



1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Agenda

Wednesday, May 20, 2026, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)

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

Meeting ID: 880 0868 5421

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Members:

- | | | | |
|---------------------------------|-------------------|--------------------|-------------------------|
| Redelia Shaw, <i>Chair</i> | Evelyn Chantani | Carolyn Jia (A.S.) | Bobby Simmons |
| Dione Hodges, <i>Vice Chair</i> | Rachel Demski | Sharlene Joachim | Briana Simmons |
| Lourdes Arévalo | Susan Fila | Jesus Lopez | Lydia Strong |
| Jason Beardsley | Walker Griffy | Walt Louie | Olivia Vallejo |
| Fariba Bolandhemat | Catherine Haradon | Jacqueline Monge | Audra Wells |
| Walter Butler | Aileen Huang | Kevin Roberts | Associated Students Rep |
| Susan Caggiano | Justice Isaacs | Scott Silverman | |

Interested Parties:

- | | | | |
|-------------------|----------------|----------------------|-------------------------------|
| Stephanie Amerian | Jessie Garcia | Liz Koenig | Jessica Rodriguez |
| Maria Bonin | Jose Hernandez | Kristin Lui-Martinez | Steven Sedky |
| Department Chairs | Tracie Hunter | Maria Munoz | Esau Tovar |
| Nick Chambers | Maral Hyeler | Stacy Neal | Paola Vazquez Martinez (A.S.) |
| Kiersten Elliott | Luis Jauregui | Tamika Phillips | Tammara Whitaker |

Ex-Officio Members:

- Vicenta Arrizon

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

I. Call to Order and Approval of Agenda

II. Public Comments

(Two minutes is allotted to any member of the public who wishes to address the Committee.)

III. Announcements

IV. Approval of Minutes (May 6, 2026).....4

V. Chair's Report

VI. Information Items

1. CCN Updates
2. TOP to CIP Project Updates
3. Cal-GETC Updates

Course	Cal-GETC
ARTH C1100 Survey of Art from Prehistory to the Medieval Era (<i>formerly AHIS 1</i>)	3A: Approved
ARTH C1200 Survey of Art from the Renaissance to Contemporary (<i>formerly AHIS 2</i>)	3A: Approved
BIOL C1000 Introduction to Biology with Lab (<i>formerly BIOL 3</i>)	5B/5C: Denied
CHNESE 4 Intermediate Chinese 2	3B: Denied
COMM C1004 Interpersonal Communication (<i>formerly COM ST 35</i>)	4: Denied
ECON C2001 Principles of Microeconomics (<i>formerly ECON 1</i>)	4: Approved
ECON C2002 Principles of Macroeconomics (<i>formerly ECON 2</i>)	4: Approved
ENGL C1002 Introduction to Literature	3B: Approved
ETH ST 6 Introduction to Chicana/o/x and Latina/o/x Studies	4: Approved 6: Denied
ETH ST 8 Introduction to Asian American Studies	4: Approved 6: Denied
ETH ST 9 Introduction to Native American Studies	4: Approved 6: Denied
FILM 3 Introduction to Documentary	3A: Approved
FILM 14 Spotlight on Regional Cinema	3A/3B: Denied
HIST C1001 United States History to 1877 (<i>formerly HIST 11</i>)	3B: Denied 4: Approved US-1: Denied
HIST C1002 United States History since 1865 (<i>formerly HIST 12</i>)	3B: Denied 4: Approved US-1: Denied
KOREAN 3 Intermediate Korean 1	3B: Denied
MCRBIO 1 Fundamentals of Microbiology	5B/5C: Approved
PSYCH 33 Introduction to Stress, Trauma, and Mental Health	4: Denied
SWHS 1 Introduction to Social Work and Human Services	4: Denied
SOCI C1000 Introduction to Sociology (<i>formerly SOCIOL 1</i>)	4: Approved

VII. Action Items

Consent Agenda: Deactivations

- a. ENGL 12 Poetry
- b. ENGL 21A English Fundamentals 1
- c. ENGL 21B English Fundamentals 2
- d. ENGL 22 Writing Laboratory
- e. ENGL 58 Literature of Mexico
- f. ENGL 70 Technical Communication
- g. HEBREW 3 Intermediate Hebrew 1
- h. HUM 28S Contemporary Life in China
- i. MUSIC 12 Introduction to Music Technology
- j. MUSIC 75 Instrumental Chamber Music Repertoire

Courses

- k. ART 53C Advanced Wheel Throwing
 - New Course 9
- l. CIS 6 Artificial Intelligence for Computer Applications
 - New Course 11
 - Distance Education (Fully Online)..... 14
- m. GEOG 35F Field Study California
 - Changes: course description, SLOs, course objectives, course content, methods of evaluation, textbooks, sample assignments 16
- n. PSYCH 14 Abnormal Psychology
 - Changes: course content, methods of presentation, methods of evaluation, textbooks, sample assignments 19

Programs

- o. Commercial Dance AS Degree
 - New degree 22
- p. Commercial Dance Foundations Certificate of Achievement
 - Changes: Name change (formerly Commercial Dance), PLOs, CSLO-PLO mapping 46
- q. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda

VIII. New Business

IX. Old Business

- Review/Action Item/Vote:
 - Proposed Draft: Course Deactivation Administrative Regulation (AR 4020.2) 50

X. Adjournment

Please notify Redelia Shaw, Dione Hodges, and Rachel Demski by email if you are unable to attend this meeting.

This is the last Curriculum Committee meeting for the 2025-2026 academic year. The 2026-2027 meeting schedule and timelines will soon be available on the [Curriculum Committee meeting page](#).



1900 Pico Boulevard Santa Monica, CA 90405
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Curriculum Committee Minutes

Wednesday, May 6, 2026, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)
Zoom (guests/members of the public)

Members Present:

Redelia Shaw, <i>Chair</i>	Susan Caggiano	Aileen Huang	Jacqueline Monge
Dione Hodges, <i>Vice Chair</i>	Evelyn Chantani	Justice Isaacs	Kevin Roberts
Lourdes Arévalo	Rachel Demski	Sharlene Joachim	Scott Silverman
Jason Beardsley	Walker Griffy	Jesus Lopez	Bobby Simmons
Fariba Bolandhemat	Catherine Haradon	Walt Louie	Audra Wells
Walter Butler			

Members Absent:

Susan Fila	Briana Simmons*	Lydia Strong	Olivia Vallejo
Carolyn Jia (A.S.)			

**Attended via Zoom – voting members of the committee unable to attend in-person may join as a guest on zoom but cannot move or vote on action items.*

Others Present:

Matt Dickinson	Dana Nasser	Jessica Rodriguez	Katya Rodriguez
Lauren Movius			

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

I. Call to Order and Approval of Agenda

The meeting was called to order at 3:08 pm Motion to approve the agenda with no revisions.

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

The motion passed unanimously.

II. Public Comments

None

III. Announcements

- Aileen Huang: the SMC Career Closet offers professional clothing for free to students for networking events and job interviews. Donations of gently worn business clothes and accessories (shoes, belts, ties) can be dropped off at the Fashion department. It has been a long running collaboration between Business, Fashion, and Cosmetology.
- Scott Silverman: New Emeritus marketing flyers have been printed and are being distributed. Anyone can enroll in Emeritus – it is designed for those 55+ but is open to those interested.
- Dione Hodges: Curriculum Institute is July 15-18 in Sacramento. The theme this year is “Curriculum is Advocacy: Cultivating Justice, Equity, and Student Success.” If you’re interested in attending virtually or in-person, please send an email to Dione Hodges.

IV. Approval of Minutes

Motion to approve the minutes of April 1, 2026 with no revisions.

Motion made by: Walker Griffy; **Seconded by:** Kevin Roberts

The motion passed with the following vote: Y: 12; N: 0; A: 6 (*Lourdes Arévalo, Jason Beardsley, Walter Butler, Aileen Huang, Jesus Lopez, and Jacqueline Monge*)

V. Chair's Report

- May 20 will be the final curriculum meeting for Spring, the June 3 tentative meeting is cancelled
- Over the summer, the catalog team will be removing redundant "Upon completion of this program" language from PLOs in the 26-27 catalog (where it appears multiple times in a programs PLOs)
- A draft of the Administrative Regulation (AR) for course deactivations will be on the May 20 agenda
- Curriculum will not move our meeting time, the poll results were to keep the meeting 3pm-5pm
- For Asian Pacific Islander, Desi American Heritage Month (APIDA) there are highlights on Grace Lee Boggs and Patricia Kwoh in the Canvas shell.

VI. Information Items

1. Common Course Numbering Updates – Susan Caggiano
 - The last CCN support hours for 2025-26 by the ASCCC/Chancellor's Office was last week.
 - System level articulation has made some progress, language is being drafted and the UC has requested all Phase III templates, but no agreement has been made.
 - ICAS has only two more meetings left for 2025-26, but it doesn't look like any CCN articulation issues will be resolved prior to the summer hiatus, we'll likely hear more in the early Fall.
 - There have been issues with Cal-GETC approval of Phase II templates statewide that is being discussed further. Additionally, under Cal-GETC, many courses are only being approved for one area (vs. under IGETC ex: HIST courses were approved for Area 3B and Area 4.)
 - The articulation officers of UCs also provided context of a lack of communication on CCN for UC articulation, where there wasn't a clear directive of what CCNs are to achieve, so many reviewing would reject/have questions on CCNs for not providing enough information.
 - While a lot is still uncertain, the delays will be better in the long run, resolving many questions and issues many colleges have encountered with CCN so far.
 - Assembly Bill 2236 (Berman) has passed the higher education committee and is now in the appropriations committee. However, since there isn't a specific budget (only general language reimbursing UC/CSU for work on articulating), it may be delayed until the May revise budget
 - A list of courses for Phase IV is expected to be released in early Fall. Once the list is released, they'll begin convening faculty to start work on building/drafting the templates.
 - Question whether AP exams will be impacted by the Cal-GETC "one area approval" standard (ex: AP History currently counts toward Area 3B and Area 4)
2. Cal-GETC Updates
 - Olivia Vallejo is absent today, Cal-GETC updates will be shared at the May 20 meeting.
3. TOP to CIP Project Updates – Rachel Demski
 - The TOP to CIP deadline has been moved from December 31, 2026 to June 30, 2027.
 - However, finalizing of the TOP to CIP crosswalk was also delayed to May 15.
 - We're currently drafting an email to chairs and curriculum reps with additional information.
 - We'll run a comparison of all courses/programs existing TOP codes against the finalized crosswalk and send to each department. Departments will need to review and decide on CIP.
 - We'll be updating the courses and programs in META, COCI, and WebSIS.

VII. Action Items

Consent Agenda: Deactivations

- a. CIS 58 Designing Accessible Websites
- b. CS 6 Virtual Worlds and Game Programming
- c. CS 18 Advanced Assembly Language Programming
- d. CS 74B Security in J2ee Application

- e. PHILOS 6 Philosophy Of Science
- f. PHILOS 24 Philosophy In Literature
- g. PHILOS 41 Philosophical Problems Seminar
- h. PHILOS 48 Nonviolent Resistance
- i. POL SC 8 The Modern Far East
- j. POL SC 10 Government Internships
- k. POL SC 11 World Affairs And The United Nations
- l. POL SC 12 Model United Nations
- m. POL SC 14 Middle East Government And Politics
- n. POL SC 47 International Politics Seminar
- o. POL SC 94 Law - Experiential Learning
- p. SOCIOL 1 S Introduction to Sociology - Service Learning

Consent Agenda: Program Maps

- q. Aquaculture Technician I & Aquaculture Technician II Certificates of Achievement Program Map
- r. Sustainable Aquaculture Technology AS Program Map

Motion to approve the consent agenda: deactivating courses, and program maps with no revisions.

Motion made by: Aileen Huang; **Seconded by:** Susan Caggiano

The motion passed unanimously.

Courses

- s. ART 53C Advanced Wheel Throwing

- New Course
ART 53C moved to the May 20, 2026 agenda.

- t. BUS 48 AI, Energy and the Business of Zero-Emissions Logistics

- New Course
- Distance Education (Fully Online, Hybrid)

Motion to approve BUS 48 with revisions to:

- Course Name (from “AI, Energy and the Business of Zero-Emissions Logistics” to “Applied AI, Energy and the Business of Zero-Emissions Logistics”),
- Catalog Description (change “AI” to “Artificial Intelligence (AI)”)
 - Methods of Evaluation (Class Participation change additional text from “threaded discussions” to “in-class activities”)
 - SLO #1 (change “AI applications” to “applied AI”)
 - Course Objective #2 (change “Analyze and apply the use of AI” to “Analyze the applied use of AI.”)

Motion made by: Susan Caggiano; **Seconded by:** Walker Griffy

The motion passed unanimously.

Motion to approve distance education for BUS 48 with revisions to all instances of “AI” to “applied AI”, clean-up of commas and capitalization, and addition of peer interaction to Assessment “Threaded Discussion”.

Motion made by: Scott Silverman; **Seconded by:** Aileen Huang

The motion passed unanimously.

- u. ECE 2 Principles and Practices of Teaching Young Children

- Changed: course description, SLOs, textbooks, sample assignments
- Removed: Advisory: PSYCH 11

Motion to approve changes to ECE 2 with no additional revisions.

Motion made by: Susan Caggiano; **Seconded by:** Dione Hodges

The motion passed unanimously.

Motion to approve removing the advisory PSYCH 11 from ECE 2 with no additional revisions.

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

The motion passed unanimously.

v. ECE 76 Children in Nature

- Changed: course description, SLOs, course objectives, textbooks, sample assignments
 - Removed: Prerequisite: ECE 21 or three years of Early Children program experiences
- Motion to approve changes to ECE 76 with no additional revisions.

Motion made by: Dione Hodges; **Seconded by:** Susan Caggiano
The motion passed unanimously.

Motion to approve removing the prerequisite “ECE 21 or three years of Early Children program experiences” from ECE 76 with no additional revisions.

Motion made by: Dione Hodges; **Seconded by:** Jesus Lopez
The motion passed unanimously.

w. ECE 77 Nature: In, Out, and Beyond

- Changed: course description, SLOs, course objectives, sample assignments
 - Removed: Prerequisite: ECE 76
- Motion to approve changes to ECE 77 with no additional revisions.

Motion made by: Bobby Simmons; **Seconded by:** Audra Wells
The motion passed unanimously.

Motion to approve removing the prerequisite ECE 76 from ECE 77 with no additional revisions.

Motion made by: Scott Silverman; **Seconded by:** Bobby Simmons
The motion passed unanimously.

