. They will practice critical readings skills, identifying fact vs. opinion, discern author purpose and bias, and recognize tone.</p> <p><b>Grammar, Punctuation, and Spelling:</b> Instructor will review important rules governing grammar, punctuation, and spelling as it pertains to student needs and draft readability. Students will be expected to keep an error log and to set goals for growth and proficiency.</p>
Proposal Information	
Proposed Start	Year: 2013 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 0
Weekly	

Lecture Hours	
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min:
Total Semester Instructional Hours	54.00
Load Factor	0.60
Repeatability	May be repeated time(s)
Grading Methods	Non-credit Course
<b>Transfer/General Ed</b>	
Transferability	
Does NOT transfer to CSU or UC	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Program Applicability</b>	
Designation	Noncredit
<b>Content Review</b>	
ENGL 1 - Corequisite (Content to Content)	
ENGL 1 - Corequisite (Content to Content)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Practice and review the writing process, including pre-writing, planning, drafting, revising and editing.	
2. Create organizational tools for multi-paragraph essays.	
3. Write and revise multi-paragraph thesis-and-support essays on a variety of topics.	
4. Identify the thesis in academic essays and articles.	
5. Prepare and present oral and written responses to readings and drafts.	
6. Write and revise summaries.	
7. Practice and review basic sentences, punctuation, and formatting conventions.	
8. Review and workshop drafts and peer writing.	
9. Self-evaluate process and draft materials.	
10. Work in small groups to discuss and analyze readings and drafts.	
<b>Course Content</b>	
33.4%	Composition: Different types of essays

	<p>Reading response essay  Argumentative essay  Analysis essay  Research essay  Cause and Effect essay  Compare/Contrast essay  Different types of writing skills  the writing process  drafting  the research process  thesis statements  research skills  paragraph ordering  self-evaluation of body paragraphs  argumentation  introductions, transitions, integrating support, conclusions  re-conceptualizing previous drafts  essay revisions  in-class writing strategies  citation conventions</p>
33.3%	<p>Reading:</p> <p>critical reading skills  non-fiction  fiction  comprehension questions,  critical reading questions,  informal summaries  formal summaries  objective vs. subjective responses  reading and critical analysis of essays  reading and critical analysis of argumentative essays  critiques of arguments  self evaluation  identifying rhetorical constructs  identifying persuasive appeals  identifying fact vs. opinion  discerning author purpose and bias  recognizing tone  how to peer review</p>

33.3%	<p>Usage: <b>Grammar, Punctuation, and Spelling:</b></p> <p>Rules governing grammar, punctuation, and spelling as it pertains to readability.</p> <p>subjects and verbs  fragments  run-on sentences  sentence combining  pronoun reference and agreement  adjectives and adverbs</p>
Total: 100%	
<b>Methods of Presentation</b>	
Methods	Group Work Lecture and Discussion
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 30% - Class Participation</li> <li>• 30% - Class Work</li> <li>• 40% - In Class Writing</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Hacker, Diana. <i>A Pocket Style Manual</i> , 6th ed. Bedford/St. Martin's, 2011	
2. Powers, William. <i>Hamlet's Blackberry: Building a Good Life in the Digital Age</i> , ed. Harper Perennial, 2011	
3. Orwell, George. <i>1984</i> , ed. Plume, 2003	
4. Egan, Jennifer. <i>A Visit from the Goon Squad</i> , ed. Anchor, 2011	
<b>Assignments</b>	
Sample Assignment	
<p>(An example of an essay assignment for early in the term.)</p> <p><b>Purpose</b></p> <p>Relying on your understanding of process (how to put a paper together), developed in Assignment 1, Assignment 2 plunges into critique. In order to critique another</p>	

argument, you first have to learn how to read it. This assignment will focus on reading critically, assessing arguments, and constructing arguments.

If we agree with what an author is saying, then we tend to think that his or her argument is strong. This isn't always the case. You or I can disagree with a stance, but still appreciate the author's argument. In order to separate the issue from the argument, however, we must understand the criteria of a good argument and articulate them for ourselves. In this assignment I want you to think about each author's argument, how it's built, the logic it uses, the issues it takes up, and the way evidence is presented. Add to this the author's ability to anticipate counterarguments, as well as how the author addresses his or her specific audience, and you can start defining a good argument yourself.

**Readings.** Print the following from the urls so that you can annotate and bring to class. Studyguide questions are on eCompanion.

“Writing Electronically: The Effects of Computers on Traditional Writing (Ferris). *In Doc Sharing*.

[“Is all coherence gone? The role of narrative in web design.” \(Gibson\)](#)

“The Flight from Conversation”

(Turtle) <http://www.nytimes.com/2012/04/22/opinion/sunday/the-flight-from-conversation.html?pagewanted=all&r=0>

*Hamlet's Blackberry* (Powers)

“The Spa of the Mind: Seneca on Inner Space” (101)

“Little Mirrors: Gutenberg and the Business of Inwardness” (121)

*Alone Together* (Turtle)

· “True Confessions” (229) *In Doc Sharing*

#### **Websites**

[PostSecret](#)

[Netlingo acronyms](#)

## [Sparkwiz communication illustration](#)

### Topic

Communication evolves. From cave drawings to twitter, humankind has found a way to express emotions, information, and desires. However, in the modern world we have seen societies try to slow or curb these changes. From language policies to censorship, some people actively try to preserve the culture and meaning of the written word. Now that communication through technology has become so easy and ubiquitous and even customary, how does that change the way we communicate to one another?

For this essay, I'd like you to think about the readings, from the way we relate to the printed word to the way we perceive language and images on our screens, as well as consider your own knowledge and experience.

### Prompt

After carefully considering the readings, websites, and discussion, in a thoughtful 5 page thesis-driven essay, respond to one of the following prompts:

**A. To what extent has computer technology changed written and oral communication, if at all, and what do these changes (or non-changes) say about us as individuals and/or society?**

**B. Choose a specific website and critically analyze the way people communicate on it (through it, because of it, despite it, etc.) Then write an essay discussing and exploring your findings.\***

\*You must include a critique of an argument made in at least one of the assigned readings. Additionally, you should use at least 2 articles (including the one mentioned above) as evidence.

*Please do not make this a solutions essay or an essay that predicts the future. You do not need to do research for this essay.*

(An example of a reading assignment for any time during the term)

**Template for Analyzing the Logic of an Article:** Take an article that you have been assigned to read for class, completing the “logic” of it using the template below. This template can also be modified for analyzing the logic of a chapter in a textbook.

The Logic of [“Title of the Article”]

1. The main purpose of the article is \_\_\_\_\_.

(State as accurately as possible the author’s purpose for writing the article.)

2. The key question that the author is addressing is \_\_\_\_\_.  
 (Figure out the key question in the mind of the author when she or he wrote the article.)

