



CURRICULUM COMMITTEE | AGENDA

Wednesday, November 5, 2014 | 3:00 p.m.
Loft Conference Room – Drescher Hall 300-E

Members:

Guido Davis Del Piccolo, <i>Chair</i>	Ida Danzey	Helen LeDonne	James Pacchioli
Georgia Lorenz, <i>Vice Chair</i>	Ron Furuyama	Karen Legg	Rizwan Rashid (AS)
Terrin Adair-Lynch	Suellen Gauld	Walt Louie	Elaine Roque
Brenda Antrim (non-voting)	Sandra Hutchinson	Jae Lee	David Shirinyan
Sang Chi	Maral Hyeler	Jenny Merlic	Toni Trives
Caitlin Corker (AS)	William Konya	Estela Narrie	Odemaris Valdivia

Interested Parties:

Jamey Anderson	Jonathan Eady (AS)	Steven Myrow	Sal Veas
Maria Bonin	Kiersten Elliott	Katharine Muller	Chris Young
Patricia Burson	Mona Martin	Linda Sinclair	

Ex-Officio Members:

Eve Adler	Ali Khan
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AGENDA

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

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

Course Updates:

- 1. BUS 47 / COUNS 47 Personal Finance For Students
- 2. PSYCH 1 General Psychology
- 3. PSYCH 2 Physiological Psychology
- 4. PSYCH 18 / ECE 18 Childhood Culture And Personality

Course Updates (Program Review and C-ID):

- 1. BIOL 81 Biobrightstart, Basic Biology
- 2. BUS 5 Business Law
- 3. PHILOS 20 / ENVRN 20 Environmental Ethics
- 4. PHILOS 22 Asian Philosophy
- 5. PHILOS 23 Philosophy Of Religion

VI. Action Items:

Consent Agenda—Revision of Prerequisite:

- a. ET60 Post Production Project (change in prerequisite from ET 2, ET 41, and ET 59 to ET 41 and ET 31B or FILM 32L)7

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

Distance Education (to be offered as a hybrid):

- b. MUSIC 37 Music In American Culture.....14

Program Revisions:

- c. Dance AA and Certificate of Achievement.....20

Old Business:

- d. SB 850 – Offering a Bachelors Degree at a Community College

VII. Adjournment

Please advise Guido Davis Del Piccolo (x. 3561), Georgia Lorenz (x. 4277) or Rebecca Weiland (x. 4844) if you are unable to attend this meeting.



CURRICULUM COMMITTEE | MINUTES

Wednesday, October 15, 2014 | 3:00 p.m.

Loft Conference Room – Drescher Hall 300-E

Members Present:

Guido Davis Del Piccolo, <i>Chair</i>	Ida Danzey	Karen Legg	James Pacchioli
Georgia Lorenz, <i>Vice Chair</i>	Ron Furuyama	Walt Louie	Rizwan Rashid (AS)
Terrin Adair-Lynch	Suellen Gauld	Jae Lee	David Shirinyan
Brenda Antrim (non-voting)	Sandra Hutchinson	Jenny Merlic	Toni Trives
Sang Chi	Maral Hyeler	Estela Narrie	Odemaris Valdivia
Caitlin Corker (AS)	William Konya		

Members Absent:

Helen LeDonne Elaine Roque

Others Present:

Fran Chandler	Eric Minzenberg	Christina Preciado	Wendy Parise
Ford Lowcock	Jonathan Eady (AS)		

MINUTES

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

I. Call to order:

The meeting was called to order at 3:05pm.

II. Public Comments*:

None.

III. Approval of Minutes:

Motion made by: Hyeler **Seconded by:** Merlic
Y: 19
N: 0
A: 1 (Hutchinson)

IV. Chair's report:

- The Chair welcomed Jonathan Eady to the committee as a third representative from Associate Students. All three students will have full discussion and participation rights but Associated Students will have only two votes.
- The Chair reported that all items approved by the Curriculum Committee on September 24, 2014 were approved by the Academic Senate on September 30, 2014.
- The Chair distributed corrected versions of the agenda and minutes as the printed versions had some errors related to the members.
- The Chair announced the following courses had all been approved and/or reapproved as UC Transferable:
 - ASTRON 7 Cosmology 3
 - ASTRON 8 Introduction to Astrophysics 3
 - BIOL 94C Cell and Molecular Biology Research Methods 2
 - COM ST 9 Introduction to Communication Studies 3
 - COM ST 30 Introduction to Communication Theory 3
 - COM ST 36 Gender and Communication 3
 - DANCE 38 Intermediate Pointe 2