Programs

x. Media Studies Certificate of Achievement

Motion to approve Media Studies Certificate of Achievement with revisions to PLO #2 to map all SLOs from MEDIA 10 and remove “Demonstrate an ability to...” from all PLOs.

Motion made by: Scott Silverman; **Seconded by:** Walker Griffy
The motion passed unanimously.

y. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda

Motion to approve changes to degrees, certificates, and program maps as a result of courses considered on this agenda.

Motion made by: Scott Silverman; **Seconded by:** Jesus Lopez
The motion passed unanimously.

VIII. New Business

None

IX. Old Business

Action Item: Approval of updated META Program Learning Outcomes help text:

The current META PLO help text:

Please provide a few outcomes in one paragraph. Text should begin with "Upon completion of the program, students will demonstrate" (Example: Upon completion of the program, students will demonstrate coherent and comprehensive analyses of business issues, identify and resolve ethical dilemmas in the domestic and global business environment, and apply business principles to international trade issues.)

Proposed updated PLO help text:

Please write the Program Learning Outcomes using Bloom's Taxonomy and list each outcome as a separate sentence rather than combining them into one paragraph.

For example:

- *Demonstrate coherent and comprehensive analyses of business issues.*
- *Identify and resolve ethical dilemmas in the domestic and global business environment.*
- *Apply business principles to international trade issues.*

Work with your Curriculum Rep on the CSLO/PLO alignment.

Motion to approve changes to the META PLO help text with no additional revisions.

Motion made by: Walker Griffy; **Seconded by:** Susan Caggiano

The motion passed unanimously.

X. Adjournment

Motion to adjourn the meeting at 4:56 pm.

Motion made by: Dione Hodges; **Seconded by:** Kevin Roberts

The motion passed unanimously.

**New Course:
ART 53C, Advanced Wheel Throwing**

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to UC (pending), CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2027
TOP/SAM Code:	100200 - Art / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Art
Program Impact:	Art AA, Art History AA-T, Studio Arts AA-T

Rationale

New course as our program grows

I. Catalog Description

This advanced course in ceramics emphasizes aesthetic development and refinement on the potter's wheel. Students will gain proficiency in generating both functional forms and art objects. This course introduces advanced throwing techniques and methods such as altering forms, coil and throw, and stacking. Students will gain increased knowledge of kiln loading, glaze making, and ceramic studio maintenance.

II. Examples of Appropriate Text or Other Required Reading:

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

1. Shaping the World: Sculpture from Prehistory to Now, Antony Gormley, Thames and Hudson © 2020

III. Course Objectives

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

1. Design and implement efficient systems for managing and maintaining personal workspaces and shared exhibition areas.
2. Evaluate and select appropriate clay bodies and ceramic processes, justifying choices based on technical, aesthetic, and conceptual outcomes.
3. Analyze historic and contemporary approaches in ceramics to inform their own studio practice.
4. Critique ceramic works in group, individual, and written contexts using appropriate terminology, methodologies, and theoretical frameworks.
5. Optimize time management and workflow strategies to meet project deadlines.
6. Demonstrate safe studio practices with the proper use of equipment, tools, and materials.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Lab, Observation and Demonstration, Discussion, Critique, Projects, Individualized Instruction, Group Work, Online instructor-provided resources

V. Course Content

<u>% of Course</u>	<u>Topic</u>
25.000%	Advanced overview of ceramics as a major medium of artistic expression with an emphasis on wheel thrown forms, including the history of clay and its role in historical and contemporary cultures as both artistic form and functional craft.

25.000%	Proficiency in maintaining/running a ceramic studio. Loading and unloading kilns, glaze mixing , studio management
25.000%	Articulate and present work in an historical or contemporary context
25.000%	Creating individual work that emphasizes aesthetic development and refinement on the potter's wheel
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
25%	Projects
20%	Class Participation In class activities.
10%	Exams/Tests
25%	Written assignments
20%	Final Project
100%	Total

VII. **Sample Assignments:**

Altered Form :

Create and build 3-5 vessels on the wheel. Once these are leatherhard employ different alterations to each form. Below are a list of ways to manipulate your work, you can combine any of these on each vessel or demonstrate them individually. Please document your work before and after alteration 1. Create a form must no longer look like it's original state 2. Create a form that exhibits negative space 3. Use 3 different surface treatments 4. Use color that is not glaze 5. Break the vessel and reassemble in a new way 6. Make one vessel relate to another Please feel free to develop your own methods of alteration and share with your peers. All pieces will be displayed along side their photo documentation of before and after. Please remember to take clear images with a solid background

Individual Body of work:

Create a body of work on the wheel that all relates to itself. This is an advanced assignment for you to develop a theme or style within the work. Consider: Clay body choice Glaze choice- color and application Objects in relationship to one another. Write a proposal for the body of work that includes drawings and historical/contemporary references for inspiration.

VIII **Student Learning Outcomes:**

1. Apply advanced wheel-throwing techniques to produce ceramic forms with consistent control of proportion, symmetry, and wall thickness.
2. Evaluate their own and others' ceramic work, using design principles and craftsmanship to justify artistic and technical decisions.
3. Create a cohesive body of wheel-thrown work that demonstrates technical mastery, intentional design, and refined surface treatments (e.g., glazing, carving, slip work).

New Course:
COMPUTER APPLICATIONS 6, Artificial Intelligence for Computer Applications

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to UC (pending), CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2027
TOP/SAM Code:	051400 - Office Technology/Office Computer Applications / C - Clearly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	Yes
Library:	Library has adequate materials to support course
Minimum Qualification:	Office Technologies
Program Impact:	QuickBooks Virtual Enterprise Certificate of Achievement

Rationale

Artificial Intelligence is now embedded across industries (healthcare, finance, entertainment, business, education, and more). Employers increasingly seek candidates with Artificial Intelligence literacy and applied skills. Offering this course strengthens SMC's reputation as a forward-thinking, responsive institution to societal shifts. As Artificial Intelligence reshapes local economies, community colleges like SMC play a critical role in preparing diverse student populations for emerging opportunities.

I. Catalog Description

This course provides an overview of practical applications of Artificial Intelligence in modern business. Students gain hands-on experience with leading AI tools and platforms, including Copilot, Gemini, ChatGPT, and others. The course also explores how AI is integrated into widely used business software, such as Microsoft Office, to enhance productivity and decision-making. Emphasis is placed on developing effective and responsible use of AI in real-world workplace settings.

II. Examples of Appropriate Text or Other Required Reading:

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

1. Introduction to Artificial Intelligence, 1st Edition, Corine Hoisington and Mark Ciampa, Cengage © 2026, ISBN: 9798214024332
2. Artificial Intelligence A Modern Approach, Fourth / Global Edition, Russell and Norvig, Pearson © 2022
3. Microsoft Office. Microsoft, 365 ed.
4. Google Apps. Google, Current ed.
5. OER Material and Handouts in Copilot, ChatGPT, Gemini, Chatbot, and more.

III. Course Objectives

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

1. Discuss Core AI Concepts and Their Business Applications
2. Employ AI Tools to Improve Business Communication
3. Apply AI for Research and Competitive Analysis
4. Apply AI to Support Data Analysis and Decision-Making
5. Create AI-Generated Business Assets
6. Design AI-Enhanced Business Processes and Workflows
7. Demonstrate what Chatbots are and how they work.
8. Analyze Ethical, Legal, and Responsible Use of Artificial Intelligence Technologies in Business.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Observation and Demonstration, Projects, Discussion, Online instructor-provided resources

V. **Course Content**

<u>% of Course</u>	<u>Topic</u>
5.000%	Introduction to Artificial Intelligence and its evolution.
30.000%	Using Artificial Intelligence within Microsoft Office programs such as Excel, Word, Outlook, PowerPoint, Microsoft Edge, and other business applications to enhance business processes.
15.000%	Using Artificial Intelligence applications to analyze, visualize, and interpret business data.
20.000%	Using Artificial Intelligence applications to improve collaboration, meeting productivity, and automate business workflows.
10.000%	Create an avatar, audio, and video using Artificial Intelligence tools.
10.000%	Learning how a chatbot works and how it is created using free chatbot platforms.
5.000%	Designing a portfolio to showcase Artificial Intelligence projects
2.000%	Designing strategies to promote responsible use of Artificial Intelligence and protection of the environment.
3.000%	Addressing inequities, advancing inclusion, and privacy.
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
40%	Class Work There will be between 10 and 12 class projects.
15%	Class Participation There will be weekly class activities.
15%	Exams and Quizzes There will be about 10 to 12 chapter quizzes
20%	Exams/Tests There will be one midterm and one final exam.
10%	Final Project This will be a portfolio project in which students showcase how they use Artificial Intelligence tools to create various projects.
100%	Total

VII. **Sample Assignments:**

Exploring the Impact of Artificial Intelligence on Society:

Objective: Analyze the social, ethical, and economic implications of artificial intelligence (AI) by leveraging Copilot or Gemini to assist with research, brainstorming, and drafting. The goal is to learn how to use Artificial Intelligence tools effectively while maintaining academic integrity. Assignment Instructions Part 1: Research • Use Copilot to: • Generate a list of key areas where AI impacts society (e.g., healthcare, education, employment). • Ask Copilot or Gemini to provide recent examples or case studies of Artificial Intelligence applications. • Cross-check Copilot's suggestions with at least two scholarly sources from your university library or Google Scholar. Part 2: Critical Analysis • Write a 1,000 word essay addressing: • Benefits of Artificial Intelligence in at least two sectors. • Potential risks or ethical concerns (bias, privacy, job displacement). • Your own perspective on how society should balance innovation with regulation. Part 3: Reflection • Write a reflection (500 words) on: • How Copilot helped you with the assignment. • What limitations you noticed (e.g., need for fact checking, lack of citations). • How you

ensured academic integrity while using Artificial Intelligence. Deliverables • Research notes (including Copilot prompts and responses). • 1,000-word essay. • 500-word reflection.

Visual Culture and Media Analysis:

Objective: Explore how images shape cultural narratives by searching for, analyzing, and contextualizing images using ChatGPT or Microsoft Designer image search. Assignment Instructions Part 1: Image Discovery • Use ChatGPT or Microsoft Designer to search for images related to a chosen theme (e.g., climate change protests, Renaissance art, advertising in the 1950s). • Collect at least 5 images that represent different perspectives or styles. • Document the search queries you used (e.g., “climate change protest posters,” “Renaissance paintings of women”). Part 2: Visual Analysis For each image: • Describe the subject matter (what is shown). • Identify visual techniques (color, composition, symbolism). • Discuss the cultural or historical context (why this image matters). Part 3: Comparative Study • Compare at least two images: • How do they present similar themes differently? • What cultural assumptions or biases are visible? • Which image is more persuasive or impactful, and why? Part 4: Reflection • Write a 500-word reflection on how searching for images with ChatGPT or Microsoft Designer influenced your understanding of the topic. Consider: • Did the image search broaden your perspective? • Were there limitations (e.g., missing contexts, need for deeper sources)? • How might visuals mislead or enhance understanding compared to text? Deliverables • A portfolio of 5 images with captions. • A 500-word reflection on using ChatGPT or Microsoft Designer for image search.

VIII. Student Learning Outcomes:

1. Use Artificial Intelligence for research, data analysis, and business decision-making.
2. Use Artificial Intelligence to create workflows, chatbots, and a range of professional business materials.
3. Evaluate the ethical and societal implications of Artificial Intelligence technologies.

CIS 6 Distance Education Application

Fully Online

1a. Instructor - Student Interaction:

Students will receive an email at least two weeks before classes start, welcoming them and providing the book and software information they will need for this course. A second email will be sent to students one week before class starts, with a reminder of when class will start. In addition, the email will include information about the course structure in the Learning Management System (LMS). The email will also include a link explaining how to use all the Learning Management System (LMS) tools, in case the online student is a first-time user. The email will also remind students of the importance of applying for an exam extension if they need special accommodation for the class. On the day of class, students will receive an informative welcome email. The email will provide information on what students are expected to do during the first two days of classes and the importance of staying active throughout the week. The instructor will promptly respond to students' questions via the Learning Management System (LMS), the "Q&A Board" space, and SMC email. The instructor will continue to communicate frequently with students through the Learning Management System (LMS) Inbox and the Q&A board. Constructive feedback will be provided promptly on the discussion board, homework assignments, and exams. Instructors will use the announcement tool to post important messages to students and to announce special activities that may be of interest to them. There will be weekly video conference office meetings at a specific time when students can stop by and ask the instructor questions. The instructor will use the tools from the Grade tab to remind those students who may be close to missing assignments or exams.

1b. Student - Student Interaction:

Students will participate in discussion boards, where they will be required to engage in active online communication with their classmates. During the first week of classes, students will introduce themselves to the class. They will be required to ask at least two of their classmates questions on the board. They will also be required to reply to classmates' postings to them throughout the week. Throughout the semester, we will have additional board discussions covering concepts relevant to the class topics. In addition, there is a Q&A Forum (board) where students can post questions related to the class lecture or class discussion. Students will be able to ask general questions about the course content the same way that they would in a classroom. Other students will also have the opportunity to reply to their classmates' questions.

1c. Student - Content Interaction:

Students will have access to PowerPoint slides, videos, and all other content in LMS.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Videos	Videos will cover recent news topics to add more real-world experience to students' knowledge.	15.00%
Written assignments	Students submit written programming assignments and receive individual feedback, as well as sample solutions and general class comments.	15.00%
Discussion Boards	There will be multiple discussion boards throughout the semester, where students will be required to engage with classmates each week. Also, students will have the opportunity to use the Q&A Forum to ask questions and communicate with other students.	15.00%
Other (describe)	Various Class Projects using various apps. Students will test these AI tools across different platforms and share results with other students.	20.00%
Exams	Midterm and Final Exam (2 Exams)	15.00%
Project Presentation	There will be a final presentation where students will build a portfolio using various AI tools.	15.00%

2. Organization of Content:

Content will be organized using weekly modules in the campus learning management system (LMS). The order of the weeks will match the course content included in the syllabus. The weekly modules are generally listed in the following order: 1) Weekly Lecture: Content, PowerPoint presentation, lecture videos. 2) Q&A Forum 3) Graded Activities: Discussion Board, Class Projects, and Quizzes. Midway through the semester, a midterm exam will be added to the graded activities. During the final week, students will have a final exam and a final project.

3. Assessments:

% of grade	Activity	Assessment Method
40.00%	Class Work	There will be 8 to 10 class projects.

15.00%	Board Assignments	Various topics will be presented. Students will have the opportunity to discuss them with classmates during the week in group settings.
15.00%	Quizzes	There will be 10 to 12 chapter quizzes.
20.00%	Midterm and Final Exam	There will be a midterm exam and a final exam.
10.00%	Final Project	This will be a portfolio project in which students showcase how they use AI tools to create various projects.