3. The most important information in the article is \_\_\_\_\_.  
 (Figure out the facts, experiences, data the author is using to support her/his conclusions.)

4. The main inferences/conclusions in the article are \_\_\_\_\_.  
 (Identify the key conclusions the author comes to and presents in this article.)

### Student Learning Outcomes

1. Given a specific text and prompt, the student will show reading and writing strategies, will pre-write and draft a thesis-driven essay, and will revise the draft into a college-level essay. As assessed by: critical reading techniques, pre-writing tools, drafts, and global and surface revision

2. The student will demonstrate critical thinking skills and problem solving in response to assigned readings and through peer review and workshops of writing. As assessed by: reader responses, editing feedback and commentary, and revision and improvement of drafts

### Minimum Qualification

Minimum Qualifications:	English (Masters Required)
-------------------------	----------------------------

### Library

List of suggested materials has been given to librarian?	No
--	----

Library has adequate materials to support course?	Yes
---	-----

### Additional Comments/Information

Because this is a companion course to English 1, the library already has sufficient materials to support the class.

# Santa Monica College

## New SMC Course

### Expanded Course Outline for MUSIC 69D - Interpretation of 20th Century Piano Music

Course Cover	
Discipline	MUSIC-MUSIC - PERFORMING ARTS
Course Number	69D
Full Course Title	Interpretation of 20th Century Piano Music
Catalog Course Description	This course will focus on the performance of standard keyboard repertoire by major composers of the twentieth century. The composers under study will include Debussy, Ravel, Scriabin, Bartok, Hindemith, Schoenberg, Prokofiev, Kabalevsky, Stravinsky, Copland, Barber, Ginastera, and others. This course is designed for upper-intermediate or early advanced pianists.
Rationale	
Rationale	Currently our department does not offer any courses for in-depth study of period music. The course was offered several years ago and was designed for advanced students to continue the study of the piano repertoire of the 20th century. After completing the highest level of piano offered in our department students would be able to move to this course and study the contemporary repertoire in depth.
Proposal Information	
Proposed Start	Year: 2014 Semester: Spring
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.50 (Sem: 27)
Weekly Laboratory Hours	Min: 1.50 (Sem: 27)
Total Semester	54.00



Instructional Hours	
Load Factor	0.88
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
SMC GE Area:	
<ul style="list-style-type: none"> <li>• GENERAL EDUCATION PATTERN (SMC GE) <ul style="list-style-type: none"> <li>○ Area III: Humanities</li> </ul> </li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -Music Associate Degree/ Liberal Arts--Arts and Humanities
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Prerequisite</b> MUSIC 61B	
<hr/>	
<b>Skills Advisory</b> or equivalent through entrance audition	
<b>Content Review</b>	
MUSIC 61A - Prerequisite (Content to Objective)	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Demonstrate their knowledge, understanding, and appreciation of contemporary piano repertoire.	
2. Demonstrate their technical proficiency at the piano through the study of Hanon exercises, scales, arpeggios and chords	
3. Describe acquired knowledge of a variety of compositional techniques of 20th century	
4. Demonstrate knowledge of reading unconventional music notation	
5. Demonstrate critical listening skills	
6. Perform relevant works in a public setting demonstrating improved skills and knowledge.	

Course Content	
20%	Piano music from 1900 to the end of World War I
20%	Piano music between the Two World Wars
20%	The post-war period.
20%	The 1970s, 1980s and 1990s
17%	In class performances by students. The performances will focus on stylistic and theoretical understanding of music under study. Emphasis will be placed on the different compositional techniques of the 20th century including impressionism, serialism, european and american avant garde.
3%	Students will learn appropriate peer critique strategies. Students will give and receive detailed feedback from fellow students in class.
Total: 100%	
Methods of Presentation	
Opt Heading	
Methods	Group Work Lecture and Discussion Observation and Demonstration Visiting Lecturers
Other Methods	DVDs, CDs, power point presentations and master classes
Methods of Evaluation	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation Students will be evaluated each class on reading and performance assignments</li> <li>• 60% - Exams/Tests There will be three tests, each is 20% of the final grade.A description of a typical exam/test: 1.Analysis of language- both written ans spoken and structure of the composition 2.Assessment of performance skills developed from the experience 3. Awareness of history being made</li> <li>• 20% - Final exam Students will perform a piece and give a presentation on the selected composer</li> <li>• 100% - Total</li> </ul>
Appropriate Textbooks	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Denes Agay. <i>The Twentieth Century: A repertory of Piano Works by Major Composers of Our Time</i> , ed. New York: Yorktown Music Press, 1992	

2. Burge, D. <i>Twentieth-Century Piano Music</i> , 1st edition ed. Rowman & Littlefield Publishers, 2004, ISBN: 0810849666.	
3. James Friskin, Irwin Freundlich. <i>Music for the Piano</i> , ed. Dover, 2011, ISBN: 0486229181.	
<b>Manuals</b>	
<i>You have no manuals defined.</i>	
<b>Periodicals</b>	
1. Bryan R Simms. <i>Serialism in the Early Music of Aaron Copland</i> , <u>The Musical Quarterly</u> , v90 n2 (Summer, 2007): 176-196 Volume 90 2007	
2. Elyse Mach. <i>Explore New Sounds and Notation in 20th-Century Piano Pieces.</i> , <u>Clavier</u> Volume 42 2004	
3. Peter Deane Roberts; Margarita Mazo. <i>Modernism in Russian Piano Music: Skriabin, Prokofiev, and Their Contemporaries</i> , <u>Publication: The Russian review</u> . 55, no. 2, (1996): 326 Volume 1996	
<b>Assignments</b>	
<b>Sample Assignment</b>	
<p>Each student will be required to perform 4 pieces during the semester (about 1 every four weeks). Each piece chosen should represent contemporary compositional techniques of the present time, e.g. quartal, bitonal, bichordal, tone row, serial techniques, stacked sounds, etc.</p> <p>In addition, each student may be required to study, according to his skill and background:</p> <ol style="list-style-type: none"> <li>1. scales, chord progressions, arpeggios, and other appropriate technical studies</li> <li>2. keyboard skills:harmonization, improvisation of the period</li> <li>3. reading unconventional score notation</li> </ol>	
<b>Student Learning Outcomes</b>	
1. Academic Behavior: Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.	
2. Content/Skills Learned and Communicated: Demonstrate through oral and/or written work knowledge of the course content: Musical elements and language in operation.	
3. Critical Thinking: Demonstrate proficiency in the research, analytical, and communication skills necessary to present compelling and original arguments, orally and/or in writing, that advance reasonable conclusions as to how the musical language/medium produces coherent and artistic structures and results.	
4. Students will examine and demonstrate various compositional techniques of 20th century piano music	
5. Students will absorb and perform interpretational techniques of 20th century piano music	
6. Students will be able to read unconventional piano score notations	
<b>Minimum Qualification</b>	
<b>Minimum Qualifications:</b>	Music (Masters Required)