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

- ENGL 49 Asian Mythology 3
- ET 91 Perspective Drawing 2
- FILM 31 Introduction to Digital Filmmaking 3
- FILM 32 Advanced Digital Filmmaking 3
- GEOL 3 Introduction to Environmental Geology 3
- INTARC 28A Visual Studies I 3
- KIN PE 41M Self Defense for Men I
- MEDIA 3 Global Media 3
- CHEM 31 Biochemistry I 5
- DANCE 32 Ballet 2 2
- DANCE 42 Contemporary-Modern Dance 2 2
- MATH 21 Finite Mathematics 3
- MATH 54 Elementary Statistics 4

V. Information Items:

Course Updates:

1. ART 21A Drawing 3
2. ESL 10G Multiple Skills Preparation: Listening Speaking and Grammar
3. ESL 10W Multiple Skills Preparation: Reading and Writing
4. ESL 11A Basic English I
5. ESL 11B Basic English 2
6. ESL 21A English Fundamentals I
7. ESL 21B English Fundamentals 2

Course Updates (Program Review):

8. BIOL 15N Marine Biology
9. BOTANY 3 Field Botany
10. PHILOS 1 Knowledge and Reality
11. PHILOS 2 Ethics
12. PHILOS 3 Early Philosophers
13. PHILOS 4 Modern Philosophers
14. PHILOS 5 Contemporary Moral Conflicts
15. PHILOS 6 Philosophy of Science
16. PHILOS 7 Logic and Critical Thinking
17. PHILOS 9 Symbolic Logic
18. PHILOS 10 Bio-Ethics
19. PHILOS 11 Philosophy of Art and Aesthetics
20. PHILOS 24 Philosophy in Literature
21. PHILOS 41 Philosophical Problems Seminar
22. PHILOS 48 Non Violent Resistance
23. PHILOS 51 Political Philosophy
24. PHILOS 52 Contemporary Political Thought
25. PHILOS 88A Independent Studies in Philosophy
26. PHILOS 88B Independent Studies in Philosophy
27. POL SC 1 National and California Government
28. POL SC 2 Comparative Government and Politics
29. POL SC 3 Introduction to Politics: Justice, Power, and Agency
30. POL SC 5 International Political Economy: Introduction to Global Studies
31. POL SC 7 International Politics
32. POL SC 8 The Modern Far East
33. POL SC 10 Government Internships
34. POL SC 11 World Affairs and the United Nations
35. POL SC 12 Model United Nations
36. POL SC 14 Middle East Government and Politics
37. POL SC 21 Race, Ethnicity, and the Politics of Difference
38. POL SC 22 Environmental Politics and Policies

39. POL SC 23 Sex, Gender, and Power
40. POL SC 47 International Politics Seminar
41. POL SC 88A Independent Studies in Political Science
42. POL SC 88B Independent Studies in Political Science
43. POL SC Public Policy – Experiential Learning

Course Updates (Distance Education Revision):

44. BUS 23 Principles of Selling
45. BUS 32 Business Communications
46. BUS 63 Principles of Entrepreneurship

VI. Action Items:

Consent Agenda—Renumbering and addition of prerequisites:

- a. **WOM ST 80** (formerly WOM ST 8); prerequisite addition of WOM ST 10, 20, or 30 – presented by Christina Preciado
(Approved with minor edits to SLO #3 (“Be proficient in” changed to “Utilize”)
Motion made by: Toni Trives **Seconded by:** Odemaris Valdivia
The motion passed unanimously.

New Courses:

- b. **GLOBAL 35 Global Citizenship Field Study** – presented by Eric Minzenberg
(Approved with minor edits to course objectives and methods of evaluation)
Motion made by: Estela Narrie **Seconded by:** Maral Hyeler
The motion passed unanimously.

Distance Education:

- c. **ECE 51 The Reggio Approach** – presented by Wendy Parise
(Approved with minor edits to course objectives and methods of evaluation)
Motion made by: David Shirinyan **Seconded by:** Odemaris Valdivia
The motion passed unanimously.