4. Instructor's Technical Qualifications:

Instructors should be familiar with the learning management system in place. Instructors should receive proper training and learn to use the current learning management system. They should also get certified, and their skills should be kept up to date, since the learning management system also gets updates. Instructors should be knowledgeable of all the programs, apps, and software that will be presented in the class and how to help students obtain technical support for them.

5. Student Support Services:

Links will be made available to students, including support for online tutoring and technical support. There will also be links to counseling, financial aid, the bookstore, the library, and other student support services students need.

6. Accessibility Requirements:

The course content must meet the accessibility requirements. Therefore, the course will be designed to consider students with disabilities. This includes content pages, files, and multimedia, as well as accommodation for those receiving DSPS services. Content pages will include appropriate headings, formatting, and color contrast. Multimedia will be captioned and provide accurate transcripts. Reading order is correctly set so that content is presented in the proper sequence for screen readers and other assistive technologies.

7. Representative Online Lesson or Activity:

For this assignment, students will use the drop box to submit it to the LMS.

Objective:

Explore how images shape cultural narratives by searching for, analyzing, and contextualizing images using ChatGPT or Microsoft Designer image search.

Assignment Instructions

Part 1: Image Discovery

- Use ChatGPT or Microsoft Designer to search for images related to a chosen theme (e.g., climate change protests, Renaissance art, advertising in the 1950s).
- Collect at least 5 images that represent different perspectives or styles.
- Document the search queries you used (e.g., "climate change protest posters," "Renaissance paintings of women").

Part 2: Visual Analysis

For each image:

- Describe the subject matter (what is shown).
- Identify visual techniques (color, composition, symbolism).
- Discuss the cultural or historical context (why this image matters).

Part 3: Comparative Study

- Compare at least two images:
- How do they present similar themes differently?
- What cultural assumptions or biases are visible?
- Which image is more persuasive or impactful, and why?

Part 4: Reflection

- Write a 500-word reflection on how searching for images with ChatGPT or Microsoft Designer influenced your understanding of the topic. Consider:
- Did the image search broaden your perspective?
- Were there limitations (e.g., missing contexts, need for deeper sources)?
- How might visuals mislead or enhance understanding compared to text?

Deliverables

- A portfolio of 5 images with captions.
- A 500-word reflection on using ChatGPT or Microsoft Designer for image search.

**Substantial Change:
GEOGRAPHY 35F, Field Study in Geography**

Units:	1.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	0.00
In-Class Lab:	0.00
Arranged:	3.00
Outside-of-Class Hours:	0.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit - Degree Applicable
TOP/SAM Code:	220600 - Geography / E - Non-Occupational

Rationale

Revise the course to make it a more general field studies course applicable to various locations and geographic landscapes.

I. Catalog Description

This is a field course where students will go on one or more class trips to study geography. Students will apply geographic concepts and techniques to understand the processes that have shaped diverse landscapes. Over the course of the class, students will complete a field study of coastal, mountain, desert, and/or urban locations.

II. Examples of Appropriate Text or Other Required Reading:

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

1. Rediscovering The Golden State: California Geography, 4th, Selby, W., Wiley © 2018, ISBN: 978-1-119-49318-1
2. The California Naturalist Handbook, 2nd, de Nevers, Greg; Edelman, Deborah; and Merenlender, Adina, University of California Press © 2025, ISBN: 9780520412712
3. The California Sky Watcher: Understanding Weather Patterns and What Comes Next, Selby, William A., Heyday © 2024, ISBN: 9781597146401
4. The California Field Atlas, Kaufmann, Obi, Heyday © 2017, ISBN: 9781597144025
5. The Routledge Companion to Landscape Studies, 2nd, Peter Howard, Ian Thompson, Emma Waterton, Mick Atha, Routledge © 2019, ISBN: 9780367733759
6. Field Studies In Geography And Geology, Charles Henry Gordon, Hutson Street Press © 2025, ISBN: 9781024564358
7. Required readings will include excerpts from publications about the specific locations visited, as well as publications that make connections between diverse landscapes and trace geographical changes in those landscapes.

III. Course Objectives

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

1. Apply geographic concepts in the field.
2. Identify clues in landscapes that help reveal history, solve current problems in geography and predict future changes.
3. Apply scientific methods in field studies.
4. Interpret and describe the interactions and interdependency between peoples and landscapes.
5. Identify the diverse connections and dynamics that help define the place of study, its people, and its landscapes.

IIIb. Arranged Hours Objectives:

1. Arranged Hours Objectives are the Course Objectives

IV. Methods of Presentation/Arranged Hours Instructional Activities:

Field Experience, Observation and Demonstration, Discussion, Field Trips, Group Work, Lecture and Discussion, Projects

V. Course Content

<u>% of Course</u>	<u>Topic</u>
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50.000%	Fundamental concepts and techniques in physical and human geography and their application in field settings
25.000%	Scientific methods and field study approaches used to interpret landscapes and the processes that shape them
25.000%	Current trends and potential future changes in physical and human landscapes
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
30%	Class Participation Participation on Field trips
30%	In Class Writing Field journal
20%	Other Assessments Literature and background review of field location
20%	Projects Field reports
100%	Total

VII. Sample Assignments:

Science Communication Assignment :

Science communication social media assignment For this course, we have learned a tremendous amount about California and its natural history. Using what you have learned, I would like you to engage in social media in a science curious way. Over 70% of the US population holds some kind of social media platform and it can be an incredible way to learn about the world around you. More and more scientists are reaching a wider and broader audience by engaging in social media. This informal education teaches people about the world around them and creates forums for answering questions that the general public has. There are several ways you can demonstrate your learning with this assignment- you could create and upload a TikTok style video where you explain a concept we learned in class. You could write a twitter thread or Reddit post about something we learned about in class. You could create a post or story about a concept from class- perhaps you can share photos of it that you took during our field trips! If you are not interested in creating science communication using social media, you could create a meme using class content. The goal here is to use your creativity along with what you have learned in class to communicate concepts to a broader audience. You are NOT required to post onto social media for this assignment. These are simply examples of ways that science communication engages social media content. I would like you to create a social media style post of at least 250 words or a video that is 2 minutes long. Take any of the things we have learned so far this semester and use your own words to explain it. Please look at the attached rubric to see how your work will be graded. RUBRIC Length of post Social media post needs to be between 200-250 words or 1.5-2minutes of talking Video quality OR Image chosen How appropriate was the image for the posting? How was the video quality (was the sound clear, no distractions, decent lighting) Scientific accuracy/ scientific merit The posts covers a topic we have learned about in class, how well did you convey that information?

Field Journal Assignment:

This assignment will entail researching, synthesizing, and presenting (in written format) a specific area of interest in the field study we conducted for this class. Your source materials should be sought out during the trip itself through personal observations and consultation of local experts, as well as additional outside research including but not limited to academic journal articles, newspaper articles, books, and websites. Examples of appropriate topics could include any of the following: - climate change impacts and strategies for management in the study area - environmental protection and management of one or more of the specific environments studied - the role and environmental impact of human settlement in the study area You're welcome to develop your own topic but must get it approved by the instructor. The format of this assignment is flexible, e.g., a written report, social media

narrative, or story map. Maps and photos strongly encouraged. Word length should range between 500-1000 words. Bibliography required.

Final Reflection Assignment:

Recall that the overall purpose of this class was to provide you with an experiential learning environment in which you undertook an intensive study of the field. Reflecting on the experiential learning process and how you will apply it encourages you to expand your understanding from the various topics that were addressed in the class to how you can incorporate the knowledge and experience gained into your future life and career. You have the option of completing this assignment either as an essay or as an oral presentation to the class. The essay should be 2-3 pages, typed, and double-spaced. The oral presentation should be 5-7 minutes in length. The specific content of your essay or presentation is somewhat open-ended, however a typical assignment might address the experiential reflection questions of What?, So What?, and Now What? Summarizing the class (the What?) is necessary, but it's really only a brief introduction to your essay or presentation. Rather, you should discuss the significance of what you learned and experienced (the So What?) and the actual or hypothetical application of the course experience to your future personal or professional activities (the Now What?). You might discuss the big ideas, new information, and new skills that you acquired. You could relay what you did or intend to do, and then consider what worked well or might work well, what was difficult, and what you would change or do differently next time. While it's appropriate to discuss the usefulness of the course, this is not meant to serve as an evaluation of the class or instructors (this assignment is about you, not us!). As this final reflection assignment is personal to you, the use of AI to assist with writing or developing your presentation is not permitted.

VIII. Student Learning Outcomes:

1. Identify the environmental processes in the atmosphere, hydrosphere, biosphere, and lithosphere that have shaped the landscape of study.
2. Identify human impacts on the landscape of study, including management and conservation efforts.

**Substantial Change:
PSYCHOLOGY 14, Abnormal Psychology**

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to UC, CSU
Cal-GETC Area:	4: Social and Behavioral Sciences
SMC GE Area:	4: Social and Behavioral Sciences
Degree Applicability:	Credit - Degree Applicable
Advisory(s):	PSYC C1000 (formerly PSYCH 1)

Rationale

The department is updating this course since the TOP code needs to be updated. In this update, course content and books have been updated to align with current standards.

I. Catalog Description

This course provides an introduction to biological, environmental, social, and psychological determinants of psychopathology and behavioral deviation. Historical and current theories of abnormal mental or behavioral functioning, their implications for therapy, and community support systems are discussed. An integrative survey of theory and research in abnormal behavior, and intervention and prevention strategies for psychological disorders are also introduced.

II. Examples of Appropriate Text or Other Required Reading:

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

1.). Revel for Psychological Disorders: Science, Self, and Society, 12th Edition., 12, 1. Nevid, J.S., Rathus, S.A., & Greene, B. , Pearson © 2026
2. Fundamentals of psychological disorders (3rd ed.). Washington State University. , 3, Bridley, A., & Daffin, L. W., Jr. , Washington State University © 2024
3. Supplementary material and optional readings assigned by individual instructors.

III. Course Objectives

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

1. Define and use basic biological and psychological terminology to describe psychopathology and atypical behavior and mental processes.
2. Compare and contrast the various theoretical perspectives on etiology and implications for treatment of various psychological disorders
3. Describe current systems for the assessment and classification of psychological disorders and give concrete examples using appropriate diagnostic terminology (i.e., DSM)
4. Explain specific research methods and the ethical principles for the study and treatment of psychopathology

IV. Methods of Presentation:

Critique, Group Work, Lecture and Discussion, Observation and Demonstration, Projects, Visiting Lecturers, Distance Education, Discussion, Other Methods: Lectures and class discussions, supported by slides and multimedia resources, are used to engage students cognitively and actively with the material. Guest speakers from the community and the profession will further enrich and reinforce course content.

V. Course Content

% of Course	Topic
10.000%	Introduction and Overview of Research Methods Brief historical overview, basic psychiatric terminology and concepts Experimental, Correlations, Case Studies, Surveys and Naturalistic Observation

5.000%	Clinical Assessment and Issues in Classification and Diagnosis DSM-5, Mental Status Exam, Beck Inventories Critical perspectives, cultural sensitivity, and diagnosis
10.000%	Overview of General Theoretical Perspectives and Treatment Approaches Bio-genetic Theories, Gene Reciprocal-Environmental model, Stress-Diathesis, Psychoanalytic, Behavioral, Cognitive, Humanistic, Environmental. Psychodynamic Therapies, Behavioral Therapy, Cognitive Therapy, Humanistic Therapies, Pharmacological, Group and Family Therapies, Environmental and Lifestyle Interventions.
10.000%	Anxiety Disorders Diagnosis, etiology, and treatment of: Specific and Social Phobias, Panic Disorder, Generalized Anxiety Disorder, Obsessive-Compulsive Disorder
10.000%	Trauma and Stress Disorders Diagnosis, etiology, and treatment of: Stress-related disorders, Acute stress disorder, Post-Traumatic Stress Disorder
10.000%	Mood Disorders Diagnosis, etiology and treatment of: Major Depression, Dysthymia, Mania, Hypomania, Bipolar-I, Bipolar-II, Cyclothymia, Seasonal Affective Disorder. Symptoms and risk indicators of suicide.
10.000%	Disorders of Childhood and Adolescence Disorders of atypical development, Behavioral Disorders, Attention Deficit Hyperactivity Disorder, Autism Spectrum Disorder
5.000%	Eating Disorders Diagnosis, etiology, and treatment of eating and feeding disorders such as: Anorexia Nervosa, Bulimia Nervosa, Binge-Eating Disorder.
5.000%	Personality Disorders General diagnostic criteria and DSM-IV cluster classification scheme. Diagnosis, etiology and treatment of the following Personality Disorders: Paranoid, Schizoid, Schizotypal, Antisocial, Narcissistic, Histrionic, Borderline, Dependent, Avoidant, Obsessive-Compulsive. Typical etiologies for specific individual personality characteristics.
5.000%	Sexual Disorders and Gender Issues Diagnosis, etiology and treatment of sexual disorders such as: Frotteurism, Sexual Masochism, Sexual Sadism, Pedophilia, Exhibitionism, Voyeurism, Fetishism, as well as Gender dysphoria
10.000%	Psychotic Disorders Diagnosis, etiology and treatment of: Schizophrenia, Brief Psychotic Disorder, Schizophreniform Disorder, Schizoaffective Disorder, Delusional Disorder, Shared Psychotic Disorder.
5.000%	Substance-Related Disorders Diagnosis and treatment of substance-related and addictive disorders
5.000%	Miscellaneous Disorders – not elsewhere specified Diagnosis, etiology and treatment of: Adjustment Disorders, Factitious Disorder, somatoform disorders, Impulse control disorders, Gender Identity Disorder
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
45%	Exams/Tests 3 exams minimum
20%	Class Work

	In class individual and group activities
20%	Papers Writing assignments
15%	Homework Assigned individual and group homework
100%	Total

VII. Sample Assignments:

Writing assignments:

Bio-Psycho-Social Understanding Explain how biological, psychological, and social factors interact to influence the development, progression, and treatment of a designated psychological disorder. Use specific examples to demonstrate your understanding.

