Modesto Junior College
Course Outline of Record

ART 108

I. OVERVIEW

The following information will appear in the 2015 - 2016 catalog

ART 108—CERAMICS 1
3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Techniques of elementary clay construction and ornamentation; introduction to throwing techniques. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) (CC: ART 31) Local Requirement: (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Introduction to Clay
      1. Types of clay
      2. Types of ware
      3. Overview of ceramics as a major medium of artistic expression, including the history of clay and its role in historical and contemporary cultures as both artistic form and functional craft

   B. Coil Piece

   C. Slab Piece

   D. Surface Textures
      1. Incised
      2. Applied
      3. Carved

   E. Introduction to Potter's Wheel
      1. Throwing methods and techniques

   F. Spouts

   G. Handles

   H. Types of Kiln Firing

   I. Methods of Decoration
1. Slip painting
2. Slip trailing
3. Graffito
4. Wax resist
5. Underglaze
6. Overglaze

J. The elements of art, organizing principles, and ceramic terminology
K. Studio, equipment, and material use and safety

2. Required Lab Content:

A. Creation of a six-inch tall, vertical cylinder on the potter’s wheel
B. Analysis of design approaches to individual projects
C. Use of design elements and principles, employing harmony and variety in the production of a unified form
D. Safe use of tools and specialized equipment
E. Development of skill and processes using a variety of surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobes, terra sigilata, glaze, burnishing, in various firing atmospheres and temperatures
F. Critical evaluation and critique of class projects

B. HOURS AND UNITS

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C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lectures and demonstrations
2. Individual instruction and supervision
3. Instructor supervision for student completion of related projects

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. Weekly reading of Ceramic Manual materials
B. Preparation for midterm exam and final exam

C. One per term, Shoe assignment: Analysis of structural problems and the application of solutions. Students will study shoe structure and break into basic components (soul, tongue, etc.). Students will apply knowledge by constructing a shoe related form either functionally or conceptually.

D. Weekly, students will research various architectural examples and photocopy the examples they feel can inspire their own container design.

2. **EVIDENCE OF CRITICAL THINKING**

Assignments require the appropriate level of critical thinking

A. Typical assignment: Slab constructed lidded container from architectural inspiration

1. Using the architectural images that you like try and design and construct a lidded container that is inspired by or has the essence of one or more architectural motifs. Piece must be eight inches in any one direction and have a lid of some design. Piece may be lowfire glazed or high fire glazed.

2. During critique, students should be able to present their finished piece, preparatory sketches, and xerox duplicates of the architecture examples they were inspired by.

B. Typical assignment: Coil Pot Replication

1. Students choose a historical ceramic vessel from instructor's selections. Using the coil method of building, try to replicate the vessel's contour and size (with a 12" height limit). After bisque firing, using high fire glaze and stain, replicate the design on the surface of the historic pot on your replication.

E. **TEXTS AND OTHER READINGS (TYPICAL)**


3. **Other:** Ceramic Manual- A collection of xeroxes that have been spiral bound and for sale in the bookstore for 5 dollars.

III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

   *Upon satisfactory completion of this course, the student will be able to:*
   
   a. Identify the terms and tools used in ceramic construction and wheel throwing.
   
   b. Create a six-inch wide bowl on the potter's wheel.
   
   c. Design a six-inch tall vertical cylinder on the potter's wheel.
   
   d. Identify the possibilities of artistic expression in the ceramics medium.
   
   e. Identify the difference between hand built and thrown forms or ware.
f. Distinguish types of clays, clay bodies, glazes, and firings.

g. Demonstrate skills in both hand building techniques and wheel throwing.

2. **Lab Objectives**

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

   **REQUIRED OBJECTIVES:**
   1. Create a six-inch tall vertical cylinder on the pottery wheel.
   2. Demonstrate skills in both hand building and wheel throwing.
   3. Assess and critique ceramics works, using proper terminology.
   4. Demonstrate proper care in studio, equipment, and material use and safety

IV. **METHODS OF EVALUATION (TYPICAL)**

   **A. FORMATIVE EVALUATION**
   1. The student will be tested on materials covered in class during lectures and demonstrations: test at mid-term and final
   2. The student will be given a series of projects, based on lectures and demonstrations, to be completed during the semester. The portfolio of work is evaluated on the basis of craftsmanship and concept.
   3. Craftsmanship
      a. The ability to construct a well-designed and engineered object and to use decoration and glazing processes effectively
      b. Skills in use of tool including the ceramic wheel
      c. Effective use of materials in relation to the function of the object
   4. Participation in class critiques and discussions
   5. Consideration for safety and maintenance of the ceramic facility and for other students and their works
   6. Written assignments, which may include quizzes, essays, exams, or reports.
   7. Instructor critique of student’s work

   **B. SUMMATIVE EVALUATION**
   1. Instructor critique of final project
   2. Portfolio of finished works
ART - 108: Ceramics 1

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Demonstrate various surface decoration techniques on test cylinder objects.
2. Throw a six inch wide and four inch tall bowl on the wheel.
3. Throw a six inch tall and three inch wide, vertical walled cylinder on the wheel.
4. Differentiate clay varieties and ceramic processes.
5. Examine and describe historical and contemporary developments, trends, materials, and approaches to ceramics.
6. Assess and critique ceramics works, using proper terminology.
7. Safely handle and use all studio equipment, tools, and materials.
I. OVERVIEW

The following information will appear in the 2015 - 2016 catalog

ART 109—CERAMICS 2

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 108.