Program Revisions:

- d. Photography AS and Certificate of Achievement – presented by Ford Lowcock
Motion made by: Karen Legg **Seconded by:** Ron Furuyama
The motion passed unanimously.
- e. Fashion Design AS and Certificate of Achievement – presented by Ford Lowcock
(Approved with minor correction to abbreviated spelling)
Motion made by: Karen Legg **Seconded by:** Ron Furuyama
The motion passed unanimously.
- f. Fashion Merchandising AS and Certificate of Achievement – presented by Ford Lowcock
(Approved with minor correction to abbreviated spelling)
Motion made by: Karen Legg **Seconded by:** Ron Furuyama
The motion passed unanimously.

New Business:

- g. Study regarding Skills Advisory: Eligibility for English I- discussion postponed
- h. 100% Compliance with AD-T Requirements (the cases of Music and Computer Science)
 - A general discussion regarding the problems associated with C-ID, AD-Ts, and SB 440.
 - In the case of the Music AA-T, SMC cannot comply with the TMC due to the fact that our courses in Music are worth more units than those of the TMC. As a result, our students cannot complete the required coursework (major and GE) within 60 units. Our degree would be 68 units. SMC’s Musicianship courses are 2 units (instead of 1); SMC’s Applied Music courses are 2 units (instead of 0.5); SMC’s Large Ensemble courses are 2 units (instead of 1). So without significant restructuring of

our courses and curriculum, SMC will not be able to comply with SB 440 which requires all colleges with a “TMC-aligned” degree to offer the AD-T. We have been told that the consequence of non-compliance will be the retracting of the existing degree by the Chancellor’s Office.

- In the case of Computer Science, SMC finds itself unable to comply because our students cannot complete the degree in 60 units. This is a result of the fact that the TMC requires 8 units of Calculus (SMC’s Calculus is 10 units) and 8 units of Physics (SMC’s Physics is 10 units). So without significant restructuring of our Calculus and Physics course and curriculum, SMC will not be able to comply with SB 440.
- i. C-ID Requirements for AD-Ts (the cases of Economics 1 and 2)
- All courses in a TMC for which a C-ID Course Descriptor is finalized must be approved for that C-ID. The Micro- and Macroeconomics courses at SMC do not have a Math 31 prerequisite, however the C-ID for those courses requires the prerequisite. We conducted both a Content Review and Statistical Validation study to determine if Math 31 should be a prerequisite for the course. Neither the Content Review nor the Statistical Validation study supported the placing of the prerequisite. SMC submitted all of this documentation to the C-ID process. The courses were rejected by the C-ID Reviewers because they do not have the prerequisite. Even though our Economics courses have Course-to-Course articulation with 22 (of 23) CSUs without the prerequisite, unless we secure C-ID approval, these courses will be removed from any AD-T. Of particular concern is our popular Business Administration AS-T which requires Econ 1 and 2. (73 AS-T degrees in Business Administration were granted in 2013-2014).
- j. SB 850 – Offering a Bachelors Degree at a Community College
- The highlights of SB 850 were distributed to the committee (see attached). The parameters and limitations of the bill were discussed as well as possible programs SMC could put forward for consideration. The Resolutions for Discussion for the Academic Senate for California Community Colleges Fall Plenary related to SB 850 were reviewed.

VII. Adjournment

The meeting adjourned at 5:27pm.

Update (NON-Substantial Changes)
Expanded Course Outline for ET 60 - Post Production Project

Course Cover	
Discipline	ET-ENTERTAINMENT TECHNOLOGY
Course Number	60
Full Course Title	Post Production Project
Catalog Course Description	This computer-based course covers the design and production of a faculty supervised project for portfolio development. Students will produce post production projects utilizing original footage from the Film Studies Department. Emphasis will be placed on aesthetic quality and technical execution of the narrative format. Students will complete multiple projects for their portfolio. Avid Media Composer and the Avid ISIS shared storage will be the software and hardware for this course.
Rationale	This portfolio class is being updated to include an emphasis on narrative editorial. With the cross-listing of this course with the Film Studies program, students will be able to further their skill sets and be able to learn the current industry standard post-production workflow. The class will integrate the footage shot by the Film Studies classes, and work with the Avid editing application and the Avid ISIS shared storage.
Proposal Information	
Proposed Start	Year: 2015 Semester: Spring
Course Unit/Hours	
Credit Hours	Min: 3.00
Weekly Lecture Hours	Min: 3.00 (Sem: 54)
Weekly Arranged Hours	Min: 1.00 (Sem: 18)
Total Semester Instructional Hours	72.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to CSU	
Program Applicability	
Designation	Credit - Degree Applicable
Proposed For	AA Degree -Digital Media and Film Studies Certificate of Achievement -Digital Media and Film Studies
Pre/Corequisites & Advisories	
Prerequisite	