Discussion Board:

"APA Committee for revising the DSM 6": Racism & Discriminatory Behavior American Psychiatric Association [APA] Call to Revise the DSM (Diagnostic & Statistical Manual of Mental Disorders) Read first (Links to an external site.) Imagine that you have just received a call from the APA and they are asking you to revise the "sacred text" of mental health; they want you to join a committee to revise the DSM ("the DSM 6 coming!"). Here is the topic they would like for you to consider: Racism & Discriminatory Behavior Goals Discuss and provide empirical support and clinical validation for racism and discriminatory practices to be considered pathological. We must consider the most commonly used criteria for determining abnormality [Chapter 1] as follows: · Unusualness · Social deviance · Faulty perceptions or interpretations of reality · Significant personal distress · Maladaptive or self-defeating behavior · Dangerousness Initial Reply By Wednesday, July 15th, post your initial reply to the following questions: · Provide examples of recent occurrences of racist and/or discriminatory behavior (articles and videos are welcomed) · Given the (6) criteria for determining abnormality, please share your thoughts on how racism & discriminatory behaviors could be considered a new psychological disorder · Provide support for your argument using a theoretical orientation, as either discussed in the textbook or using peer-reviewed journal articles. Be sure to provide APA formatted references and citations in your reply · Indicate where you think racism should be categorized in the DSM or suggest a new category Replies to Peers By Wednesday, July 22nd, reply to at least two of your peers. Make sure you address your classmate's argument/response to all of the prompts above Submission, Feedback, and Grading Discussions are an important tool for interaction and development of a learning community. Your timely participation is essential. Please plan to submit your initial reply by Wednesday and reply to at least two of your peers by Saturday. Drawing on the tradition of Socratic dialogue, these discussions are designed to enhance interaction between peers (though we don't intend for you to reach consensus). As such, the most important voices in this discussion are yours, not mine as the professor. Though we'll jump in, as peers, to add our two cents, the driving force in the replies to one another is peer response. The attached rubric will be used to grade this assignment (please note the criteria for timeliness). To view the rubric, select the Option icon (above). If you're using a mobile device, the rubrics appear in the course menu. A supportive learning environment and inclusive community can be developed by: · developing & maintaining rules for interaction, or "netiquette" that support a safe space for all people (def of netiquette: the correct or acceptable way of communicating on the Internet); · recognizing tensions may arise between cultural norms; · allowing informal but respectful discussion posts, when appropriate; · including personal stories and sharing. Please be mindful of the aforementioned as you engage in the discussions.

VIII. Student Learning Outcomes:

1. Demonstrate knowledge of Bio-Psycho-Social factors related to the etiology, course and treatment of psychopathology
2. Conceptualize psychopathology through dimensional as well as categorical perspectives.

**Santa Monica College
Program of Study
Commercial Dance AS**

The Commercial Dance program is designed to prepare students for professional employment within the commercial dance industry and related fields, including performance, choreography, production, education, company management, studio ownership, digital content creation, somatic-based practices, and arts administration. Through an interdisciplinary curriculum that integrates movement, theory, and performance courses, students develop technical proficiency and artistic versatility while cultivating critical thinking, communication, and collaboration skills essential for career success and/or university transfer. Experiential learning opportunities, including internships and guest artist workshops, provide practical, hands-on experience and direct connections to industry professionals. The program emphasizes the application of current industry knowledge, creative problem-solving, entrepreneurial skill sets, audition preparation, and professional networking strategies that support sustainable careers in the arts.

Program Learning Outcomes:

Demonstrate technical and artistic proficiency across multiple commercial dance techniques and genres.

- DANCE 10: Demonstrate body alignment and anatomical/structural support during movement sequences (on floor, standing, and locomoting).
- DANCE 10: Identify anatomy vocabulary introduced in class in relation to body alignment/placement.
- DANCE 10: Demonstrate an awareness of somatic principles including breath support, internal awareness, imaging, and mind-body connection.
- DANCE 10: Demonstrate embodied dynamics of time, space and effort in various movement patterns and styles (ballet, contemporary, commercial and world dance).
- DANCE 12: Demonstrate an intermediate level of hip hop dance technique as well as knowledge of placement, alignment and anatomical structure needed to accomplish the technique.
- DANCE 12: Demonstrate an intermediate level of syncopation, isolations and rhythmic structure employing elements of improvisation/"freestyling".
- DANCE 13: Demonstrate advanced-level movement quality, musicality, strength, control, coordination, and articulation in various hip hop dance techniques and choreographies;
- DANCE 13: Perform artistry and individual expressivity through freestyle and personal stylization of hip hop dance choreographies;
- DANCE 15: Identify jazz dance terminology and demonstrate intermediate-level jazz dance technique
- DANCE 15: Possess basic knowledge of anatomy, alignment, and injury prevention exercises
- DANCE 15: Employ the use of musicality, improvisation, and dynamic while executing jazz dance combinations at an intermediate level
- DANCE 15: Collaborate with peers to exchange technical feedback and compositional ideas
- DANCE 15: Identify individual artistic strengths and aesthetic preferences, and integrate these into both set phrase work and student choreographic projects
- DANCE 16: Employ the use of complex musicality, varied improvisation techniques, and energetic and textural dynamics while executing jazz dance combinations at an advanced level
- DANCE 16: Identify individual artistic strengths and aesthetic preferences, and integrate these into both set phrase work and student choreographic projects
- DANCE 17: Demonstrate proper tap dance technique including musicality, rhythm, syncopation, and dynamic at a beginning level
- DANCE 17: Perform improvisation skills in tap dance utilizing proper technique, individual artistic expression, and aesthetic preferences at a beginning level
- DANCE 18: Demonstrate proper tap dance technique including musicality, rhythm, syncopation, and dynamic at an intermediate level
- DANCE 18: Perform improvisation skills in tap dance utilizing proper technique, individual artistic expression, and aesthetic preferences at an intermediate level
- DANCE 19A: Demonstrate beginning level techniques of social dance forms in either lead or follow positions, as well as kinesthetic understanding of placement and anatomical structure during partner work.
- DANCE 19A: Demonstrate musicality, rhythmic patterning, movement style/characteristics, and individual expressivity/improvisation skills in various social dance forms at a beginning level.
- DANCE 20: Demonstrate basic dance techniques of various World Dance forms.
- DANCE 20: Demonstrate basic musical and rhythmic awareness in relation to various World Dance techniques.
- DANCE 21B: Demonstrate various Asian Pacific dance movements at an intermediate level and recognize different types of Asian Pacific dance.
- DANCE 21B: Demonstrate awareness of music and musicality and the application of "rasa" (kinesthetic sense) of the dance forms studied at an intermediate level.
- DANCE 22B: Demonstrate intermediate level Mexican dance technique from various regions and states.

- DANCE 22B: Demonstrate musicality, rhythmic patterning, and style characteristics of various Mexican dance forms at an intermediate level.
- DANCE 24B: Demonstrate intermediate level skills in various elements of Flamenco dance including turns, body, arm, hand, and footwork techniques. Students will recognize and perform traditional and contemporary Flamenco dance movements from Andalucia as well as execute a set of four Sevillanas (as performed in Sevilla) with the appropriate aesthetic.
- DANCE 24B: Identify and execute 21 different accent patterns within Bulerias, five different accent patterns within Tangos, and four different accent patterns in Sevillanas. Students will correlate changes in dance steps (choreographed and improvised) to changes in the rhythmic patterns underneath the singing and music
- DANCE 25B: Demonstrate African Dance technique from various countries in movement form, identify specific rhythms, engage in call and response, and learn chants of the regional language at an intermediate level.
- DANCE 26B: Demonstrate intermediate level of techniques of Salsa, Bachata, and Cha-cha-cha dance forms as well as physical knowledge of placement and anatomical structure during solo and partner work.
- DANCE 26B: Demonstrate artistry through rhythmic phrasing, movement style/characteristics, and individual expressivity. Employ elements of improvisation and awareness of interpersonal connectivity with a partner at an intermediate level.
- DANCE 27B: 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
- DANCE 27B: 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
- DANCE 27B: 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
- DANCE 31A: Embody fundamental techniques of classical ballet at barre and centre, as well concepts of placement and anatomical structure at an introductory level.
- DANCE 31A: Recognize basic musical meter and phrasing with the relationship of movement steps at an introductory level.
- DANCE 31A: Identify classical ballet values, aesthetic, and fundamental terminology.
- DANCE 31B: Embody beginning level technique of classical ballet at barre and centre, as well concepts of placement and anatomical structure.
- DANCE 31B: Recognize and perform musicality and phrasing with the relationship to beginning level movement steps.
- DANCE 31B: Articulate knowledge regarding classical ballet values, aesthetic, and beginning level terminology.
- DANCE 32A: Embody beginning/low-intermediate level technique of classical ballet at barre and centre, as well maintaining placement and anatomical structure during locomotor phrases.
- DANCE 32A: Perform musicality and rhythmic phrasing with the relationship to beginning/low-intermediate level movement steps.
- DANCE 32B: Embody low-intermediate level technique of classical ballet at barre and centre, maintaining placement and anatomical structure during locomotor phrases.
- DANCE 32B: Perform musicality with diverse musical meters and phrasings, with the relationship to low-intermediate level movement steps.
- DANCE 33A: Demonstrate the intermediate level of classical ballet technique at barre and centre (longer movement sequences, 16-32 counts of combinations of adagio, petit allegro and grand allegro).
- DANCE 33A: Identify and demonstrate specific ballet terminologies and steps to intermediate level, and understand concepts of each movement.
- DANCE 33A: Recognize diverse/specific musical rhythms, meters and phrasings with the relationship of movement combinations.
- DANCE 33B: Demonstrate the intermediate level of classical ballet technique at barre and centre (16-32 counts of combinations of adagio, petit allegro and grand allegro with a variety of movement variations and different musical phrases).
- DANCE 33B: Recognize and appreciate diverse/specific musical rhythms, meters and phrasings with the relationship of movement variations.
- DANCE 34A: Demonstrate intermediate/advanced level of ballet technique at barre and centre including intricate movement variations with different musical phrases and spatial pathways (longer and complex combination of adagio, petit allegro and grand allegro).

- DANCE 34A: Demonstrate an appreciation of the use of different musical rhythms, meters and dynamics, and will be able to apply that musical knowledge to combinations of movements in classical ballet.
- DANCE 34B: Demonstrate advanced level of ballet technique at barre and centre including intricate, diverse movement variations with different musical phrases, spatial pathways and expression of artistry (longer and complex combination of adagio, petit allegro and grand allegro).
- DANCE 34B: Identify and demonstrate specific ballet terminologies and variations to advanced level introduced in class, as well as understand concepts of each movement.
- DANCE 34B: Demonstrate an appreciation of the use of diverse musical rhythms, meters and phrasings and will be able to apply that musical knowledge to combinations of movements in classical ballet.
- DANCE 41A: Execute fundamental techniques of contemporary modern dance with emphasis on postural alignment and anatomical structure at an introductory level
- DANCE 41A: Identify basic musical meter and phrasing and apply improvisation techniques and individual expressivity to movement phrases at an introductory level.
- DANCE 41B: Execute beginning level techniques of contemporary modern dance, including appropriate placement and anatomical structure during center, floor-work, and locomotor phrases.
- DANCE 41B: Identify basic musical meter and phrasing and apply improvisation techniques and individual expressivity to movement phrases at a beginning level.
- DANCE 42A: Execute beginning/low-intermediate level technique of contemporary modern dance while maintaining placement and anatomical structure during center floor, floor-work, and locomotor phrases.
- DANCE 42A: Identify basic musical meter and phrasing and apply improvisation techniques and individual expressivity to movement phrases at a beginning/low-intermediate level.
- DANCE 42B: Identify musicality with diverse musical meters and phrasings and apply elements of improvisation and individual expressivity at a low-intermediate level.
- DANCE 42B: Execute low-intermediate level technique of contemporary modern dance including appropriate placement and anatomical structure during center floor, floor-work and locomotor phrases.
- DANCE 43A: Embody intermediate level techniques of modern dance idioms as well as physical knowledge of placement and anatomical structure during center and locomotor phrases.
- DANCE 43A: Perform artistry through rhythmic and qualitative phrasing and individual expressivity, employing elements of improvisation and awareness of interpersonal connectivity at an intermediate level.
- DANCE 43B: Embody intermediate/advanced level techniques of modern dance idioms as well as physical knowledge of placement and anatomical structure during center and locomotor phrases.
- DANCE 43B: Perform artistry through rhythmic and qualitative phrasing, dynamic range and individual expressivity, employing elements of improvisation, composition and awareness of interpersonal and intrapersonal connectivity at an intermediate/advanced level.
- DANCE 44A: Embody advanced level techniques of modern dance idioms as well as physical knowledge of placement and anatomical structure during center and locomotor phrases.
- DANCE 44A: Perform artistry through rhythmic and qualitative phrasing, dynamic range and individual expressivity, employing elements of improvisation, composition and awareness of interpersonal and intrapersonal connectivity at an advanced level.
- DANCE 44B: Embody advanced level techniques of modern dance idioms (including skills in preparation for transfer to upper division courses and professional study), as well as physical knowledge of placement and anatomical structure during center and locomotor phrases.
- DANCE 44B: Perform sophisticated individual expressivity employing rhythmic and qualitative phrasing, dynamic range, advanced elements of improvisation, composition and awareness of interpersonal and intrapersonal connectivity.
- DANCE 55A: Perform and/or create new works of Modern/Contemporary dance on stage in front of a live audience, with artistic integrity.
- DANCE 55A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble.
- DANCE 57A: Reenact both specific traditional and contemporary world dance styles.
- DANCE 57A: Perform and/or create new works of world dance forms on stage in front of a live audience, with artistic integrity.
- DANCE 57A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble
- DANCE 60: The student will create expressive movement through improvisation, and organize these movements into a solo dance study (choreography).
- DANCE 60: The student will employ the elements of dance (shape, design, spatial relationships, breath/pulse, energy) involved in improvisation.
- DANCE 63: Develop expressive movement vocabulary into solos, duets, and trios with focus on the forming process and compositional craft.
- TH ART 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.

Analyze the stylistic influences of multiple commercial dance techniques and genres.