Library	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	Yes
Additional Comments/Information	
Attached Files	
<a href="#">Music 69D Prereq form (Music 61B)</a>	

## Prerequisite / Corequisite Checklist and Worksheet

### MUSIC 69D (MUSIC 69A-69D)

**Prerequisite:** Mus 61B: Intermediate Piano, Sixth Level

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

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

### SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

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

**Complete the Prerequisite Worksheet**

# Prerequisite Worksheet

## ENTRANCE SKILLS FOR MUS 69

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

A)	Knowledge of intermediate/early advanced standard piano repertoire of Baroque, Classical, and Romantic periods such as Bach Inventions, early sonatas by Beethoven, any sonata of Mozart or Haydn.
B)	Sight read early intermediate/intermediate level pieces
C)	Possess a formal understanding of common musical genres
D)	Ability to play scales, chords, chord progressions and arpeggios with appropriate fingering

## EXIT SKILLS (objectives) FOR MUS 61B

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

1.	Perform and analyze upper-intermediate and early advanced levels of original piano compositions by master composers such as Bach Invention No.4, Prelude and Fugue in B flat from WTC, Brahms, Intermezzo, Op.188, No.2
2.	Ability to sight read intermediate level pieces
3.	Knowledge of formal structures of piano compositions
4.	Exhibit increased technical studies through practicing Hanon exercises, all major/minor scales, chromatic scales, scales in double notes and arpeggios.

		ENTRANCE SKILLS FOR ( MUS 69 )							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR ( MUS 61B )	1	x							
	2		x						
	3			x					
	4				x				
	5								
	6								
	7								
	8								

# Santa Monica College

## New SMC Course

### Expanded Course Outline for TH ART 25 - Introduction to Theatrical Sound

Course Cover	
Discipline	TH ART-THEATRE ARTS
Course Number	25
Full Course Title	Introduction to Theatrical Sound
Catalog Course Description	This course introduces the student to the theory and practice of modern theatrical sound design. The role of sound in theatre is explored with a focus on its unique contribution in supporting the dramatic narrative. Lecture and laboratory instruction will cover basic sound theory and acoustics, use of contemporary audio equipment, tools, and techniques, and crafting a sound design from concept to completion. Attendance of theater productions for which students must purchase tickets is required.
Proposal Information	
Proposed Start	Year: 2013 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 3.00
Weekly Lecture Hours	Min: 3.00 (Sem: 54)
Weekly Laboratory Hours	Min:
Weekly Arranged Hours	Min: 1.00 (Sem: 18)
Total Semester Instructional Hours	72.00
Load Factor	0.88

Load Factor Rationale	
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
<b>Transfer/General Ed</b>	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Comparable Transfer Courses:</b>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
Proposed For	<b>AS Degree</b> -Technical Theatre <b>Certificate of Achievement</b> -technical Theatre <b>Department Certificate</b> -Technical Theatre
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Understand and appreciate the role of modern theatrical sound design, its conventions and techniques, in supporting the dramatic narrative;	
2. Explain foundational artistic sound design principals, including characteristics of sound, focus, and emotion, as well as technical aspects such as its acoustical and electrical behavior;	
3. Demonstrate skill in design, setup, operation, and care of basic sound reproduction systems;	
4. Display proficiency in the creation of a complete artistic and technical sound design from concept to completion;	
5. Gain confidence to pursue technical vocational opportunities in the area of theatrical sound.	
<b>Arranged Hours Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Develop proficiency in working hands-on with sound equipment.	
2. Participate in set-up and configuration of sound equipment for department productions.	



3. Explore creative options in deploying sound design for the theatre.	
<b>Course Content</b>	
10%	<p>Overview of Theatrical Sound</p> <ul style="list-style-type: none"> <li>• Types of designs (artistic, technical), Systems/subsystems</li> <li>• Historical sound in theatre</li> <li>• Modern era: recorded/amplified playback, live reinforcement</li> </ul>
10%	<p>Foundation of Sound Design</p> <ul style="list-style-type: none"> <li>• Characteristics of Sound</li> <li>• Function &amp; Intent, Design Styles, Conventions</li> </ul>
15%	<p>Sound Theory, Acoustic and Electrical Behavior</p> <ul style="list-style-type: none"> <li>• Acoustic Sound, Theory, Physics, Behavior</li> <li>• Behavior of Sound as Electricity (Analog and Digital)</li> </ul>
20%	<p>Sound Equipment Types &amp; Uses, Basic System Design</p> <ul style="list-style-type: none"> <li>• Types of equipment, care &amp; operation</li> <li>• System Design for Common Applications</li> </ul>
20%	<p>Developing Concept and Design</p> <ul style="list-style-type: none"> <li>• Selecting Sound for Script, Meeting Dramatic Needs</li> <li>• Considering Other Design Elements, Production Needs</li> <li>• Assessing Director's Requirements, Venue Demands</li> </ul>
25%	<p>Building and Deploying A Sound Design</p> <ul style="list-style-type: none"> <li>• Creating Sound Plot (incl Cue Sheets)</li> <li>• Creating System Plot (incl Speaker, Mic, and Intercom Plots)</li> <li>• Building &amp; Refining Sound Cues</li> <li>• Deploying the Sound System</li> <li>• Who's Who In The Theatre (CM, PM, PSM, TD, A1, A2, etc)</li> <li>• Rehearsals, Adjustments, and Finalizing Documentation</li> <li>• Running the Show</li> </ul>
Total: 100%	
<b>Arranged Hours Instructional Activities</b>	
Methods	<p>Experiments Field Experience Group Work</p>

	Observation and Demonstration Projects Visiting Lecturers
Other Methods	
<b>Methods of Presentation</b>	
Opt Heading	
Methods	Critique Group Work Lab Lecture and Discussion Observation and Demonstration Projects
Other Methods	Illustrations Handouts Presentations Practical applications
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation Quality of participation in class lectures and labs</li> <li>• 10% - Exams/Tests</li> <li>• 30% - Projects</li> <li>• 10% - Quizzes</li> <li>• 30% - Written assignments Analysis of Sound Design and Reviews of Theatre Arts Department Productions</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Leonard, J. <i>Theatre Sound</i> , 1st Edition ed. Routledge,, 2001	
2. Kaye, D. and LeBrecht, J. . <i>Sound and Music for the Theatre: The Art &amp; Technique of Design</i> , 3rd Edition ed. Focal Press, 2009	
3. Davis, G. and Jones, R. . <i>The Sound Reinforcement Handbook</i> , 2nd Edition ed. Yamaha, 1988	
<b>Assignments</b>	
Sample Assignment	
Design, deploy, and operate a basic sound playback and reinforcement system from equipment available in the Theatre Dept. inventory	

Create and present a short (~3 minute) theatrical sound design for an instructor-approved dramatic work utilizing the skills and techniques learned in this course.