ET 31B and ET 41 or FILM 32L	
Course Objectives	
Upon satisfactory completion of the course, students will be able to:	
1. Conceptualize a professional level post-production project.	
2. Analyze and apply the aesthetic elements that make a successful digital media project.	
3. Effectively edit and finish multiple short narrative projects.	
4. Learn the different codecs and how to compress media for output and distribution for a variety of formats.	
Arranged Hours Objectives	
Upon satisfactory completion of the course, students will be able to:	
1. Edit and output class projects utilizing the shared storage system.	
Course Content	
10%	Project preparation and setup.
15%	Analyze and break down footage and elements.
50%	Post-production (five editing projects)
25%	Project critiques and final presentation
Total: 100%	
Arranged Hours Instructional Activities	
Methods	Lab Projects
Methods of Presentation	
Methods	Lecture and Discussion Observation and Demonstration
Other Methods	hands-on, in-class and computer lab
Methods of Evaluation	
Methods	<ul style="list-style-type: none"> • 25% - Class Participation • 25% - Final exam Final Critique • 50% - Projects Five projects @ 10% each. • 100% - Total
Appropriate Textbooks	
Textbooks such as the following are appropriate:	
1. Sam Kaufman. <i>Avid Editing: A Guide for Beginning and Intermediate Users</i> , 5 ed. Focal Press, 2012, ISBN: 0240818563.	
2. Steve Hullfish. <i>Avid Uncut</i> , 1 ed. Focal Press, 2014, ISBN: 978-0-415-82764-5.	
Other	
1. Reference materials to be provided by the instructor.	
Assignments	
Sample Assignment	

1) With footage provided from a television series, students will edit a scene, choosing between multiple angles and takes. Analysis and critique will follow, along with notes for subsequent cuts to further hone in on the essence of the scene.

2) Utilizing footage from the Film Studies 32 projects, students will learn the tasks of assistant editors and ingest the digital footage, sync up the sound tracks, prepare the project for editing, and then edit the scenes.

3) Utilizing the footage from the HD RED camera, students will learn the task of the Digital Ingest Tech, and prep and transcode the RED raw footage to low resolution footage for editing, fulfill the necessary Assistant Editor functions, edit the scene, then conform back to the High Resolution footage, color correct, and prep the sound for a final mix, and conform the final product.

Student Learning Outcomes

1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities and adherence to the College Honor Code.

2. Students will demonstrate mastery of the course content by the ability to ingest footage, prep a project, edit with the application, and create a finished product with balanced sound and broadcast quality image.

3. Students will demonstrate mastery of the course content by their ability to compress and output necessary digital formats for posting and distribution.

Minimum Qualification

Minimum Qualifications:	Broadcasting Technology
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Prerequisite / Corequisite Checklist and Worksheet

ET 60 : Post Production Project
Prerequisite: ET 31B: Digital Video Editing AND ET 41: Digital Audio Editing OR Film Studies 32L: Advanced Digital Filmmaking Lab

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

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

SECTION II - ADDITIONAL LEVEL OF SCRUTINY:

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

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

Complete the Prerequisite Worksheet

Prerequisite Worksheet

ENTRANCE SKILLS FOR ET 60

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

A)	Demonstrate skills to launch an editing application, import elements, edit and output a finished cut.
B)	Demonstrate skills to output a cut and to compress it for different delivery formats.
C)	Demonstrate skills to create an aesthetic narrative project.

EXIT SKILLS (objectives) FOR ET31B

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

1.	Students will demonstrate the skills to import different formats for editing.
2.	Students will demonstrate the ability to edit from start to finish with a good audio mix and output a finished cut.
3.	Students will demonstrate the ability to compress and format cuts for different delivery systems.
4.	Students will demonstrate skills to edit advanced levels of aesthetic projects.