- DANCE 12: Demonstrate progressive critical thinking skills in regards to hip hop dance history, styles, terminology and significance as an art form
- DANCE 13: Discuss the historical and cultural roots of various hip hop dance techniques and their influence on American culture and cultures abroad.
- DANCE 15: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 15: Critically analyze choreographic work and distinguish different styles of jazz dance
- DANCE 16: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 16: Critically analyze choreographic work and distinguish different styles of jazz dance as well as important choreographers in the field
- DANCE 17: Discuss the historical and cultural roots of tap dance including its influence on U.S. and international cultures, critically analyze choreographic work, and distinguish different styles of tap dance at a beginner level
- DANCE 18: Discuss and analyze the historical and cultural roots of tap dance including its influence on U.S. and international cultures, critically analyze choreographic work, and distinguish different styles of tap dance at an intermediate level
- DANCE 19A: Recognize and describe the historic influences and cultural values and characteristics of various social dance forms at a beginning level.
- DANCE 20: Identify the cultural origins of various World Dance techniques including the geography, history, and customs of a specific culture.
- DANCE 21B: Describe orally and in writing the history of Asian Pacific dance and its varying aesthetic values and societal/cultural customs at an intermediate level.
- DANCE 22B: Identify and differentiate the Mexican dances studied through historic influences, use of costumes, music, terminology, and origin within the country at an intermediate level.
- DANCE 24B: Critically analyze Flamenco dance, music, and song in both traditional and contemporary forms at an intermediate level, tracing the historical events and prominent figures that have created and shaped the art form.
- DANCE 25B: Demonstrate knowledge of historical background, cultural traditions, and the role of dance in various African societies at an intermediate level.
- DANCE 26B: Articulate and document intermediate level knowledge regarding history, terminology, aesthetics, and culture of Salsa, Bachata, and Cha-cha-cha dance.
- DANCE 31A: Identify classical ballet values, aesthetic, and fundamental terminology.
- DANCE 31B: Articulate knowledge regarding classical ballet values, aesthetic, and beginning level terminology.
- DANCE 32A: Articulate knowledge regarding classical ballet genres, values, aesthetic, and beginning/low-intermediate level terminology.
- DANCE 32B: Articulate and document knowledge regarding classical ballet genres, values, aesthetic, and a low-intermediate level terminology.
- DANCE 41A: Recognize contemporary modern dance values, aesthetics, and fundamental terminology.
- DANCE 41B: Recognize contemporary modern dance values, aesthetics, and beginning level terminology.
- DANCE 42A: Recognize contemporary modern dance values, aesthetics, and beginning/low-intermediate level terminology.
- DANCE 42B: Recognize contemporary modern dance values, aesthetic, and low-intermediate level terminology.
- DANCE 43A: Articulate and document intermediate level knowledge regarding dance history, terminology, aesthetics, and culture of modern dance.
- DANCE 43B: Articulate and document intermediate/advanced level knowledge regarding dance history, terminology, aesthetics, and culture of modern dance including the ability to critically analyze the work of self and others.
- DANCE 44A: Articulate and document advanced level knowledge regarding dance history, terminology, aesthetics, and culture of modern dance including the ability to critically analyze the work of self and others.
- DANCE 44B: Articulate and document advanced level understanding of dance history, terminology, aesthetics, and culture of modern dance including critical analysis of self, peers, and of modern dance repertory and trends.
- DANCE 57A: Discriminate between various world dance forms and their historic and cultural contexts.
- DANCE 60: The student will discuss aesthetic concepts, and be able to analyze dance observed in live performance or on recordings.
- DANCE 63: Students will analyze and discuss choreography, and discuss varying approaches to creating choreography.
- TH ART 41: Evaluate a play in terms of theme and dramatic action, communicate effectively as a stage performer and develop an awareness of theatre as an art form reflecting man's social experience and cultural heritage.
- TH ART 45: Become familiar with important Musical Theatre composers and their works, and apply specific performance knowledge of relevant social, cultural, economic, political, and international factors of musical theatre, and to describe and analyze significant aspects of change and continuity in various time periods.

Examine the historical, cultural, and professional significance of Afro-diasporic dance forms such as hip hop, jazz, and tap.

- DANCE 12: Demonstrate progressive critical thinking skills in regards to hip hop dance history, styles, terminology and significance as an art form
- DANCE 13: Discuss the historical and cultural roots of various hip hop dance techniques and their influence on American culture and cultures abroad.
- DANCE 15: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 16: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 17: Discuss the historical and cultural roots of tap dance including its influence on U.S. and international cultures, critically analyze choreographic work, and distinguish different styles of tap dance at a beginner level
- DANCE 18: Discuss and analyze the historical and cultural roots of tap dance including its influence on U.S. and international cultures, critically analyze choreographic work, and distinguish different styles of tap dance at an intermediate level
- DANCE 19A: Recognize and describe the historic influences and cultural values and characteristics of various social dance forms at a beginning level.
- DANCE 20: Identify the cultural origins of various World Dance techniques including the geography, history, and customs of a specific culture.
- DANCE 22B: Identify and differentiate the Mexican dances studied through historic influences, use of costumes, music, terminology, and origin within the country at an intermediate level.
- DANCE 24B: Critically analyze Flamenco dance, music, and song in both traditional and contemporary forms at an intermediate level, tracing the historical events and prominent figures that have created and shaped the art form.
- DANCE 25B: Demonstrate knowledge of historical background, cultural traditions, and the role of dance in various African societies at an intermediate level.
- DANCE 26B: Articulate and document intermediate level knowledge regarding history, terminology, aesthetics, and culture of Salsa, Bachata, and Cha-cha-cha dance.
- DANCE 57A: Discriminate between various world dance forms and their historic and cultural contexts.
- DANCE 63: Students will analyze and discuss choreography, and discuss varying approaches to creating choreography.
- TH ART 45: Become familiar with important Musical Theatre composers and their works, and apply specific performance knowledge of relevant social, cultural, economic, political, and international factors of musical theatre, and to describe and analyze significant aspects of change and continuity in various time periods.

Apply creative skill sets, professional materials, audition strategies, and networking practices consistent with current industry standards, protocols, and best practices within the commercial dance field.

- DANCE 15: Identify individual artistic strengths and aesthetic preferences, and integrate these into both set phrase work and student choreographic projects
- DANCE 16: Identify individual artistic strengths and aesthetic preferences, and integrate these into both set phrase work and student choreographic projects
- DANCE 55A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble.
- DANCE 57A: Develop a structured framework for the dance performance process from audition, to rehearsal, to performance, to post production.
- DANCE 57A: Demonstrate knowledge of performance preparation, theater protocol, and production elements that support the artistic intention of the choreographer.
- DANCE 57A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble
- DANCE 60: The student will create expressive movement through improvisation, and organize these movements into a solo dance study (choreography).
- DANCE 63: Students will use the interplay of the elements of dance making to create dance forms in various genres.
- DANCE 77: Identify career options in the dance industry and dance-related fields.
- DANCE 77: Create artist materials such as resumes, bios, cover letters, work samples, and video reels
- DANCE 77: Communicate professionally using visual and verbal presentation skills.
- DANCE 77: Implement strategies for networking, freelancing, and locating job opportunities that align with skill sets and goals.
- DANCE 90A: Demonstrate knowledge of the operation of the organization hosting the internship.
- DANCE 90A: Participate effectively in professional activities assigned by the internship supervisor.
- TH ART 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.
- TH ART 45: Collaborate with the director, music director and accompanist, appraise and evaluate performances in musical theatre and understand the actor-singer-dancer's work as an artist in musical theatre

Demonstrate confidence, resilience, and an entrepreneurial approach that supports the pursuit of diverse career opportunities within commercial dance and related industries.

- DANCE 15: Develop greater confidence as an artist, creator, and critical thinker
- DANCE 77: Identify career options in the dance industry and dance-related fields.
- DANCE 77: Create artist materials such as resumes, bios, cover letters, work samples, and video reels
- DANCE 77: Communicate professionally using visual and verbal presentation skills.
- DANCE 77: Implement strategies for networking, freelancing, and locating job opportunities that align with skill sets and goals.
- DANCE 90A: Demonstrate knowledge of the operation of the organization hosting the internship.
- DANCE 90A: Participate effectively in professional activities assigned by the internship supervisor.

Required Courses

Units: 27.0

DANCE 12 Intermediate Hip Hop Dance	2.0
DANCE 13 Advanced Hip Hop Dance	2.0
DANCE 15 Intermediate Jazz	2.0
DANCE 16 Advanced Jazz	2.0
DANCE 55A Dance Performance – Modern	4.0
DANCE 57A World Dance Performance	4.0
DANCE 60 Fundamentals of Choreography: Dance Improvisation	2.0
DANCE 63 Fundamentals of Choreography: Special Topics	2.0
DANCE 77 Navigating Careers in Dance	3.0
DANCE 90A Dance Internship	1.0

TH ART 41 Acting I	3.0
or	
TH ART 45 Musical Theatre Workshop (<i>same as: MUSIC 45</i>)	3.0

Required Program Electives: Select 6 units

Units: 6.0

DANCE 10 Fundamentals of Dance Technique	2.0
DANCE 17 Beginning Tap	2.0
DANCE 18 Intermediate Tap	2.0
DANCE 19A Beginning Ballroom Dance	2.0
DANCE 20 World Dance Styles and Forms	2.0
DANCE 21B Intermediate Asian Pacific Dance	2.0
DANCE 22B Intermediate Mexican Dance	2.0
DANCE 24B Intermediate Flamenco Dance	2.0
DANCE 25B Intermediate African Dance	2.0
DANCE 26B Intermediate Salsa Dance	2.0
DANCE 27B Intermediate Brazilian Dance	2.0
DANCE 29 Middle Eastern/North African Dance	2.0
DANCE 31A Ballet 1A	2.0
DANCE 31B Ballet 1B	2.0
DANCE 32A Ballet 2A	2.0
DANCE 32B Ballet 2B	2.0
DANCE 33A Intermediate Ballet 3A	2.0
DANCE 33B Intermediate Ballet 3B	2.0
DANCE 34A Advanced Ballet 4A	2.0
DANCE 34B Advanced Ballet 4B	2.0
DANCE 41A Contemporary Modern Dance 1A	2.0
DANCE 41B Contemporary Modern Dance 1B	2.0
DANCE 42A Contemporary Modern Dance 2A	2.0
DANCE 42B Contemporary Modern Dance 2B	2.0
DANCE 43A Intermediate Contemporary Modern Dance 3A	2.0
DANCE 43B Intermediate Contemporary Modern Dance 3B	2.0
DANCE 44A Advanced Contemporary Modern Dance 4A	2.0
DANCE 44B Advanced Contemporary Modern Dance 4B	2.0

Total: 33.0

**Santa Monica College
Narrative
Commercial Dance AS**

Program Goals and Objectives:

The Commercial Dance program is designed to prepare students for professional employment within the commercial dance industry and related fields, including performance, choreography, production, education, company management, studio ownership, digital content creation, somatic-based practices, and arts administration. Through an interdisciplinary curriculum that integrates movement, theory, and performance courses, students develop technical proficiency and artistic versatility while cultivating critical thinking, communication, and collaboration skills essential for career success and/or university transfer. Experiential learning opportunities, including internships and guest artist workshops, provide practical, hands-on experience and direct connections to industry professionals. The program emphasizes the application of current industry knowledge, creative problem-solving, entrepreneurial skill sets, audition preparation, and professional networking strategies that support sustainable careers in the arts.

Program Learning Outcomes:

Demonstrate technical and artistic proficiency across multiple commercial dance techniques and genres. Analyze the stylistic influences of multiple commercial dance techniques and genres. Examine the historical, cultural, and professional significance of Afro-diasporic dance forms such as hip hop, jazz, and tap. Apply creative skill sets, professional materials, audition strategies, and networking practices consistent with current industry standards, protocols, and best practices within the commercial dance field. Demonstrate confidence, resilience, and an entrepreneurial approach that supports the pursuit of diverse career opportunities within commercial dance and related industries.

Catalog Description:

The Commercial Dance program is designed to prepare students for professional employment within the commercial dance industry and related fields, including performance, choreography, production, education, company management, studio ownership, digital content creation, somatic-based practices, and arts administration. Through an interdisciplinary curriculum that integrates movement, theory, and performance courses, students develop technical proficiency and artistic versatility while cultivating critical thinking, communication, and collaboration skills essential for career success and/or university transfer. Experiential learning opportunities, including internships and guest artist workshops, provide practical, hands-on experience and direct connections to industry professionals. The program emphasizes the application of current industry knowledge, creative problem-solving, entrepreneurial skill sets, audition preparation, and professional networking strategies that support sustainable careers in the arts.

Program Learning Outcomes:

Demonstrate technical and artistic proficiency across multiple commercial dance techniques and genres. Analyze the stylistic influences of multiple commercial dance techniques and genres. Examine the historical, cultural, and professional significance of Afro-diasporic dance forms such as hip hop, jazz, and tap. Apply creative skill sets, professional materials, audition strategies, and networking practices consistent with current industry standards, protocols, and best practices within the commercial dance field. Demonstrate confidence, resilience, and an entrepreneurial approach that supports the pursuit of diverse career opportunities within commercial dance and related industries.

Program Requirements:

Required Courses	Units: 27.0
DANCE 12 Intermediate Hip Hop Dance	2.0
DANCE 13 Advanced Hip Hop Dance	2.0
DANCE 15 Intermediate Jazz	2.0
DANCE 16 Advanced Jazz	2.0
DANCE 55A Dance Performance – Modern	4.0
DANCE 57A World Dance Performance	4.0
DANCE 60 Fundamentals of Choreography: Dance Improvisation	2.0
DANCE 63 Fundamentals of Choreography: Special Topics	2.0
DANCE 77 Navigating Careers in Dance	3.0
DANCE 90A Dance Internship	1.0

TH ART 41 Acting I	3.0
or	
TH ART 45 Musical Theatre Workshop (<i>same as: MUSIC 45</i>)	3.0
Required Program Electives: Select 6 units	Units: 6.0
DANCE 10 Fundamentals of Dance Technique	2.0

DANCE 17 Beginning Tap	2.0
DANCE 18 Intermediate Tap	2.0
DANCE 19A Beginning Ballroom Dance	2.0
DANCE 20 World Dance Styles and Forms	2.0
DANCE 21B Intermediate Asian Pacific Dance	2.0
DANCE 22B Intermediate Mexican Dance	2.0
DANCE 24B Intermediate Flamenco Dance	2.0
DANCE 25B Intermediate African Dance	2.0
DANCE 26B Intermediate Salsa Dance	2.0
DANCE 27B Intermediate Brazilian Dance	2.0
DANCE 29 Middle Eastern/North African Dance	2.0
DANCE 31A Ballet 1A	2.0
DANCE 31B Ballet 1B	2.0
DANCE 32A Ballet 2A	2.0
DANCE 32B Ballet 2B	2.0
DANCE 33A Intermediate Ballet 3A	2.0
DANCE 33B Intermediate Ballet 3B	2.0
DANCE 34A Advanced Ballet 4A	2.0
DANCE 34B Advanced Ballet 4B	2.0
DANCE 41A Contemporary Modern Dance 1A	2.0
DANCE 41B Contemporary Modern Dance 1B	2.0
DANCE 42A Contemporary Modern Dance 2A	2.0
DANCE 42B Contemporary Modern Dance 2B	2.0
DANCE 43A Intermediate Contemporary Modern Dance 3A	2.0
DANCE 43B Intermediate Contemporary Modern Dance 3B	2.0
DANCE 44A Advanced Contemporary Modern Dance 4A	2.0
DANCE 44B Advanced Contemporary Modern Dance 4B	2.0
Total:	33.0

Master Planning:

SMC is the only community college in the Greater LA area that offers a Commercial Dance Certificate of Achievement (Fall 2023), which was created in support of the Dance Department's efforts to equitize our curriculum and underscore the cultural and historical significance and professional relevance of Afro-disaporic dance techniques such as hip hop and jazz. This new degree builds upon the Certificate curriculum by providing additional training to serve those students desiring an Associate's degree and/or who would benefit from more technical and artistic training before pursuing employment in the dance industry. For most AA/BA/BFA degrees in Dance, Eurocentric dance forms ballet and modern remain the required technique courses, while Afro-diasporic dance forms remain elective courses. This degree would support and uplift students specializing in Afro-disaporic dance forms as these are the primary dance styles utilized in commercial dance jobs. We believe that prioritizing these forms will help close equity gaps, improve enrollment and retention, and more accurately reflect the cultural diversity of our student population within the Dance Department and the college at large. We envision our department becoming a hub for commercial dance that will attract a larger student population locally, nationally, and internationally. An A.S. in Commercial Dance would also distinguish SMC as the only community college offering an AS/AA in Commercial Dance in Southern California and would bolster SMC Dance Department's reputation as a high caliber, comprehensive training program that offers competitive inroads to the professional dance and entertainment industry.