**Student Learning Outcomes**

1. Describe the principles and goals of integrating sound into theatrical productions and analyze and adapt a script to create a sound design for a stage production.

2. Demonstrate competency in deploying and operating various types of sound collection, reproduction and reinforcement equipment, as well as competency in the use of computer software in the recording, editing, mixing and playback process of a sound design. As assessed by: Skill demonstrations on departmental productions.

3. Describe how to solve common acoustical projects and skill demonstrations on department productions.

**Minimum Qualification**

Minimum Qualifications:	Theater Arts (Masters Required)
-------------------------	---------------------------------

**Library**

List of suggested materials has been given to librarian?	No
--	----

Library has adequate materials to support course?	No
---	----

**Additional Comments/Information**

Required:  
 Kaye, D. and LeBrecht, J. Sound and Music for the Theatre: The Art & Technique of Design, 3rd Edition, Focal Press, 2009  
 Leonard, J. Theatre Sound, 1st Edition, Routledge, 2001  
 References:  
 Davis, G. and Jones, R. The Sound Reinforcement Handbook, 2nd Edition, Yamaha, 1988

**Attached Files**

No Files attached

# Santa Monica College

## Update (NEW/MODIFIED DE)

### Expanded Course Outline for AHIS 18 - Introduction To African Art History

Course Cover	
Discipline	AHIS-ART HISTORY
Course Number	18
Full Course Title	Introduction To African Art History
Catalog Course Description	History and appreciation of the arts of Africa and The African Diaspora. Examines the continent of Africa within historical, cultural, religious, socio-political, and aesthetic contexts, the impact of African art in Europe and the Americas, and contemporary African art.
Rationale	There is strong demand to offer this course online.
Course Unit/Hours	
Credit Hours	Min: 3.00
Weekly Lecture Hours	Min: 3.00 (Sem: 54)
Total Semester Instructional Hours	54.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC Transfers to CSU	
IGETC Area:	
<ul style="list-style-type: none"> <li>• IGETC Area 3: Arts and Humanities               <ul style="list-style-type: none"> <li>○ 3A: Arts</li> </ul> </li> </ul>	
CSU GE Area:	
<ul style="list-style-type: none"> <li>• CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages               <ul style="list-style-type: none"> <li>○ C1 - Arts, Dance, Music, Theater</li> </ul> </li> </ul>	
SMC GE Area:	
<ul style="list-style-type: none"> <li>• GENERAL EDUCATION PATTERN (SMC GE)               <ul style="list-style-type: none"> <li>○ Area III: Humanities</li> </ul> </li> </ul>	
Program Applicability	
Designation	Credit - Degree Applicable

Proposed For	<b>AA Degree</b> -Art <b>AA-T Degree</b> -Art History <b>Certificate of Achievement</b> -IGETC/CSUGE
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Explain the historical, cultural, religious, socio-political, and aesthetic contexts of the African art and architecture.	
2. Evaluate the impact of the African Diaspora in Europe and the Americas.	
3. Compare and contrast the role that art(s) have played cross-culturally across the African continent.	
4. Discuss the roles that contemporary African artists have played in the deconstruction and recontextualization of traditional themes in African art.	
5. Apply Art History terminology as well as terminology specific to various African cultures in verbal and written expression.	
6. Apply critical thinking skills in the analysis of art styles and iconography among various cultural groups.	
7. Apply critical thinking skills in class discussion and in written assignments.	
8. Produce a research report based on the utilization of scholarly resources.	
9. Present a summary of research that illustrates a critical analysis of topic.	
10. Assess the significant role of artists, patrons, art historians, critics, and curators and how they affect the understanding and appreciation of art and architecture at large.	
<b>Course Content</b>	
10%	Overview of course: including background of Africa and The Diaspora including geography, history, aesthetics, religions, and socio-political structures. Introduction to various art historical methodologies and the approaches to the study of African art.
10%	Art of Ancient Egypt and Nubia
10%	West African art: Emphasis on Akan cultures and the art of Benin and Mali
10%	Central African art: Emphasis on the Cameroon Grasslands, Kuba and Luba cultures
10%	East African art: Emphasis on Swahili cultures and the Maasai
10%	South African art: Emphasis on the Shona culture
10%	The Diaspora: Explanation of the Diaspora and the effect upon the arts produced outside of Africa
10%	Contemporary African art: Analysis of contemporary African artists and artists who have been influenced by the African Diaspora including the deconstruction and recontextualization of traditional themes of African arts in the present.

10%	Analysis throughout the course includes the study of: architecture, sculpture, text files, ceramics, jewelry, painting, utilitarian objects, and objects associated with masquerades.
10%	Significant themes throughout the course include the discussion of divine kingship, ancestor worship, masquerades, life cycle events, rituals, personal adornment, affirmation of sexuality, and gender roles, and the role of spirituality in these contexts.
Total: 100%	
<b>Methods of Presentation</b>	
Methods	Group Work Lecture and Discussion Projects
Other Methods	The instructor will conduct lectures and discussions that will be illustrated with the appropriate slide images, articles, class handouts, and documentaries.
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 40% - Exams/Tests 2 exams with essays</li> <li>• 20% - Final exam part of the exam will require an essay</li> <li>• 20% - Other Small Group Research Project/Research Presentation</li> <li>• 10% - Papers</li> <li>• 10% - Quizzes</li> <li>• 100% - Total</li> </ul>
Additional Assessment Information (Optional)	(Actual percentages will vary from instructor to instructor but approximate values are shown.)  Evaluations of student performance will be measured with exams (slide identification, written responses, multiple choice, vocabulary, fill in the blank) and a Research Project/Class Presentation.
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
1. Bassani, Ezio. <i>African Art</i> , ed. Skira, 2012, ISBN: 8857208699.	
2. Visona, M., Poyner, R. and Cole, H. <i>A History of Art in Africa</i> , 2nd ed. ., 2008	
<b>Assignments</b>	
<b>Sample Assignment</b>	
Research Project: Choose at least 2 cultures related to Africa and The African Diaspora which have not been discussed in the course and discuss the cultural values and the arts of the peoples from the following options: Themes to choose from: Divine Kingship, Ancestor Worship, Masks and Masquerades, Life Cycle Events, Personal Adornment, or	

Contemporary African art. The report should be 3-4 pages not including the bibliography.

### Sample Assignment 2

Research Presentation: Each student in their group will present a 7-8 minute summary of their research project in order to provide a cross cultural collective overview of one of the following themes: Divine Kingship, Ancestor Worship, Masks and Masquerades, Life Cycle Events, Personal Adornment, or Contemporary African art. The presentation should include visual images and provide a critical analysis of the research topic.

#### Student Learning Outcomes

1. Explain the contextual role of culture as it relates to the content, form, iconography, and aesthetics of African arts.
2. Evaluate the impact of the African Diaspora in Europe and in the Americas.