		ENTRANCE SKILLS FOR ET31B							
EXIT SKILLS FOR ET31A		A	B	C	D	E	F	G	H
		1	X						
2	X								
3			X						
4				X					
5									
6									
7									
8									

Prerequisite Worksheet

ENTRANCE SKILLS FOR ET 60

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

A)	Demonstrate skills to launch an editing application, import elements, edit and output a finished cut.
B)	Demonstrate skills to output a cut and to compress it for different delivery formats.
C)	Demonstrate skills to create an aesthetic narrative project.

EXIT SKILLS (objectives) FOR ET 41 Digital Audio Post

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

1.	Record voice-over, music and sound effects tracks with time code from any source material.
2.	Sync all tracks and mix various sound tracks into one master track
3.	Sweeten all multi-tracks with the ability to remove and replace any single sound within the tracks.
4.	Slip voice over tracks to adjust for proper lip syncing alignment.
5.	Set up mikes for the proper recording of live voice or Foley work.
6.	Integrate audio with digital video

		ENTRANCE SKILLS FOR ET60							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR ET 41	1	x							
	2	x							
	3	x							
	4		x						
	5	x							
	6		x	x					
	7								
	8								

Prerequisite Worksheet

ENTRANCE SKILLS FOR ET 60

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

A)	Demonstrate skills to launch an editing application, import elements, edit and output a finished cut.
B)	Demonstrate skills to output a cut and to compress it for different delivery formats.
C)	Demonstrate skills to create an aesthetic narrative project.

EXIT SKILLS (objectives) FOR Film Studies 32L

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

1.	Demonstrate advanced skills in the use of digital production equipment, emphasizing high-definition (HD) technologies.
2.	Produce (shoot and edit) a digital scene that demonstrates advanced proficiency in script interpretation and breakdown, advanced lighting, camera, and sound recording techniques, and the direction of actors.

		ENTRANCE SKILLS FOR ET60							
		A	B	C	D	E	F	G	H
EXIT SKILLS FOR Film Studies 32L	1			x					
	2	x	x	x					
	3								
	4								
	5								
	6								
	7								
	8								

Update (NEW/MODIFIED DE)

Expanded Course Outline for MUSIC 37 - Music In American Culture

Course Cover	
Discipline	MUSIC-MUSIC HISTORY AND APPRECIATION
Course Number	37
Full Course Title	Music In American Culture
Catalog Course Description	This course is a survey of the music of Native Americans, European Americans, African Americans, Latino Americans and Asian Americans from their historical roots to the present, including blues, gospel, bluegrass, zydeco, salsa, mariachi, norteno, and taiko, and the impact of traditional music on American pop styles. The course examines musical elements, the role of music in society, and how music reflects culture. Students will develop listening and descriptive skills through a variety of media including recordings, video and live demonstration. The course is open to all regardless of previous musical background or experience.
Rationale	This course is currently 3 hours per week in class lecture-discussion. The instructor is proposing to move course to 1.5 hours in class and 1.5 online.
Proposed for Distance Ed	Yes
Course Unit/Hours	
Credit Hours	Min: 3.00
Weekly Lecture Hours	Min: 3.00 (Sem: 54)
Total Semester Instructional Hours	54.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC	
Transfers to CSU	
IGETC Area:	
<ul style="list-style-type: none"> • IGETC Area 3: Arts and Humanities <ul style="list-style-type: none"> ○ 3A: Arts 	
CSU GE Area:	
<ul style="list-style-type: none"> • CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages <ul style="list-style-type: none"> ○ C1 - Arts, Dance, Music, Theater 	
SMC GE Area:	
<ul style="list-style-type: none"> • GENERAL EDUCATION PATTERN (SMC GE) <ul style="list-style-type: none"> ○ Area III: Humanities ○ Area V: Global Citizenship 	