Enrollment and Completer Projections:

8-10 completions annually.

Place of Program in Curriculum/Similar Programs:

This degree builds on the curriculum of the Dance Department's Commercial Dance Foundations Certificate of Achievement. Students can complete the Commercial Dance Foundations Certificate of Achievement in one year and/or the A.S. in Commercial Dance in two years. Many of the courses and electives also overlap with the Dance Department's A.A. in Dance requirements, so students could pursue both the A.A. in Dance and A.S. in Commercial Dance simultaneously if they so desired.

Similar Programs at Other Colleges in Service Area:

Cerritos College - Commercial Dance Certificate of Achievement
Citrus College - Commercial Dance Certificate of Achievement
Glendale Community College - A.S. Dance Teaching
Mt. San Antonio College - Dance Teacher Certificate

Labor Market Analysis: 1008.10 – Commercial Dance

Commercial Dance – Associate of Science

Los Angeles Center of Excellence, December 2024

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

SUMMARY

This report analyzes whether local labor market demand is being met by community college programs aligned with the identified middle-skill occupations¹ or whether a shortage of workers exists. Labor market demand is measured by annual job openings while education supply is measured by the number of awards (degrees and certificates) conferred on average each year.

Based on the available data, there appears to be a supply gap for the two identified middle-skill occupations in the region. While the majority of annual openings in Los Angeles and Orange counties have entry-level wages that are lower than the self-sufficiency standard wage, more than one-third of current workers in the field have completed an associate degree or less educational attainment.

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

Key Findings

Supply Gap

- 668 annual job openings are projected in the region through 2028. This number is greater than the three-year average of 238 awards conferred by educational institutions in the region.

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

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

Living Wage

- 78% of annual job openings for these commercial dance occupations have entry-level wages **below** Los Angeles County's self-sufficiency standard hourly wage (\$24.03/hour).²

Educational Attainment

- 77% of the annual job openings typically require no formal educational credential for middle-skill commercial dance occupations in the LA/OC region.
- 28% of workers in the field have completed some college or an associate degree according to national educational attainment data, and 67% of workers in the field have completed an associate degree or less educational attainment.

Community college supply

- 6 community colleges issued awards related to commercial dance in the greater LA/OC region.
- 23 awards (degrees and certificates) were conferred on average each year between 2021 and 2023.

Other postsecondary supply

- 11 educational institutions in the LA/OC region have conferred awards in programs related to commercial dance over the past three years.
- 215 awards were conferred on average each year by other postsecondary institutions throughout the greater LA/OC region between 2020 and 2022.

TARGET OCCUPATIONS

LA COE prepared this report to provide regional labor market and postsecondary supply data related to two middle-skill occupations. [For full occupation descriptions, please see Appendix.](#)

- **Dancers (27-2031)**³
- **Choreographers (27-2032)**⁴

OCCUPATIONAL DEMAND

Exhibit 1 shows the five-year occupational demand projections for these middle-skill commercial dance occupations. In the greater Los Angeles/Orange County region, the number of jobs related to these occupations is projected to increase by 8% through 2028. There will be nearly 700 job openings per year through 2028 due to job growth and replacements. The majority of jobs in 2023 for these middle-skill commercial dance occupations (69%) were located in Los Angeles County.

² Center for Women's Welfare, University of Washington. (2024). *The self-sufficiency standard for California 2024.* <http://selfsufficiencystandard.org/California>.

³ [Dancers and Choreographers \(bls.gov\)](#)

⁴ [Ibid.](#)

Exhibit 1: Current employment and occupational demand, Los Angeles and Orange counties⁵

Geography	2023 Jobs	2028 Jobs	2023-2028 Change	2023-2028 % Change	Annual Openings
Los Angeles	2,574	2,742	168	7%	450
Orange	1,163	1,297	134	12%	218
Total	3,737	4,040	302	8%	668

Detailed Occupation Data

Exhibit 2 displays the current employment and projected occupational demand for each of the target occupations in Los Angeles County. Positive scores for automation resilience⁶ reflect a lower-than-average threat of the occupation(s) being replaced by automation, while negative scores reflect a greater-than-average risk of automation. The average percentage of workers aged 55+ across all occupations in the Los Angeles/Orange County region is 26%; occupations with a larger share of workers aged 55 and older typically have greater replacement needs to offset the amount of impending retirements. On average, 81% of workers across all occupations in California are employed full-time.

Exhibit 2: Detailed employment and occupational demand, Los Angeles County⁷

Occupation	2023 Jobs	2028 Jobs	5-Yr % Change	Annual Openings	Auto-mation Resilience	% Aged 55 and older	% Full Time Workers
Dancers	2,033	2,151	6%	352	(34.8)	4%	100%
Choreographers	542	591	9%	98	13.2	4%	100%
Total	2,574	2,742	7%	450	-	-	-

WAGES

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

⁵ Five-year change represents new job additions to the workforce. Annual openings include new jobs and replacement jobs that result from retirements and separations.

⁶ Automation risk is calculated based on the percentage of time spent on high-risk compared to low-risk work, the number of high-risk jobs in compatible occupations, and the overall industry automation risk.

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

Los Angeles County

The majority, 78%, of annual openings for middle-skill commercial dance occupations have entry-level wages below the self-sufficiency standard wage for one adult (\$24.03 in Los Angeles County). Typical entry-level hourly wages are in a range between \$17.75 and \$25.63. (Exhibit 3).

One occupation has entry-level wages above the self-sufficiency standard wage:

- *Choreographers*, \$25.63

Experienced workers can expect to earn wages between \$39.15 and \$40.80, which are higher than the self-sufficiency standard.

Exhibit 3: Earnings for occupations in Los Angeles County

Occupation	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)	Median Annual Earnings*
Dancers	\$17.75	\$30.77	\$39.15	\$64,000
Choreographers	\$25.63	\$36.76	\$40.80	\$76,500

*Rounded to the nearest \$100

Orange County

Both occupations have entry-level wages below the self-sufficiency standard wage for one adult (\$27.13 in Orange County). Typical entry-level hourly wages are in a range between \$17.97 and \$24.35 (Exhibit 4). Experienced workers can expect to earn wages between \$32.90 and \$33.52, which are higher than the self-sufficiency standard.

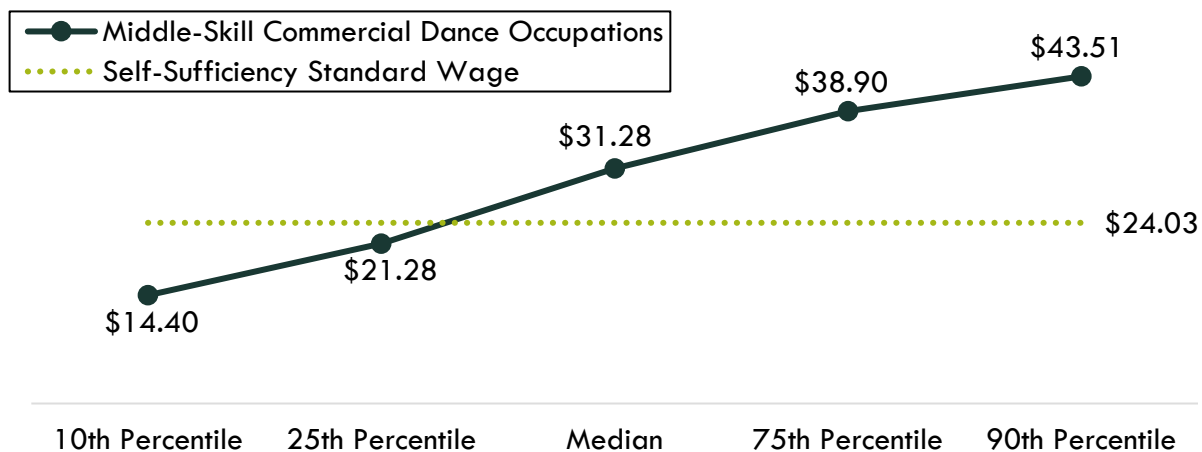
Exhibit 4: Earnings for occupations in Orange County

Occupation	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)	Median Annual Earnings*
Dancers	\$17.97	\$26.75	\$32.90	\$55,600
Choreographers	\$24.35	\$33.34	\$33.52	\$69,400

*Rounded to the nearest \$100

Across the greater Los Angeles and Orange County region, the average entry-level hourly earnings for the occupations in this report are \$21.28; this is below the living wage for one single adult in Los Angeles County (\$24.03). Exhibit 5 shows the average hourly wage for the occupations in this report, for entry-level to experienced workers.

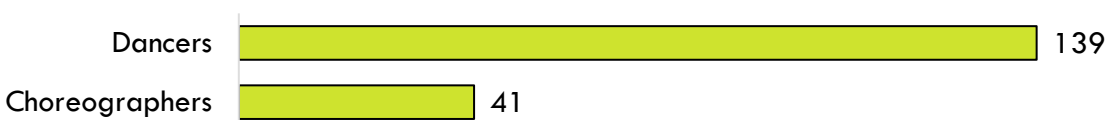
Exhibit 5: Average hourly earnings for middle-skill commercial dance occupations, Los Angeles and Orange counties



JOB POSTINGS

There were 180 online job postings related to commercial dance occupations listed in the past 12 months in Los Angeles and Orange counties. Exhibit 6 displays the number of job postings by occupation. The majority of job postings (77%) were for *dancers*, followed by *choreographers* (23%).

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



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

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

Top Job Titles	Top Skills	Top Employers
<ul style="list-style-type: none"> Hip hop dance instructors Music video directors Dance instructors/choreographers Dancers Dance choreographers Choreographers Entertainment managers 	<ul style="list-style-type: none"> Choreography Hip-hop dance Ballet Working with children Jazz Classroom management Musical Theater TikTok 	<ul style="list-style-type: none"> Musical Theater West Knott's Berry Farm Six Flags Entertainment Corporation Cedar Fair Entertainment Company Dreams Come True Dance Funky Divas & Dudes

In the greater Los Angeles/Orange County region, 12% of the commercial dance job postings listed a minimum educational requirement. Exhibit 8 details the number and percentage of job postings by educational level.

Exhibit 8: Education levels requested in job postings for occupations related to commercial dance, Los Angeles and Orange counties

Education Level	Job Postings	% of Job Postings
Bachelor's degree	8	38%
Associate degree	3	14%
High school diploma or vocational training	10	48%

EDUCATIONAL ATTAINMENT

In the greater Los Angeles/Orange County region, the majority of annual job openings (78%) typically require no formal educational credential (Exhibit 9). The national-level data indicates 28% of workers in the field have completed some college or an associate degree as their highest level of educational attainment; furthermore, 67% of workers in the field have completed an associate degree or less educational attainment. The Bureau of Labor Statistics (BLS) lists the following typical entry-level education levels for the occupations in this report:

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

Occupation	Education Level
Choreographer	High school diploma or equivalent
Dancers	No formal educational credential

EDUCATIONAL SUPPLY

Community College Supply

Exhibit 10 shows the annual and three-year average number of awards conferred by community colleges in the related TOP code: Commercial Dance (1008.10). The colleges with the most completions in the region are Orange Coast and Glendale.

Exhibit 10: Regional community college awards (certificates and degrees), 2021-2023

TOP Code	Program	College	2020-21 Awards	2021-22 Awards	2022-23 Awards	3-Year Average
1008.10	Commercial Dance	Cerritos	1	1	-	1
		Citrus	-	1	1	1
		Glendale	8	3	10	7
		Mt San Antonio	3	1	2	2
		LA Subtotal	12	6	13	10
		Irvine	4	3	1	3
		Orange Coast	10	12	7	10
		OC Subtotal	14	15	8	12
Supply Total/Average			26	21	21	23

Other Postsecondary Supply

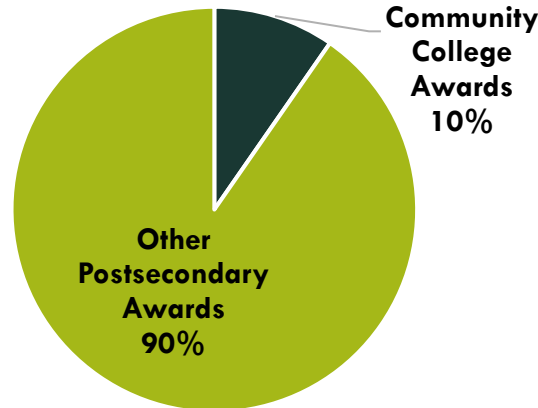
For a comprehensive regional supply analysis, it is important to consider the supply from other institutions in the region that provide training programs for commercial dance occupations. Exhibit 11 shows the number of awards conferred by these institutions in relevant programs. Due to different data collection periods, the most recent data is from 2020 to 2022. Between 2020 and 2022, other postsecondary college institutions in the region conferred an average of 215 bachelor's awards. There were no sub-baccalaureate awards (associate degrees, postsecondary awards, or other academic awards that typically take fewer than four years to complete) conferred at other postsecondary institutions in the region over the past three years.