#### Minimum Qualification

Minimum Qualifications:	Art History (Masters Required)
-------------------------	--------------------------------

#### Library

List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	No

#### Distance Ed

#### Distance Education Application

Delivery Methods	Online/Web-based
Need/Justification	

#### Distance Education Quality

Quality Assurance	<p>Course objectives have not changed</p> <p>Course content has not changed</p> <p>Method of instruction meets the same standard of course quality</p> <p>Outside assignments meet the same standard of course quality</p> <p>Serves comparable number of students per section as a traditional course in the same department</p> <p>Required texts meet the same standard of course quality</p>
Additional Considerations	<p>Evaluation methods are in place to produce an annual report to the Board of Trustee on activity in offering this course or section following the guidelines to Title 5 Section 55317 (see attachment) and to review the impact of distance education on this program through the program review process specified in accreditation standard 2B.2.</p>

	<p>Determination and judgments about the equality of the distance education course were made with the full involvement of the faculty as defined by Administrative Regulation 5420 and college curriculum approval procedures.</p> <p>Adequate technology resources exist to support this course/section</p> <p>Library resources are accessible to students</p> <p>Specific expectations are set for students with respect to a minimum amount of time per week for student and homework assignments</p> <p>Adequately fulfills ?effective contact between faculty member and student? required by Title 5.</p> <p>Will not affect existing or potential articulation with other colleges</p> <p>Special needs (i.e., texts, materials, etc.) are reasonable</p> <p>Complies with current access guidelines for students with disabilities</p>
--	---

**Guidelines and Questions for Curriculum Approval of a Distance Education Course**  
**Student Interactions**

Student-Instructor Interaction	Regular and effective contact will be maintained with students in the on-line course throughout the week via discussion threads, chats and through feedback on homework assignments, activities, exams, and a museum based project.
Student-Student Interaction	Students will be expected to interact with each other frequently on a weekly basis via discussion threads and chats.
Student-Content Interaction	Students will be required to spend 3 hours on the lecture component of the course and an additional 6 hours per week on the course in terms of a combination of discussion, activities, homework assignments, and exams when scheduled.

<b>Online class activities that promote class interaction and engagement</b>	<b>Brief Description</b>	<b>Percentage of Online Course Hours</b>
Discussion Boards	Allowing students to interact with faculty through directed discussion to reinforce and introduce topics.	20%
Online Lecture	Lecture capture will be imbedded in discussion boards and "exam" type formats to provide feedback to the instructor and allow for directed learning.	20%
Project Presentation	Students will post and present their individual and group work for others to view and comment.	20%
Exams	Students will complete formal exams which include essay writing.	20%
Written assignments	Students will complete formal writing assignments.	20%



Describe how content will be organized and delivered in the interest of achieving course outcomes/objectives (e.g. what are the methods of instruction being used, technologies used, approximate time schedule, necessary instructional materials.)
The content of the course is exactly the same as the "land class" and will be organized based on the required chapters in the textbook. The lectures will be delivered via Powerpoint and will be followed by a large and/or small group discussion. Moreover, activity questions will be incorporated into the lectures that require discussion. Furthermore, I will add links to other web-sites in the Powerpoints that are relevant to the course curriculum and that will facilitate activities and discussion sessions. The time schedule will correspond to the the land class for the full 16 week semester. The only required textbook for this class is A History of Art in Africa by Visona et al.
Describe the technical qualifications an instructor would need and the support that might be necessary for this course to be delivered at a distance (e.g. the college's existing technology, CCCConfer certification, other specialized instructor training, support personnel, materials and resources, technical support, etc.)
An instructor teaching a DE course would need to be thoroughly fluent in eCompanion, which is possible through taking webinar workshops and utilizing the FAC 101 training sessions available through <a href="http://www.smconline.org">www.smconline.org</a> . The instructor would also need to meet with Ellen Cutler to ensure that the DE course is ADA compliant.
Describe any student support services one might want or need to integrate into the online classroom for this course (e.g. links to counseling, financial aid, bookstore, library, etc.)
The most significant student support service for this class would be the library on the main campus since it has excellent materials and resources for African art history. A link to the bookstore would also be useful.
Describe how the design of the course will ensure access for students with disabilities including compliance with the regulations of Section 508 of the Rehabilitation Act.
The design of this on-line course will ensure that students with disabilities have access to all course information, materials, and resources and will not be hindered by technological challenges. I will personally meet with Ellen Cutler before the end of the spring 2013 semester to make sure that it is ADA compliant.
Using one of the course objectives, describe an online lesson/activity that might be used in the course to facilitate student learning of that objective. Be sure the sample lesson/activity includes reference to the use of online teaching tools (such as drop box or threaded discussion, or multimedia such as Articulate, Flash, Jing, etc.).
Sample Activity Based on Chapter 7 of textbook: "Art of the Akan"
<ol style="list-style-type: none"> <li>1) Go to <a href="http://www.metmuseum.org">www.metmuseum.org</a></li> <li>2) Select the "Collections" tab</li> <li>3) Select "Heilbrunn Timeline of Art History"</li> <li>4) Scroll Down and Select "Thematic Essay Categories" (Located on bottom right side of page)</li> <li>5) Select "African art"</li> </ol>

- 6) Select "Western Africa" and scroll Down the page
- 7) Select "Art of the Asante Kingdom"
- 8) View the slide show of images
- 9) Select "Primary Thematic Essays"
- 10) Select the article called "Gold in Asante Courtly Arts"
- 11) Read the article and discuss how the article relates to the lecture about the significance of gold in Asante culture and the significance of regalia in leadership arts. Post 2 comments via the threaded discussion and respond to at least 1 comment made by another student colleague.

### Assessment Best Practices

**20%-Lecture Capture inside of an assessment.** - Students will watch an audio video presentation of lecture material in chunks and after each chunk, they will be asked several questions to demonstrate learning comprehension. The answers to these questions with additional resources will be available so that students can check their own grade and see where to attain more information on subjects that are giving them trouble.

## Technical Theatre: AS and Certificate

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

### Area of Emphasis

<b>Required Courses:</b>		<b>Units</b>
TH ART 2	Introduction To The Theatre	3
TH ART 18A	Technical Theatre Production Workshop	1
TH ART 18B	Technical Theatre Production Workshop	2
TH ART 20	Stagecraft	3
TH ART 22	Stage Lighting	3
TH ART 25	Introduction to Theatrical Sound	3
TH ART 26	Introduction To Stage Costuming	3
TH ART 28A	Beginning Stage Make-Up	1
<b>Total Units for Area of Emphasis:</b>		<b>19</b>

PID 171

# **SUBMIT ORIGINAL AND ONE COPY OF THIS FORM AND ALL ATTACHMENT**

## **Criteria A. Appropriateness to Mission**

### **1. Statement of Program Goals and Objectives**

Santa Monica College is excited to offer a Technical Theatre Program resulting in a Certificate of Achievement in Technical Theatre as well as an Associate of Science Degree. The program will provide hands-on training in several areas of Technical Theatre including Stagecraft, Stage Lighting, Stage Sound, Scenic and Prop Construction, Stage Management, Stage Costuming and Stage Make-Up. Students will learn and work with advanced technology and materials in the use of intelligent lighting systems, audio equipment, video projection equipment, stage machinery, set construction, scenic painting, and costume construction and design.