Program Applicability	
Designation	Credit - Degree Applicable
Proposed For	AA Degree -Liberal Arts--Arts and Humanities
Course Objectives	
Upon satisfactory completion of the course, students will be able to:	
1. Identify musical styles from a variety of Western/non-Western cultures	
2. Describe the historical experience and musical tradition of five broad Constituent groups (Native Americans, African Americans, Chicano/Latin Americans, European Americans and Asian Americans.)	
3. Describe how each ethnic group?s musical traditions mirror the various of that group?s assimilation or isolation in relation to mainstream American culture.	
4. Compare and contrast this repertoire	
5. Examine and discuss the relationships of musical expression to other forms of artistic expression and to culture generally	
6. Recognize how the social values of a given culture deeply influence Its music.	
Course Content	
12.5%	<p>The multicultural complexity of American music</p> <ol style="list-style-type: none"> 1. Issues of race, ethnicity, and immigration patterns in American history 2. Examples of how American music mirrors the various patterns of assimilation or isolation found in ethnic mainstream and minority cultures. <p>Vocabulary for listening to and understanding music.</p> <ol style="list-style-type: none"> 1. Technical characteristics (including pitch, rhythm, melody dynamics, timbre, texture, form and harmony) 2. Cultural characteristics (including composition and improvisation, notation and oral traditions, functions of music in culture, role and status of musicians)
12.5%	<p>Music of Native Americans</p> <ol style="list-style-type: none"> 1. Historical and social context: <ol style="list-style-type: none"> 1. the eight major Native American culture areas 2. overview of Native American relations with the United States 2. Native American musical style: <ol style="list-style-type: none"> 1. function of music, instrumental and vocal styles, use of vocables and pentatonic scales, etc. 2. issues of assimilation and preservation of Native American music
12.5%	<p>Music of early European colonists</p> <ol style="list-style-type: none"> 1. Historical and social context of British colonization 2. Religious music of the early settlers: <ol style="list-style-type: none"> 1. Psalms, singing, shape-note singing, etc. 3. Folk music of the early settlers: <ol style="list-style-type: none"> 1. ballads, work songs, children?s songs

12.5%	<p>Music of African Americans</p> <ol style="list-style-type: none"> 1. Historical and social traditions of West Africa 2. Music traditions of West Africa 3. Blend of African and European musical traditions in creation of gospel music, work songs, and how these blends led to the creation and development of American blues and jazz. 4. Overview of the historical development of blues and jazz
12.5%	<p>Music of Chicano/Latin Americans</p> <ol style="list-style-type: none"> 1. Historical and social context, including the colonization of Mexico, South and Central America, the Mexican-American War (1846-1848), the acquiring of the Mexican territories, which became the states of California, Texas, New Mexico, Utah and Wyoming. 2. Music traditions of Chicano/Latin Americans: <ol style="list-style-type: none"> 1. the role of the Spanish Catholic Church in the shaping and suppressing of native culture from the 16th – 19th centuries 2. the development of nationalistic music after the Mexican Revolution 3. the blend of musical traditions which have created the music of Mexican-Americans
12.5%	<p>Music of 19th Century European immigrants</p> <ol style="list-style-type: none"> 1. Historical and social context, including the factors which contributed to the great influx of immigrants (e.g. economic distress resulting from the transformation of industry by the factory system, shift from small-scale to large-scale farming, wars, political oppression, and religious persecution) 2. Musical traditions of Jewish Americans
12.5%	<p>Music of Asian Americans</p> <ol style="list-style-type: none"> 1. Historical and social context, including the various countries which constitute the home countries of Asian Americans: East Asia with China, Korea, Japan; Southeast Asia with Vietnam, Cambodia, Thailand, South Asia with India, Pakistan; and South-west Asia with Iran, Iraq, etc 2. Focus on immigrants from Japan as an example of Asian Americans 3. Musical traditions of Japanese Americans, including the three most important Japanese instruments (koto, shakuhachi, shamisen) with illustrations of traditional and contemporary compositional techniques 4. Enormous impact and influence of Western music tradition on Japan
12.5%	<p>Music in Contemporary American Society</p> <ol style="list-style-type: none"> 1. Development of popular music and its development of rock and roll. 2. Effects of the media and the influence of the music industry on music/society 3. Trans-cultural developments and fusion efforts in contemporary music such as reggae, ska, salsa, new wave, and new age music
Total: 100%	