Exhibit 11: Other regional postsecondary awards, 2020-2022

CIP Code	Program	Postsecondary Institution	2019-20 Awards	2020-21 Awards	2021-22 Awards	3-Year Average
50.0301	Dance, General	CA Institute of the Arts	14	17	11	14
		CSU-Dominguez Hills	-	-	1	0
		CSU-Fullerton	32	22	26	27
		CSU-Long Beach	33	38	43	38
		Chapman University	30	25	44	33
		Claremont McKenna College	1	-	-	0
		Loyola Marymount Univ.	15	13	10	13
		Scripps College	-	1	-	0
		UC-Irvine	33	43	46	41
		UC-Los Angeles	29	27	30	29
		USC	16	21	25	21
Supply Total/Average			203	207	236	215

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

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



APPENDIX: OCCUPATION DESCRIPTIONS

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

- **Dancers (27-2031)** Perform dances. May perform on stage, for broadcasting, or for video recording.⁸
- **Choreographers (27-2032)** Create new dance routines. Rehearse performance of routines. May direct and stage presentations.⁹

⁸ [Dancers and Choreographers \(bls.gov\)](#)

⁹ [Ibid.](#)

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If for any reason this document is not accessible or if you have specific needs for readability, please contact us and we will do our utmost to accommodate you with a modified version.



POWERED BY

**DATA SOURCES**

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

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

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

**Los Angeles Regional Consortium
Program Recommendation Minutes**

December 18, 2025
8:30 a.m. – 12:30 p.m.

Virtual

- Dr. Nick Real, Cerritos College
- Kimberly Mathews, Citrus College
- Dr. Adrian Trinidad (alternate), Compton College
- Dr. Christina Tafoya, East LA College
- Katie Sundara, El Camino College
- Dr. Federico Saucedo, Glendale Community College
- Dr. Fawaz Al-Malood, Long Beach City College
- Priscila Lopez, LA Harbor College
- Marla Uliana, LA Mission College
- Mon Khat, LA Pierce College
- Dr. Marcia Wilson, LA Trade-Tech College
- Dr. Laurie Nalepa, LA Valley College
- Dejah Swingle, Mt. San Antonio College
- Bridgette Hernandez, Rio Hondo College
- Dr. Steven Sedky (alternate), Santa Monica College
- Tiffany Miller, West Los Angeles College

I. Welcome and Call to Order

The Los Angeles Regional Consortium (LARC) Workforce Council Business Meeting was called to order at 8:32 a.m. by Dr. Narineh Makijan, Los Angeles Regional Consortium (LARC) Chair & AVP, Pasadena City College.

II. LA Workforce Council Voting Member Roll Call

The roll call was completed by Noushig Simonian, Administrative Assistant, Pasadena City College. They confirmed that a quorum of participating members was present.

III. Approval of Previous Month’s MinutesDr. Narineh Makijan

a. Minutes from the November 20, 2025 Business Meeting

Motion: Dr. Nick Real, Cerritos College

Second: Mon Khat, LA Pierce College

Approved: Yes No

IV. General Updates

- a. Chancellor’s Office Update *Chancellor’s Office*
December 2025 WEDD Program Updates
- b. Fiscal & Procurement Update *PCC Fiscal & Procurement Teams*
SWP Regional Funds Fiscal Updates *Pasadena City College*

V. Informational Items

- a. Program Data Requests

Program Title	TOP Code	College	Contact
<i>New Certificate or Degree Development (for credit)</i>			
1. Special Education	0809.00 Special Education	Cerritos College	Irfan Hamid ihamid@cerritos.edu
2. Essentials for Computer-Aided Design (CAD) Architecture and Drafting (Certificate)	0953.10 Architectural Drafting	Citrus College	Tommy Reyes treyes@citruscollege.edu
3. Child Development (Certificate)	1305.60 Parenting and Family Education	LA Harbor College	Priscilla Lopez lopezpa@lahc.edu
4. Infant & Toddler Foundations (Certificate)	1305.90 Infants and Toddlers	LA Harbor College	Priscilla Lopez lopezpa@lahc.edu
5. Veterinary Assistant (Certificate)	0102.00 Animal Science	LA Pierce College	Kevin Connolly connolk@piercollege.edu
6. Pilates Instructor (Certificate)	0835.20 Fitness Trainer	Long Beach City College	Jennifer Holmgren jholmgren@lbcc.edu
<i>Program Modification</i>			
7. Early Childhood Education (Certificate)	1305.40 Preschool Age Children	LA Harbor College	Lizette Lopez LOPEZL3@LAHC.EDU
8. Digital Media: Multimedia Interaction & Game Design (Certificate)	0614.20 Electronic Game Design	Long Beach City College	Jennifer Holmgren jholmgren@lbcc.edu
9. Biotechnology (A.S. Degree)	0430.00 Biotechnology and Biomedical Technology	Santa Monica College	Jazmin Guzman guzman_jazmin@smc.edu

Program Title	TOP Code	College	Contact
10. Biotechnology & Cell Science Laboratory Technician (Certificate)	0430.00 Biotechnology and Biomedical Technology	Santa Monica College	Jazmin Guzman guzman_jazmin@smc.edu
11. Biotechnology/Life Sciences Laboratory Assistant (Certificate)	0430.00 Biotechnology and Biomedical Technology	Santa Monica College	Jazmin Guzman guzman_jazmin@smc.edu
<i>District or College Program Review</i>			
12. Psychiatric Technician	1239.00 Psychiatric Technician	Mt. San Antonio College	Bruce Nixon bnixon@mtsac.edu
13. Geographic Information Systems (Certificate)	2206.10 Geographic Information Systems	Pasadena City College	Hector Agredano hagredano@pasadena.edu
14. FIRE Courses and the Fire Academy Preparation (A.S. Degree, Certificate)	2133.00 Fire Technology	Pasadena City College	Frank Brambila fbrambila2@pasadena.edu
<i>Undecided – Exploratory Purposes</i>			
15. Telehealth (Certificate)	1299.00 Other Health Occupations	Pasadena City College	Micah Young, MD myoung19@pasadena.edu

VI. Action Items..........*Dr. Narineh Makijan*

a. New Program Recommendation

Motion: Dr. Marcia Wilson, LA Trade-Tech College

Second: Terry Adams, Citrus College

Recommended: Yes No

Program Title	TOP Code	College	Contact	Type of LMI Endorsement	LMI Criteria			Emerging*
					Supply Gap	Living Wage	Ed Atmnt	
1. Certificate of Achievement: Dual Language Education for Future Teachers	4930.60	East LA College	Dr. Christina Tafoya tafoyac@elac.edu	ES	Y	N	Y	N
2. Certificate of Achievement: Production Design	0612.20	LA City College	Vivian Alonzo alonzovl@laccd.edu	ES	Y	N	Y	N
3. Certificate of Achievement: Banking and Finance	0504.00	LA Harbor College	Priscilla Lopez lopezpa@lahc.edu	ES	Y	N	Y	N

THE SANTA MONICA COLLEGE
COMMERCIAL DANCE CERTIFICATE OF ACHIEVEMENT ADVISORY BOARD
MINUTES FROM OCTOBER 21, 2024 MEETING

The second annual Commercial Dance Certificate of Achievement Advisory Board meeting was held on October, 21, 2024 on Zoom. Mark Tomasic, Department Chair at 6:00pm PST called the meeting to order. Mark Tomasic welcomed the nine members who were in attendance.

- I. **ADVISORY BOARD MEMBERS PRESENT:** Cherice Barton, Colette Brandenburg, Karen Chuang, Diana Delcambre, Monica Moe Mulvany, Joel Smith, Jessica Trachtenberg, Emily Wanserski, Dana Wilson

- II. **INTERESTED PARTIES PRESENT:** Marissa Osato Moreno (Faculty), Mark Tomasic (*Chair*)

- III. **PROGRAM REPORTS:**
 - A. Mark Tomasic shared that the SMC Dance Department class fill rate in Fall 2024 is up to 77% which is an increase from previous years, and our overall enrollments are about the same as prior years (~630 students).
 - B. Marissa Osato Moreno reported that in our first year offering the Commercial Dance Certificate of Achievement, we had 3 graduates in Spring 2024 who completed industry internships with prominent dance companies and non-profit organizations LA Follies, Versastyle LA, Culture Shock LA.
 - C. Moreno shared that she received the SMC Foundation Chairs of Excellence \$15,000 grant to support our Commercial Dance program, including guest artist workshops, industry auditions, field trips to performances, and artist-in-residence programs.

- IV. **DISCUSSION: Expanding outreach and recruitment for our commercial dance programs**
 - A. Tomasic and Moreno shared information about the Dance Department's High School Dance Days and on campus workshops. They asked the Board for outreach and recruitment suggestions to expand the program's visibility.
 1. Colette Brandenburg suggested they connect with Boston Conservatory's Commercial Dance program which does student tours to LA. Cherice Barton had set a piece at Boston Conservatory which will premiere in LA January 2025 with agents present.
 2. Emily Wanserski suggested that the Certificate/A.S. could serve the population that used to do the EDGE PAC Scholarship program and that amping up social media outreach and visibility is key.
 3. Dee Delcambre suggested sending posters to all local high schools with performing arts programs, and publishing an advertisement page in Dance Magazine's "Guide for College" issue. She also suggested getting involved with Steps on Broadway's Q&A college night.
 4. Cherice Barton shared that her 2016 Axis Connect program was created to connect recent grads to industry leaders. She had 70 dancers participate because of social media marketing with well known names attached to it along with career attachment opportunities. She suggested paying to increase the Department's social media marketing and especially highlighting internship opportunities.

5. Karen Chuang suggested advertising at local and national dance conventions like Hollywood Vibe who often have college Q&A panels at their events.
6. Joel Smith suggested using guest artist funds from Moreno's Chairs of Excellence grant for dance filmmaker workshops in which students could garner Dance Department content that teaches them practical skills *and* promotes our program. He suggested Nathan Kim as a videographer. A follow-up suggestion was made to invite social media influencers to collaborate on a master class and create content to promote the department. Another class assignment suggestion was for current students to create video content from a first person SMC student perspective, such as vlogging "a day in the life at SMC" to increase digital engagement with our program.
7. Monica Mulvaney emphasized advertising the low cost of SMC classes, such as including "\$3/class" on printed promotional materials to capture the local LA/OC dance community and international dancer community.
8. Delcambre encouraged more frequent high school visits with classes/Q&As not just to local SMMUSD schools, but performing arts high schools across the greater LA/OC region. She suggested targeting charter performing arts high schools with dance conservatories, which are mostly populated with first generation students often in lower income neighborhoods such as [Renaissance Arts](#) in Eagle Rock or [CHAMPS Charter High School of the Arts](#) in Van Nuys. She underscored that in the LA area, these middle and high school students are attracted to the low cost and accessibility of community college as opposed to four-year universities. Another suggestion was made to reach out to pre-professional non-profit dance companies found here: <https://regionaldanceamerica.org/pacific/>. Cherice Barton who recently choreographed for OCSA volunteered to connect our department with the new director Nicole Berger.
9. Joel Smith shared that UC Riverside Dance majors enrollment has dropped 30% since the pandemic without showing signs of increases.
10. Delcambre suggested we look into the CA Dept. of Education's Hip Hop Education and Equity Initiative funding. She shared they have an internships grant for \$500,000 but it could potentially be only available for K-12 grades.

V. PROPOSED DEGREE DISCUSSION: A.S. in Commercial Dance

- A. Marissa Moreno shared that Career Education (CE) degrees provide direct college-to-career pathways which appeal to today's high school students who are questioning the value of higher education/four-year institutions. Moreno explained the equity focus behind this pathway.
- B. Discussion on required courses for proposed degree:
 1. Joel Smith underscored that the syllabi for the required courses should reflect the program that they are under i.e. Technique classes derived from Africanist aesthetics should de-center white European dance forms, authors, and choreographers. Smith also brought up the issue of appropriation and monetization of work by Black dancers/choreographers, and encouraged the Dance Dept. faculty to expose these commercial dance students to this discourse and criticality.
 2. The board discussed if Dance 5 Dance History should be a required course like it is for the current AA in Dance, or if there were other ways in which historical knowledge could be embedded in the proposed degree. They agreed that all technique, choreography and performance courses should intentionally embed history into the curriculum. Jessica Trachtenberg suggested inquiring if Dance 5 Dance History could be a recommended course for SMC's History GE requirement.

3. Dana Wilson suggested extracurricular mentorships and observerships with working professionals to allow students to engage with people working on real commercial projects. This would afford students real world knowledge and experience that could not be replicated in a classroom. Wilson gave an example of the observerships that Stage Directors & Choreographers Foundation (SDCF) gives musical theater students. Moreno mentioned that the Dance 90A Dance Internship course requirement does already provide students with these opportunities.
 4. Joel Smith suggested that requiring Modern and Ballet perpetuates the fact that those have historically been the privileged dance forms in higher education. Board members agreed that Ballet and Modern are not key technical forms needed to be successful in commercial dance jobs, and should be optional electives so that students can choose what techniques would be most necessary for their specific artistic focus. The board suggested that there should be six units of required electives in the program that range from Dance 5 (Dance History), Dance 17-29 (Tap and World Dance), Dance 31-34 (Ballet), and Dance 41-44 (Contemporary Modern).
 5. Dee Delcambre offered that the language of the mission in the program narrative should match the requirements in an authentic way i.e. centering Africanist aesthetic forms
 6. Dana Wilson underscored that the key skills for a successful commercial dance career are resiliency, self direction, curiosity and confidence.
- C. Mark Tomasic proposed bringing these revised required courses and electives to be voted on and approved by the Dance Department full-time faculty, and then coming back to the board for an official vote to approve and move this degree proposal forward. All board members unanimously agreed to Mark Tomasic's proposal.

VI. ACTION ITEMS:

- A. Approval of the SMC Dance Department's revised A.S. in Commercial Dance degree proposal:
 1. YEA votes via email on November 16, 2024: Diana Delcambre, Jessica Trachtenberg, Colette Brandenburg, Dana Wilson, Emily Wanserski, Monica Mulvany, Karen Chuang
 2. ABSTENTIONS: Cherice Barton, Joel Smith
- B. **Revised A.S. in Commercial Dance proposal was approved to move forward by seven members of the advisory board.**

Minutes recorded and submitted by Marissa Osato Moreno pending approval.

Meeting adjourned at 7:53pm PST.

Santa Monica College
Program of Study
Commercial Dance Foundations Certificate of Achievement

The Commercial Dance Foundations Certificate of Achievement is specifically designed for the student seeking employment in the commercial dance world and related industries. The curriculum integrates movement, theory, and performance courses and can be completed in two semesters of study. Experiential learning opportunities, including internships and guest artist workshops, provide practical, hands-on experience and direct connections to industry professionals. Upon completion of this certificate, the student is prepared for the evolving demands of dance-related industries and demonstrates proficiency in diverse commercial dance techniques, audition and performance skills, and the presentation of artist materials. Coursework includes hip hop, jazz, tap, and world dance techniques, performance, choreography, and career preparation.