The program goals of the SMC Technical Theatre Program, aligned with the mission of Santa Monica College are:

- a) To provide high quality, innovative education to support student success,
- b) To keep students up-to-date on current, cutting-edge technology and materials related to advancements in Technical Theatre and related fields, and
- c) To develop partnerships with industry professionals to provide mentorships, internships and job opportunities for students.

The program objectives are as follows:

- a) The program will prepare students for entry-level technical positions in theatre and the larger entertainment industry. Potential employment opportunities would be available in the following fields: theatre, concerts, theme parks, television, movies, corporate events, trade shows, sporting events, faith based events and other forms of live entertainment.
- b) The program will strive to meet or exceed industry standards in advanced technology and materials to prepare students for the competitive marketplace.
- c) The program will instill self-discipline, a positive work ethic and self- motivation in the student through rigorous training and reinforcement.
- d) The program will assist in internship opportunities to exceptional candidates through industry partnerships.
- e) The program will provide the student with an overall understanding of the mechanics of live theatrical events and their place in the larger entertainment industry.
- f) This program will provide students the opportunity to network and build industry contacts for future employment.
- g) The program will allow for growth and expansion in instructional areas to meet future industry demands.
- h) The program will enhance student learning through the introduction of master classes in specialized, new and innovative aspects of Technical Theatre training.

### **2. Catalog Description**

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

### 3. Program Requirements

- a) To qualify for the Certificate of Achievement in Technical Theatre students must complete the following courses successfully:

#### Technical Theatre Certificate of Achievement - Level 1

Course #	Course Name	# of Units
Th Art 2	Introduction to the Theatre	3
Th Art 18A	Technical Theatre Production Workshop	1
Th Art 18B	Technical Theatre Production Workshop	2
Th Art 20	Stagecraft	3
Th Art 22	Stage Lighting	3
Th Art 25	Introduction to Theatrical Sound	3
Th Art 26	Introduction to Stage Costuming	3
Th Art 28A	Beginning Stage Make-Up	1
		<b>Total Units: 19</b>

- b) The Associate of Science Degree in Technical Theatre requires the major courses as outlined above as well as General Education courses and electives to achieve 60 units.

### 4. Background and Rationale

The Santa Monica College Theatre Arts Department has a widely known and highly regarded reputation, nationally and internationally. Situated in an ideal geographical location, our students have easy access to numerous film and theatre communities nearby. The department has offered theatre training and an Associate in Arts Degree for many years which fulfills the transfer requirements for university programs. Alumni of this degree program have enjoyed great success both academically and professionally.

Building upon this strong foundation, SMC now seeks to offer a program focusing on technical theatre. With the introduction of a new CTE Program in Technical Theatre, many more students will get structured training and employable skills in Technical Theatre. Students will be able to learn their craft using industry-standard, cutting-edge technology and materials. Our Industry Advisory Board has expressed great interest in providing mentorships, internships and entry-level jobs to our CTE graduates. The expanding entertainment job market in our immediate geographical area consists of theatre as well as related entertainment fields where technical theatre skills are required. These include concerts, corporate events, educational events, sporting events, theme parks, internet web casts, auto shows, faith based programs, mass media, casinos, exhibitions, conventions and support industries that manufacture, rent or sell lighting, audio, costume, prop and make-up supplies and services. Our trained technicians and proficient workers would bring up-to-date knowledge and skills to these jobs and this would benefit the entertainment industry.

#### Criteria B. Need

### 5. Enrollment and Completer Projections

Based on our enrollment data from the past seven years (please see table below), our enrollments in Technical Theatre courses have grown annually. From 148 enrollments in Technical Theatre courses in 2005-06 we have grown to 379 in 2011-12, an increase of 156%. Our initial projected number of completers annually is 15 for the first year. We project the numbers to grow to 25 in the following years.

#### Course Enrollment by Course and Academic Year

Course	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	TOTAL (per course)
TH ART 18A	29	36	42	33	60	79	94	<b>373</b>
TH ART 18B	18	26	22	28	37	40	40	<b>211</b>
TH ART 18C	5	8	6	14	21	20	32	<b>106</b>
TH ART 20	29	81	33	33	34	51	59	<b>320</b>
TH ART 22	20	21	38	35	68	66	71	<b>319</b>
TH ART 24*	0	0	0	0	0	0	0	<b>0</b>
TH ART 26	23	25	19	23	39	31	26	<b>186</b>
TH ART 28A	24	38	38	48	54	52	57	<b>311</b>
TH ART 34*	0	0	0	0	0	0	0	<b>0</b>
<b>TOTAL (per year)</b>	<b>148</b>	<b>235</b>	<b>198</b>	<b>214</b>	<b>313</b>	<b>339</b>	<b>379</b>	<b>1826</b>

**Unduplicated Student Headcount by Course and Academic Year**

Course	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	TOTAL (per course)
TH ART 18A	27	35	41	28	55	75	84	<b>345</b>
TH ART 18B	18	23	20	28	35	39	38	<b>201</b>
TH ART 18C	5	7	6	14	19	18	32	<b>101</b>
TH ART 20	29	71	33	33	34	51	59	<b>310</b>
TH ART 22	20	21	37	34	67	65	71	<b>315</b>
TH ART 24*	0	0	0	0	0	0	0	<b>0</b>
TH ART 26	23	25	19	23	39	31	26	<b>186</b>
TH ART 28A	24	38	38	48	53	52	57	<b>310</b>
TH ART 34*	0	0	0	0	0	0	0	<b>0</b>
<b>TOTAL (per year)</b>	<b>146</b>	<b>220</b>	<b>194</b>	<b>208</b>	<b>302</b>	<b>331</b>	<b>367</b>	<b>1768</b>

\*Th Art 24 and Th Art 34 have not been offered for several years. The Art 24 is being redesigned and offered as Th Art 25 and will be offered for Fall 2013.

## 6. Place of Program in Curriculum

Almost all of the courses for the Technical Theatre program are currently part of the existing AA degree which offers a more general study of theatre arts. These courses have long been an integral part of our department and critical to the success of our productions. All theatre majors are required to take technical as well as performance courses. This ensures

a balanced academic experience and leads to potential success in the job market. The new degree and certificate in Technical Theatre will allow students to focus on the technical aspects of production. It does not replace any existing program at Santa Monica College.