Hand building and pottery construction. Emphasis on throwing, form, and design. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) Local Requirement: (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Application of Clay
      1. Types of clay
      2. Types of ware
   
   B. Application of Textures
   
   C. Skill Development in Hand Building
   
   D. Skill Development on Wheel
   
   E. Execution of Spouts, Handles, and Lids
   
   F. Application of Decoration
      1. Slip training
      2. Sgraffito
      3. Wax resist
      4. Overglaze

2. Required Lab Content:

   A. Loading and unloading a bisque fire kiln and glaze fire electric kiln
   
   B. Measurement and mixture of a glaze from a recipe
   
   C. Design and creation of a lidded container based upon a human body part
D. Design and creation of a functional or non-functional teapot

B. ENROLLMENT RESTRICTIONS

1. Prerequisites
   Satisfactory completion of ART 108.

2. Requisite Skills
   Before entering the course, the student will be able to:
   A. Identify the possibilities of artistic expression in the ceramics medium.
   B. Identify clay as an expressive medium as well as a functional medium.
   C. Distinguish types of clays, clay bodies, glazes, and firings.
   D. Identify the terms and tools used in ceramic construction and wheel throwing.
   E. Examine the relationship between form and surface decoration.
   F. Identify and apply various types of firings and firing techniques.
   G. Outline the operation and necessary maintenance of a ceramic studio.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:
   1. Lectures and demonstrations
   2. Individual instruction and supervision
   3. Instructor supervision for student completion of related projects

E. ASSIGNMENTS (TYPICAL)
   1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
      Time spent on coursework in addition to hours of instruction (lecture hours)
      A. Weekly reading of Ceramics Manual materials
      B. Preparation for critiques
      C. Research appropriate designs for series of projects, per term
   2. EVIDENCE OF CRITICAL THINKING
      Assignments require the appropriate level of critical thinking
A. Throw a functional vessel and construct the possible contents within the thrown form.

B. Design and create a container based upon a human body part. It can be any size and built by any method. It is a container so it must have a lid of some design. Student may choose to reproduce a body part as exacting as possible, change the scale, or creatively combine the idea of the human body part as a blank canvas on which to work.

C. Design and create a teapot that may be functional or non-functional. It may be any size but must have the five main parts of a teapot: Body, Spout, Handle, Lid, Handle for lid.

D. Design and create a vessel with a lid. Vessel must be at least 8 inches in any direction. Choose from a variety of lid options. Lid must be aesthetically pleasing and very functional.

F. TEXTS AND OTHER READINGS (TYPICAL)

1. Other: Continued use of the Ceramic manual from Beginning Ceramics (Art 108): A collection of xeroxes that have been spiral bound and are for sale in the bookstore for 5 dollars.

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
   Upon satisfactory completion of this course, the student will be able to:
   a. Demonstrate the loading and unloading of bisque firing and glaze firings; use of both electric and gas kilns.
   b. Choose a glaze from recipe book and mix glaze from scratch.
   c. Distinguish the student’s personal approach to ceramic art.
   d. Distinguish ways to expand the student’s skills both in hand building, wheel throwing, glazing and decoration.
   e. Select various clays and clay bodies and identify their uses for specific functions as well as effects.
   f. Identify various types of firings for desired functional and decorative effects.
   g. Inject a critical sense toward student’s work (and the work of others) both in function and aesthetics.

2. Lab Objectives
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   REQUIRED OBJECTIVES:
   1. Choose a glaze from a recipe book and mix up a glaze from scratch.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Evaluation of Craftsmanship
   a. The ability to construct a well-designed and engineered object and to use decoration and glazing
processes effectively
b. Skills in use of tool including the ceramic wheel
c. Effective use of materials in relation to the function of the object

2. Evaluation of Concept
   a. Validity of concept and design to material
   b. Sophistication of the idea and its resolution
   c. Individuality and originality

3. Participation in class critiques and discussions

4. Proper loading and unloading of kiln

5. Successful completion of glaze recipe mixing

B. SUMMATIVE EVALUATION

1. Evaluation of Individual Work. The student will be given a series of projects, based on lectures and demonstrations, to be completed during the semester. The work is evaluated on the basis of craftsmanship and concept.
ART - 109: Ceramics 2

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Demonstrate the correct and safe manner in which to load a Kiln for Bisque fire.
2. Choose one glaze from the studio collection to mix from scratch.
I. **OVERVIEW**

The following information will appear in the 2016 - 2017 catalog

**ART 110—CERAMICS 3**

3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 109.