Methods of Presentation	
Methods	Lecture and Discussion Other
Other Methods	Discussion of Assigned Readings Guided Listening Music and Dance Activities
Methods of Evaluation	
Methods	<ul style="list-style-type: none"> • 30% - Exams/Tests Midterm Exam • 30% - Final exam • 40% - Homework Homework and Quizzes - including 3 concert reports • 100% - Total
Appropriate Textbooks	
Textbooks such as the following are appropriate:	
1. Alviso, R.. <i>Multicultural Music in America: An Introduction to our Musical Heritage</i> , 1 ed. Dubuque, IA: Kendall Hunt, 2011, ISBN: 978-1-4652-1365-5.	
Assignments	
Sample Assignment	
Completion of three homework assignment summarizing material from text and video lecture	
Three concert attendance reports	
Student Learning Outcomes	
1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.	
2. Demonstrate through oral and/or written work knowledge of the course content: Musical elements and language in operation	
3. Demonstrate proficiency in the research, analytical, and communication skills necessary to present compelling and original arguments, orally and/or in writing, that advance reasonable conclusions as to how the musical language/medium produces coherent and artistic structures and results.	
4. Identify traditional musical styles that have played a major role in the development of American music and culture.	
5. Describe important aspects of the historical experience and musical traditions of five broad constituent groups: African Americans, European Americans, Latino Americans, Native Americans and Asian Americans.	
6. Explain how traditional forms of music in the U.S. have contributed to the development of popular musical styles in the 20th century and today.	
Minimum Qualification	
Minimum Qualifications:	Music (Masters Required)

Distance Ed		
Distance Education Application		
Delivery Methods	Online Hybrid (51% or more of course is held on-campus)	
Need/Justification		
Distance Education Quality		
Quality Assurance	<p>Course objectives have not changed</p> <p>Course content has not changed</p> <p>Method of instruction meets the same standard of course quality</p> <p>Outside assignments meet the same standard of course quality</p> <p>Serves comparable number of students per section as a traditional course in the same department</p> <p>Required texts meet the same standard of course quality</p>	
Additional Considerations	<p>Evaluation methods are in place to produce an annual report to the Board of Trustee on activity in offering this course or section following the guidelines to Title 5 Section 55317 (see attachment) and to review the impact of distance education on this program through the program review process specified in accreditation standard 2B.2.</p> <p>Adequate technology resources exist to support this course/section</p> <p>Library resources are accessible to students</p> <p>Specific expectations are set for students with respect to a minimum amount of time per week for student and homework assignments</p> <p>Adequately fulfills ?effective contact between faculty member and student? required by Title 5.</p> <p>Will not affect existing or potential articulation with other colleges</p> <p>Special needs (i.e., texts, materials, etc.) are reasonable</p>	
Guidelines and Questions for Curriculum Approval of a Distance Education Course		
Student Interactions		
Student-Instructor Interaction	Students will still attend class 1.5 hours per week for review, discussion and to ask questions and clarify material.	
Student-Student Interaction	Students will still attend class 1.5 hours per week to work with other students on homework assignments that summarize main content of course	
Student-Content Interaction	Students will watch 1 hour lecture video per week while filling out lecture notes. Students may stop and rewind video at any time.	
Online class activities that promote class interaction and engagement	Brief Description	Percentage of Online Course Hours
Describe how content will be organized and delivered in the interest of achieving course outcomes/objectives (e.g. what are the methods of instruction being used, technologies used, approximate time schedule, necessary instructional materials.)		

<p>Students will read textbook chapter (1-2 hours per week) and watch online video (1 hour per week) ahead of time while taking notes and filling out homework assignment (1-2 hours per week).</p> <p>Students will listen to musical examples to familiarize themselves with musical characteristics and importance of music. (1 hour per week minimum)</p> <p>In class instructor will reinforce main points, lead discussions and music/dance activities, listen to musical examples, and provide opportunity for questions. (1.5 hours per week)</p> <p>Students will attend 3 concerts per semester.</p>
<p>Describe the technical qualifications an instructor would need and the support that might be necessary for this course to be delivered at a distance (e.g. the college's existing technology, CCCConfer certification, other specialized instructor training, support personnel, materials and resources, technical support, etc.)</p>
<p>No additional training would be required. All materials are already online on YouTube</p>
<p>Describe any student support services one might want or need to integrate into the online classroom for this course (e.g. links to counseling, financial aid, bookstore, library, etc.)</p>
<p>None at this time.</p>
<p>Describe how the design of the course will ensure access for students with disabilities including compliance with the regulations of Section 508 of the Rehabilitation Act.</p>
<p>Online videos include outline easily visible and audio easily audible. The nature of the course- music appreciating and listening- limits the appropriateness of this course for students with severe hearing impairments.</p>
<p>Using one of the course objectives, describe an online lesson/activity that might be used in the course to facilitate student learning of that objective. Be sure the sample lesson/activity includes reference to the use of online teaching tools (such as drop box or threaded discussion, or multimedia such as Articulate, Flash, Jing, etc.).</p>
<p>The course will still meet one day per week for activities. Online videos will be used solely to deliver lecture-style content. The video will discuss listening examples and ask students to analyze form, melody, harmony, rhythm, etc. The video format does allow students to stop and rewind the video to practice listening skills.</p>
<p style="text-align: center;">Assessment Best Practices</p>
<p>20%-Three listening quizzes to review material on midterm and final - Regular grading</p> <p>30%-Midterm exam - Regular grading</p> <p>20%-Completion of three homework assignments - Regular grading</p> <p>30%-Final exam - Regular grading</p>