### 7. Similar Programs at Other Colleges in Service Area

Since there are no colleges on the Westside or in the South Bay that offer a Technical Theatre degree or certificate, there is clearly a need for this program. We have a significant number of enrollments per year in our Technical Theatre courses. Several potential employers and industry partners have expressed interest in creating mentorships and internships for our students. Our college enjoys a strong reputation in theatre arts and attracts a diverse population of committed and responsible students. Our courses vary in depth and focus from those offered in other colleges which are between 17 and 25 miles away from Santa Monica College. A comparison is below:

<b>COLLEGE</b>	<b>DISTANCE (from SMC)</b>	<b>AA DEGREE</b>	<b>CERTIFICATE(s)</b> CA - Certificate of Achievement SC- Skills Certificate
Glendale CC	24 miles	Theatre Arts	Theatre Arts <a href="http://www.glendale.edu/index.aspx?page=3097">http://www.glendale.edu/index.aspx?page=3097</a>
Los Angeles CC	20 miles	Theater (General)	Acting Advanced Acting Costume Design, Level 1 Costume Design, Level 2 Technical TheaterEntertainment Technology,Level 1 Technical Theater Entertainment Technology,Level2 Design and Digital Media for the Entertainment Industry
LA Valley CC	17 miles	Theater Arts Theater Arts: Acting Theater Arts: Directing Theater Arts: Technical	Theater Production (CA)
Pasadena CC	25 miles	Theater Arts	Theater Technology (CA) <a href="http://webcms.pasadena.edu/display_program.asp?program_id=1216">http://webcms.pasadena.edu/display_program.asp?program_id=1216</a> Theater Technology – Make-Up Technology <a href="http://webcms.pasadena.edu/display_program.asp?program_id=1032">http://webcms.pasadena.edu/display_program.asp?program_id=1032</a>

Pierce College	21 miles	Theater Theater, Costume Option Theater, Technical Theater Option (2012-14 Catalog, pg. 124) <a href="http://207.62.63.167/schedules/catalog/Pierce_Catalog_2012-14.pdf">http://207.62.63.167/schedules/catalog/Pierce_Catalog_2012-14.pdf</a>	Technical Theater (2012-14 Catalog, page 126)
West LA College	7 miles	None	Theater Arts (SC)

### 8. Labor Market Information & Analysis (CTE only)

An analysis of labor market information shows the need for the following jobs to increase by the following percentages: (source: <http://www.labormarketinfo.edd.ca.gov> )

Jobs	Need to increase by %
Theatre and Theatre Management	4.10%
Make-Up Artists	4%
Audio and Video Equipment Technicians	3.10%
Set and Exhibit Designers	3.60%

The Job Outlook for 2010-20 (projected rate of change in employment for the 10-year timeframe between 2010 and 2020 for the following professions is as follows: (source: <http://www.bls.gov/ooh/a-z-index.htm#S>)

Jobs	Projected Rate of Change 10 year frame: 2010-2020
Stage Managers	11%
Stage Scenery Designers	10%
Sound Engineering Technician	10%
Sound Assistants	10%
Radio Producers	11%
Sewing Machine Operators	18%
Theatre Company Producers	11%
Video Producers	11%

### 9. Employer Survey (CTE only)

A discussion with our Advisory Board and informal survey of potential employers revealed there are several openings within their organizations as well as in the job market for entry-level technicians and designers, interns, load-in/ load-out crew, technicians who are computer-savvy and trained in automated systems and technicians with good communication skills. Also, we receive requests from theatre and other organizations frequently for interns and entry-level technicians.



## 10. Explanation of Employer Relationship (CTE only)

Employers for our program graduates may fall under various categories. Many will offer internships, mentorships and entry-level positions. All potential employers who are serving on our Advisory Board have reviewed and will continue to review curriculum on a continual basis and recommend updates and changes based on industry needs.

## 11. List of Members of Advisory Committee (CTE only)

**Nancy Adler** - Production Manager, El Camino College Center for the Arts  
**Elle Aghabala** - Stage Manager, Center Theatre Group and SMC alumna  
**Ed Begley Jr.** - Actor, Activist  
**Thomas Brown** - Board of Directors (President), Morgan-Wixson Theatre  
**Matthew Carleton**- Technical Director, Geffen Playhouse  
**Ron Eckerman** - Tech Theatre Instructor, Sound Engineer, Lighting Designer, Author  
**Simon Hanna** - Managing Director, The Actor's Gang  
**Richard Lund**- Western Regional Sales Manager, Philips Entertainment/Philips Strand Lighting  
**Rosalida Medina** - Costumer Designer, The Actor's Gang  
**John McDermott** - Professional Make-up Artist  
**John Mitchell**- Executive VP of Sales & Business Development, ELS (Stage Lighting Company)  
**Scott Ramsey** - Founder & President, Broadcast Support, Inc.  
**Peter Rodgers**- Sales Associate, Forman & Associates/Architectural & Entertainment Lighting  
**Perviz Sawoski**- Chair, Theatre Arts, Santa Monica College  
**Ruth Talley**- Owner, Make Believe Costumes  
**Jason Thompson** - Video Design Professional

## 12. Recommendations of Advisory Committee (CTE only)

Before the Advisory Board meeting, a survey questionnaire was sent out to the board members to ensure a meaningful discussion and efficient use of time. (Questionnaire, responses and minutes are attached.) In general it was felt that we are offering a very strong curriculum to create a Technical Theatre degree and certificate. Many board members recommended creating a second tier (Advanced Certificate) in the future which would focus on specialized areas. An Advisory Board member suggested that students do a portfolio presentation as part of their exit review. Students also need to develop appropriate computer skills, communication skills and proper etiquette on the job. Creating discipline- specific Master Classes and collaborating with other departments were some other recommendations. There was good interest in establishing future relationships to develop mentorships, internships and entry-level positions for our students within their organizations.

## Criteria C. Curriculum Standards

### 13. Display of Proposed Sequence

Semester One	Semester Two	Semester Three
Th Art 2 and up to six units from the following courses:	Up to nine units from the following courses:	Up to nine units from the following courses:

Th Art 18A	Th Art 18A	Th Art 18A
Th Art 18B	Th Art 18B	Th Art 18B
Th Art 20	Th Art 20	Th Art 20
Th Art 22	Th Art 22	Th Art 22
Th Art 25	Th Art 25	Th Art 25
Th Art 26	Th Art 26	Th Art 26
Th Art 28A	Th Art 28A	Th Art 28A

## Entertainment Promotion and Marketing Production Associate in Science (AS) and Certificate of Achievement

The Entertainment Promotion and Marketing Production program provides students with the skills, knowledge, training and relationships necessary for entry level employment in the Digital Media industry. This industry sector includes the writing/producing/editing and design of on-air and off-air promotions, commercial advertisements and public service announcements, and ancillary mass media areas such as media strategy and planning, public relations, publicity, advertising, and broadcast/internet/interactive media marketing production.