Program Learning Outcomes:

Demonstrate technical and artistic proficiency across multiple commercial dance techniques and genres.

- DANCE 12: Demonstrate an intermediate level of hip hop dance technique as well as knowledge of placement, alignment and anatomical structure needed to accomplish the technique.
- DANCE 12: Demonstrate an intermediate level of syncopation, isolations and rhythmic structure employing elements of improvisation/"freestyling".
- DANCE 13: Demonstrate advanced-level movement quality, musicality, strength, control, coordination, and articulation in various hip hop dance techniques and choreographies;
- DANCE 13: Perform artistry and individual expressivity through freestyle and personal stylization of hip hop dance choreographies;
- DANCE 15: Identify jazz dance terminology and demonstrate intermediate-level jazz dance technique
- DANCE 15: Possess basic knowledge of anatomy, alignment, and injury prevention exercises
- DANCE 15: Employ the use of musicality, improvisation, and dynamic while executing jazz dance combinations at an intermediate level
- DANCE 15: Collaborate with peers to exchange technical feedback and compositional ideas
- DANCE 15: Identify individual artistic strengths and aesthetic preferences, and integrate these into both set phrase work and student choreographic projects
- DANCE 15: Develop greater confidence as an artist, creator, and critical thinker
- DANCE 16: Employ the use of complex musicality, varied improvisation techniques, and energetic and textural dynamics while executing jazz dance combinations at an advanced level
- DANCE 16: Identify individual artistic strengths and aesthetic preferences, and integrate these into both set phrase work and student choreographic projects
- DANCE 18: Demonstrate proper tap dance technique including musicality, rhythm, syncopation, and dynamic at an intermediate level
- DANCE 18: Perform improvisation skills in tap dance utilizing proper technique, individual artistic expression, and aesthetic preferences at an intermediate level
- DANCE 20: Demonstrate basic dance techniques of various World Dance forms.
- DANCE 20: Demonstrate basic musical and rhythmic awareness in relation to various World Dance techniques.
- DANCE 21B: Demonstrate various Asian Pacific dance movements at an intermediate level and recognize different types of Asian Pacific dance.
- DANCE 21B: Demonstrate awareness of music and musicality and the application of "rasa" (kinesthetic sense) of the dance forms studied at an intermediate level.
- DANCE 22B: Demonstrate intermediate level Mexican dance technique from various regions and states.
- DANCE 22B: Demonstrate musicality, rhythmic patterning, and style characteristics of various Mexican dance forms at an intermediate level.
- DANCE 24B: Demonstrate intermediate level skills in various elements of Flamenco dance including turns, body, arm, hand, and footwork techniques. Students will recognize and perform traditional and contemporary Flamenco dance movements from Andalucia as well as execute a set of four Sevillanas (as performed in Sevilla) with the appropriate aesthetic.
- DANCE 24B: Identify and execute 21 different accent patterns within Bulerias, five different accent patterns within Tangos, and four different accent patterns in Sevillanas. Students will correlate changes in dance steps (choreographed and improvised) to changes in the rhythmic patterns underneath the singing and music
- DANCE 25B: Demonstrate African Dance technique from various countries in movement form, identify specific rhythms, engage in call and response, and learn chants of the regional language at an intermediate level.
- DANCE 26B: Demonstrate intermediate level of techniques of Salsa, Bachata, and Cha-cha-cha dance forms as well as physical knowledge of placement and anatomical structure during solo and partner work.

- DANCE 26B: Demonstrate artistry through rhythmic phrasing, movement style/characteristics, and individual expressivity. Employ elements of improvisation and awareness of interpersonal connectivity with a partner at an intermediate level.
- DANCE 55A: Perform and/or create new works of Modern/Contemporary dance on stage in front of a live audience, with artistic integrity.
- DANCE 55A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble.
- DANCE 57A: Reenact both specific traditional and contemporary world dance styles.
- DANCE 57A: Perform and/or create new works of world dance forms on stage in front of a live audience, with artistic integrity.
- DANCE 57A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble
- DANCE 63: Develop expressive movement vocabulary into solos, duets, and trios with focus on the forming process and compositional craft.
- DANCE 63: Students will use the interplay of the elements of dance making to create dance forms in various genres.

Analyze the stylistic influences of multiple commercial dance techniques and genres.

- DANCE 12: Demonstrate progressive critical thinking skills in regards to hip hop dance history, styles, terminology and significance as an art form
- DANCE 13: Discuss the historical and cultural roots of various hip hop dance techniques and their influence on American culture and cultures abroad.
- DANCE 15: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 15: Critically analyze choreographic work and distinguish different styles of jazz dance
- DANCE 16: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 16: Critically analyze choreographic work and distinguish different styles of jazz dance as well as important choreographers in the field
- DANCE 18: Discuss and analyze the historical and cultural roots of tap dance including its influence on U.S. and international cultures, critically analyze choreographic work, and distinguish different styles of tap dance at an intermediate level
- DANCE 20: Identify the cultural origins of various World Dance techniques including the geography, history, and customs of a specific culture.
- DANCE 21B: Describe orally and in writing the history of Asian Pacific dance and its varying aesthetic values and societal/cultural customs at an intermediate level.
- DANCE 22B: Identify and differentiate the Mexican dances studied through historic influences, use of costumes, music, terminology, and origin within the country at an intermediate level.
- DANCE 24B: Critically analyze Flamenco dance, music, and song in both traditional and contemporary forms at an intermediate level, tracing the historical events and prominent figures that have created and shaped the art form.
- DANCE 25B: Demonstrate knowledge of historical background, cultural traditions, and the role of dance in various African societies at an intermediate level.
- DANCE 26B: Articulate and document intermediate level knowledge regarding history, terminology, aesthetics, and culture of Salsa, Bachata, and Cha-cha-cha dance.
- DANCE 55A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble.
- DANCE 57A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble
- DANCE 63: Students will use the interplay of the elements of dance making to create dance forms in various genres.
- DANCE 63: Students will analyze and discuss choreography, and discuss varying approaches to creating choreography.

Examine the historical, cultural, and professional significance of Afro-diasporic dance forms such as hip hop, jazz, and tap.

- DANCE 12: Demonstrate progressive critical thinking skills in regards to hip hop dance history, styles, terminology and significance as an art form
- DANCE 13: Discuss the historical and cultural roots of various hip hop dance techniques and their influence on American culture and cultures abroad.
- DANCE 15: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures
- DANCE 16: Discuss the historical and cultural roots of jazz dance, and its influence on American culture and international cultures

- DANCE 18: Discuss and analyze the historical and cultural roots of tap dance including its influence on U.S. and international cultures, critically analyze choreographic work, and distinguish different styles of tap dance at an intermediate level
- DANCE 20: Identify the cultural origins of various World Dance techniques including the geography, history, and customs of a specific culture.
- DANCE 21B: Describe orally and in writing the history of Asian Pacific dance and its varying aesthetic values and societal/cultural customs at an intermediate level.
- DANCE 22B: Identify and differentiate the Mexican dances studied through historic influences, use of costumes, music, terminology, and origin within the country at an intermediate level.
- DANCE 24B: Critically analyze Flamenco dance, music, and song in both traditional and contemporary forms at an intermediate level, tracing the historical events and prominent figures that have created and shaped the art form.
- DANCE 25B: Demonstrate knowledge of historical background, cultural traditions, and the role of dance in various African societies at an intermediate level.
- DANCE 26B: Articulate and document intermediate level knowledge regarding history, terminology, aesthetics, and culture of Salsa, Bachata, and Cha-cha-cha dance.
- DANCE 57A: Discriminate between various world dance forms and their historic and cultural contexts.
- DANCE 57A: Reenact both specific traditional and contemporary world dance styles.
- DANCE 63: Students will analyze and discuss choreography, and discuss varying approaches to creating choreography.

Apply creative skill sets, professional materials, audition strategies, and networking practices consistent with current industry standards, protocols, and best practices within the commercial dance field.

- DANCE 55A: Demonstrate knowledge of performance preparation, theater protocol, and production elements that support the artistic intention of the choreographer.
- DANCE 55A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble.
- DANCE 57A: Develop a structured framework for the dance performance process from audition, to rehearsal, to performance, to post production.
- DANCE 57A: Demonstrate knowledge of performance preparation, theater protocol, and production elements that support the artistic intention of the choreographer.
- DANCE 57A: Demonstrate ability to work with different choreographers, new styles, and with an ensemble
- DANCE 63: Develop expressive movement vocabulary into solos, duets, and trios with focus on the forming process and compositional craft.
- DANCE 63: Students will use the interplay of the elements of dance making to create dance forms in various genres.
- DANCE 77: Identify career options in the dance industry and dance-related fields.
- DANCE 77: Create artist materials such as resumes, bios, cover letters, work samples, and video reels
- DANCE 77: Communicate professionally using visual and verbal presentation skills.
- DANCE 77: Implement strategies for networking, freelancing, and locating job opportunities that align with skill sets and goals.
- DANCE 90A: Demonstrate knowledge of the operation of the organization hosting the internship.
- DANCE 90A: Participate effectively in professional activities assigned by the internship supervisor.

Demonstrate confidence, resilience, and an entrepreneurial approach that supports the pursuit of diverse career opportunities within commercial dance and related industries.

- DANCE 15: Develop greater confidence as an artist, creator, and critical thinker
- DANCE 77: Identify career options in the dance industry and dance-related fields.
- DANCE 77: Create artist materials such as resumes, bios, cover letters, work samples, and video reels
- DANCE 77: Communicate professionally using visual and verbal presentation skills.
- DANCE 77: Implement strategies for networking, freelancing, and locating job opportunities that align with skill sets and goals.
- DANCE 90A: Demonstrate knowledge of the operation of the organization hosting the internship.
- DANCE 90A: Participate effectively in professional activities assigned by the internship supervisor.

Required Courses

Units: 14.0

DANCE 55A Dance Performance – Modern	4.0
DANCE 57A World Dance Performance	4.0
DANCE 63 Fundamentals of Choreography: Special Topics	2.0
DANCE 77 Navigating Careers in Dance	3.0
DANCE 90A Dance Internship	1.0

Select 1 Hip Hop Dance Course	Units: 2.0
DANCE 12 Intermediate Hip Hop Dance	2.0
DANCE 13 Advanced Hip Hop Dance	2.0
Select 1 Jazz Dance Course	Units: 2.0
DANCE 15 Intermediate Jazz	2.0
DANCE 16 Advanced Jazz	2.0
Select 1 World or Commercial Dance Course	Units: 2.0
DANCE 18 Intermediate Tap	2.0
DANCE 20 World Dance Styles and Forms	2.0
DANCE 21B Intermediate Asian Pacific Dance	2.0
DANCE 22B Intermediate Mexican Dance	2.0
DANCE 24B Intermediate Flamenco Dance	2.0
DANCE 25B Intermediate African Dance	2.0
DANCE 26B Intermediate Salsa Dance	2.0
	Total: 20.0



***DRAFT* Administrative Regulation**
Chapter 4 – Academic Affairs

AR 4020.2 COURSE DEACTIVATION POLICY AND PROCEDURE

Purpose

The Curriculum Committee reviews courses proposed for deactivation in compliance with the Accrediting Commission for Community and Junior Colleges (ACCJC), California Code of Regulations Title 5, and California Community Colleges Chancellor’s Office (CCCCO) guidance. This process ensures that the college catalog accurately reflects current and planned course offerings and supports students’ ability to complete educational goals in a timely manner.

Regulatory and Accreditation References

- **ACCJC Standard 2.4:** “The institution communicates clear, accurate, and accessible information regarding programs, services, and resources that foster success in students’ unique educational journeys.”
- **ACCJC Standard 2.5:** “The institution holds itself accountable for students’ success by scheduling courses in a manner that ensures degree and certificate programs can be completed in the expected period of time.”
- **Title 5, Section 51022:** “The governing board shall adopt and carry out its policies for the establishment, modification, or discontinuance of courses or programs.”
- **CCCCO Program and Course Approval Handbook (PCAH), Criteria D: Adequate Resources:** “The college must commit to offering all required courses for the program at least once every two years, unless the program goals and rationale justify a longer timeframe in the best interests of students.”

Definition of an Active Course

An active course is a course that:

- has current curriculum approval;
- is maintained in the college curriculum inventory; and

- is published in the annual catalog with the expectation that it will be scheduled at least once within a two-year period (Ref. The California Community Colleges Chancellor's Office Program and Course Approval Handbook).

Courses that are not offered within this timeframe may be subject to review for deactivation.

Roles and Responsibilities

Academic Affairs

- Oversees the course review and deactivation process;
- Ensures compliance with accreditation and regulatory requirements;
- Coordinates timelines, communication, and implementation.

Department Chairs and Faculty

- Review course offerings and fill rates.
- Evaluate discipline needs and scheduling plans.
- Recommend courses for continued active status, deactivation, or reactivation.

Curriculum Committee

- Reviews and approves proposed course deactivations and reactivations through the curriculum process.
- Evaluates exception requests and supporting rationale.

Annual Review Timeline and Process

1. **Summer:** Academic Affairs will provide Department Chairs with a list of courses that have not been offered in four (4) or more academic years.
2. **Fall:** Department Chairs, in consultation with discipline faculty, will review the list and determine:
 - which courses should remain active and be scheduled for future offerings; and
 - which courses should be recommended for deactivation.
3. **Spring:** Department Chairs or designated faculty representatives must:
 - submit courses recommended for deactivation through the college curriculum management system; or
 - provide Academic Affairs with written rationale for courses proposed to remain active and plans for scheduling despite not being recently offered; and
 - the Curriculum Committee will review and take action on proposed course deactivations through the established curriculum approval process.

Exceptions

Exceptions to the deactivation process may be granted for:

- accreditation or licensure requirements,
- courses offered on an established multi-year rotation,
- low-enrollment but program-essential courses, or
- emerging or developing programs.

All exception requests must include:

- written rationale,
- a projected offering timeline, and
- documentation of student or program need.

Exceptions are subject to Curriculum Committee approval.

Program Review and Alignment

Academic departments shall review programs regularly to ensure:

- all required courses remain available and appropriately scheduled,
- catalog information is accurate and current, and
- course scheduling supports timely program completion.

Programs dependent upon inactive or infrequently offered courses must either:

- revise program requirements; or
- provide a documented rationale, scheduling, and student completion plan.

Course Reactivation Process

Departments may submit reactivation of a deactivated courses through the standard curriculum process which should include rationale on:

- a proposed offering schedule;
- confirmation of available faculty, facilities, and resources; and
- evidence of current programmatic or student need.

Standard curriculum implementation timelines will apply to reactivate courses.