DANCE Associate in Arts (AA)

The Dance program prepares the serious dance student for university transfer and provides dance training and enrichment for both the beginner and the advanced dancer. The program offers a comprehensive curriculum with a broad range of dance courses to nurture versatile dance artists. The dance department encourages students to think independently, to value creative thought and diversity, and to be responsible global citizens.

The goal of the Dance Program is to prepare students for future careers in performance, choreography, teaching and related careers in dance. The program offers a wide array of dance classes designed to cultivate technique, creativity and performance skills while enhancing self confidence, creative thought/expression and critical thinking.

Area of Emphasis

Required courses (19 units):		Units
DANCE 5	Dance History	3
DANCE 33	Ballet 3	2
DANCE 34	Ballet 4	2
DANCE 35	Ballet 5	2
DANCE 36	Ballet 6	2
DANCE 43	Contemporary Modern Dance 3	2
DANCE 44	Contemporary Modern Dance 4	2
DANCE 45	Modern Dance 5	2
DANCE 46	Modern Dance 6	2
 Performance Courses: (Select 6 units) Select 2 of the following courses (6 units):		 Units
DANCE 55A	Dance Performance - Modern	3
DANCE 57A	World Dance Performance	3
DANCE 59A	Dance Performance - Ballet	3
 Choreography (2 units):		 Units
DANCE 60	Fundamentals Of Choreography I	2
DANCE 61	Fundamentals Of Choreography 2	2
DANCE 62	Fundamentals Of Choreography 3	2
DANCE 63	Fundamentals Of Choreography 4	2
 Additional Dance Electives(2 units):		 Units
DANCE 7	Music For Dance	3
DANCE 9	Dance Productions	3
DANCE 10	Fundamentals of Dance Technique	2
DANCE 14	Beginning Modern Jazz Dance	1
DANCE 15	Intermediate Modern Jazz	1
DANCE 16	Advanced Modern Jazz	1
DANCE 17	Beginning Tap	1
DANCE 18	Intermediate Tap	1
DANCE 19	Ballroom Dance	1
DANCE 20	World Dance Survey	2
DANCE 21	Asian Pacific Dance Survey	2
DANCE 22	Beginning Mexican Dance	2
DANCE 23	Intermediate Mexican Dance	2

DANCE 24	Flamenco Dance 1	2
DANCE 25	African Dance	2
DANCE 27	Brazilian Dance	2
DANCE 27B	Intermediate Brazilian Dance	2
DANCE 29	Middle EasternNorth African Dance	2
DANCE 31	Ballet I	1
DANCE 32	Ballet 2	2
DANCE 37	Beginning Pointe	2
DANCE 41	Contemporary Modern Dance I	1
DANCE 42	Contemporary Modern Dance 2	2
DANCE 55B	Dance Repertory - Modern	1
DANCE 55C	Modern Dance Staging Techniques	1
DANCE 57B	Repertory Ethnic Dance	1
DANCE 57C	Ethnic Dance Staging Techniques	1
DANCE 70	Dance Staging Technique	1
DANCE 75	Dance for Children: Creative Dance in the Pre-K and Elementary Classroom	3
DANCE 79	Dance In New York City	1
DANCE 2	Dance In American Culture	3

Students planning to transfer to a four-year school in Dance should complete the lower-division major requirements for the transfer institution. Exact major requirements for UC and CSU campuses can be found online at www.assist.org. Articulation agreements with private institutions can be found online at www.smc.edu/articulation.

Total Units for Area of Emphasis:

29