### Area of Emphasis

<b>Required Courses (18 Units):</b>		<b>Units</b>
BUS 20	Principles Of Marketing	3
ET 11	Computer Skills For Digital Media	3
<b>or</b>		
GR DES 18	Introduction to Design Applications	3
ET 31A	Digital Video Fundamentals	3
ET 31B	Digital Video Editing	3
MEDIA 20	Introduction to Writing Producing Short-form Media	3
MEDIA 21	Short-Form Visual Media Production	3
 <b>Restricted Electives (6 units):</b>		 <b>Units</b>
BUS 26	Marketing Research And Consumer Behavior	3
BUS 34	Introduction to Social Media Marketing	3
COM ST 12	Persuasion	3
COUNS 16	Job Success Skills	1
ET 3	Principles Of Project Management	3
ET 40	Digital Audio Fundamentals	3
ET 41	Digital Audio Editing	3
ET 37	Digital Imaging For Design I	3
<b>or</b>		
GR DES 64	Digital Imaging For Design I	3
ET 72	Career Development	2
GR DES 71	Motion Graphics 1	3
JOURN 43	Public Relations And Publicity	3
MEDIA 2	Reading Media Acquiring Media Literacy Skills	3
MEDIA 11	Introduction To Broadcasting	3
MEDIA 13	Broadcasting Announcing And Production	3
MEDIA 18	Broadcast Advertising	3
MEDIA 19	Broadcasting Workshop	3
MEDIA 90B	Broadcasting Internship	2
MEDIA 90B	Broadcasting Internship	1

---

**Total Units for Area of Emphasis: 24**

PID 175

## Public Policy: AA and Certificate

The Public Policy program consists of an interdisciplinary and multidisciplinary course of study that presents an overview of the development and implementation of important public policies affecting the lives of local, regional, and state residents. This program is designed to equip students with the skills and tools to successfully engage in civic debate and to critically evaluate and analyze the development and implementation of substantive public policies, while providing an opportunity to work with governmental and non-governmental organizations and agencies in a direct way. This area of emphasis may also lead to many other careers. For additional possibilities, visit the Career Services Center on campus to utilize computerized career information systems and other valuable career resources.

### Area of Emphasis

<b>Required Core Courses: (8 units)</b>		<b>Units</b>
POL SC 1	National And California Government	3
	<b>or</b>	
POL SC 3	Introduction to Politics: Justice, Power and Agency	3
POL SC 31	Introduction to Public Policy	3
POL SC 95	Experiential Learning	2

<b>Critical Thinking and Communication: Area A - English Language and Critical Thinking (3 units)</b>		<b>Units</b>
BUS 32	Business Communications	3
ENGL 1	Reading And Composition 1	3
ENGL 2	Critical Analysis And Intermediate Composition	3
ENGL 31	Advanced Composition	3
HIST 47	The Practice Of History	3
PHILOS 7	Logic And Critical Thinking	3

<b>Critical Thinking and Communication: Area B - Oral Communication/Media Literacy: (3 units)</b>		<b>Units</b>
COM ST 11	Elements Of Public Speaking	3
COM ST 37	Intercultural Communication	3
JOURN 1	The News	3
MEDIA 1	Survey of Mass Media Communications	3
MEDIA 2	Reading Media Acquiring Media Literacy Skills	3
MEDIA 10	Media, Gender, and Race	3
WOM ST 30	Women And Popular Culture	3

**Students are required to take two courses WITHIN one of the five (5) specialization tracks: (6 units)**

<b>Specialization Area: Education Track</b>		<b>Units</b>
EDUC 1	Careers in Education	3
EDUC 2	The Early Childhood Through 12th Grade Teaching Experience	3
ECE 45	Children With Special Needs	3
ECE 11	Child Family And Community	3
ECE 19	Teaching In A Diverse Society	3
ECE 64	Health Safety And Nutrition For Young Children	3
<b><u>PSYCH 11 ADDITION</u></b>	<b><u>Child Growth And Development</u></b>	<b><u>3</u></b>

<b>Specialization Area: Environmental Track</b>		<b>Units</b>
BIOL 9	Environmental Biology	3

ENVRN 7	Introduction To Environmental Studies	3
	<b>or</b>	
GEOG 7	Introduction To Environmental Studies	3
ENVRN 20	Environmental Ethics	3
	<b>or</b>	
PHILOS 20	Environmental Ethics	3
ENVRN 22	Environmental Politics And Policies	3
	<b>or</b>	
POL SC 22	Environmental Politics And Policies	3
ENVRN 40	Environmental Psychology	3
	<b>or</b>	
PSYCH 40	Environmental Psychology	3
GEOG 14	Geography Of California	3

**Specialization Area: Public Health Track**

**Units**

ECE 64	Health Safety And Nutrition For Young Children	3
HEALTH 10	Fundamentals Of Healthful Living	3
NURSNG 60	Multicultural Health And Healing Practices	3
NUTR 1	Introduction To Nutrition Science	3
NUTR 7	Food And Culture In America	3

**Specialization Area: Urban/Socioeconomic Track**

**Units**

ECON 1	Principles Of Microeconomics	3
ECON 2	Principles Of Macroeconomics	3
ECON 6	Contemporary Economic Problems	3
HIST 10	Ethnicity And American Culture	3
POL SC 21	Race Ethnicity And The Politics Of Difference	3
SOCIOL 1	Introduction To Sociology	3
	<b>or</b>	
SOCIOL 1S	Introduction To Sociology - Service Learning	3
SOCIOL 2	Social Problems	3
	<b>or</b>	
SOCIOL 2S	Social Problems-- Service Learning	3
SOCIOL 34	Racial And Ethnic Relations In American Society	3
SOCIOL 30	African Americans In Contemporary Society	3
SOCIOL 31	LatinasOs In Contemporary Society	3
SOCIOL 32	Asian Americans In Contemporary Society	3
URBAN 8	Introduction To Urban Studies	3
GEOG 8	Urban Geography: Introduction to Urban Studies	3
<b><u>PSYCH 13 ADDITION</u></b>	<b><u>Social Psychology</u></b>	<b><u>3</u></b>

**Specialization Area: Arts and Cultural Affairs Track**

**Units**

AHIS 3	Western Art History III	3
AHIS 11	Art Appreciation Introduction To Global Visual Culture	3
AHIS 72	American Art History	3
DANCE 2	Dance In American Culture	3
DANCE 5	Dance History	3
DANCE 9	Dance Productions	3

MUSIC 31	Music History 2	3
MUSIC 33	Jazz in American Culture	3
MUSIC 36	History Of Rock Music	3
MUSIC 37	Music In American Culture	3
TH ART 2	Introduction To The Theatre	3
TH ART 5	History Of World Theatre	3

---

**Total Units for Area of Emphasis: 20**

PID 172