Hand building, throwing techniques, and surface decoration; experiments in clay bodies, glazes and loading and unloading of kiln. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) Local Requirement: (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Advanced projects which include research in following areas:

      1. Individual sets
      2. Individual series
      3. Methods of decoration
      4. Clay bodies
      5. Surface textures
      6. Development of glazes
      7. Firings

2. **Required Lab Content:**

   A. Successful loading and unloading a kiln for a glaze firing
   B. Design and creation of a fictional character teapot
   C. Refinement of artwork and ideas to create a personal, ceramic, body of work

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

   Satisfactory completion of ART 109.
2. **Requisite Skills**

Before entering the course, the student will be able to:

A. Distinguish the student's personal approach to ceramic art.

B. Distinguish ways to expand the student's skills both in hand building, wheel throwing, glazing and decoration.

C. Demonstrate the loading of a bisque and glaze firing in an electric kiln.

D. Inject a critical sense toward student's work (and the work of others) both in function and aesthetics.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

Instructors of the course might conduct the course using the following method:

1. Lectures and demonstrations
2. Individual instruction and supervision
3. Instructor supervision for student completion of related projects
4. Possible field trips

E. **ASSIGNMENTS (TYPICAL)**

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**

   Time spent on coursework in addition to hours of instruction (lecture hours)

   A. Weekly reading of Ceramics Manual materials

   B. Preparation for midterm exam and final exam

   C. Research for projects

2. **EVIDENCE OF CRITICAL THINKING**

   Assignments require the appropriate level of critical thinking

   A. Fictional Character Teapot assignment: Student should list various fictional characters and the objects, ideas, personalities, et al. that 'make up' that fictional character. Integrate best idea into the form of a teapot, keeping consideration for the five basic parts of a teapot: Body, spout, handle, lid, handle to lid.

   B. Demonstrate the ability to perform general ceramic studio maintenance. Help keep the studio clean, glaze buckets full, kilns loaded and unloaded.

F. **TEXTS AND OTHER READINGS (TYPICAL)**
III. DESIRED LEARNING

A. OBJECTIVES

1. **Required Objectives**
   Upon satisfactory completion of this course, the student will be able to:
   
   a. Employ accurate and sensitive techniques when handling clay, both in throwing and hand building.
   b. Create and design a Fictional Character Teapot.
   c. Demonstrate skills both in hand building, wheel throwing, glazing and decoration.
   d. Identify defects in construction, glazing, and firing.
   e. Load, turn on, fire, and unload a high fire glaze firing in a gas kiln.
   f. Refine ceramic interests and begin creating a personal body of work.

2. **Lab Objectives**
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   REQUIRED OBJECTIVES:
   1. Create a teapot by any building method.

IV. METHODS OF EVALUATION (TYPICAL)

A. **FORMATIVE EVALUATION**

1. Evaluation of Craftsmanship
   a. The ability to construct a well-designed and engineered object and to use decoration and glazing processes effectively
   b. Skills in use of tool including the ceramic wheel
   c. Effective use of materials in relation to the function of the object

2. Evaluation of Concept
   a. Validity of concept and design to material
   b. Sophistication of the idea and its resolution
   c. Individuality and originality

3. Participation in class critiques and discussions

4. Consideration for maintenance of the ceramic facility and for other students and their works

B. **SUMMATIVE EVALUATION**

1. Evaluation of Individual Work. The student will be given a series of projects, based on lectures and demonstrations, to be completed during the semester. The work is evaluated on the basis of craftsmanship and concept.
Meeting Date: 09/22/2015
EFFECTIVE: Summer 2016

ART 110
Discipline(s)
ART (M)

ACTIVE COURSE
ART - 110: Ceramics 3

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Choose a fictional character and by creative thinking and problem solving, take aspects of that character and integrate those objects or ideas into the teapot.
2. Create a teapot by any building method.
3. Load and unload a kiln for a glaze firing.
I. **OVERVIEW**

The following information will appear in the 2016 - 2017 catalog

**ART 121—BASIC DRAWING 2**

3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 120.

Further exploration of various drawing materials and techniques. Emphasis on composition and development of a personal approach to drawing. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) (C-ID: ARTS 205) Local Requirement: (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. **Composition**

   1. Compositional Studies – relating to both modeling form and through placement and conscious development of positive and negative shapes
      a. Open and closed compositions
      b. Thumbnail sketches and view finders

   2. Figure-ground relationships

   3. Modeled space – positive and negative space

   4. Spatial extension – (foreground, middle ground, background)

   5. Value as a compositional device
      a. Passages, transitions, and focus
      b. The structural function of value in creating compositional unity

   6. Color and composition
      a. Local color
      b. Monochromatic compositions and unifying hues
      c. Basic color theory and the use of color schemes

   7. Balance and visual weight
a. Traditions and conventions for creating balanced compositions
b. Symmetrical and asymmetrical balance
c. Unbalanced images
d. Symbolic weight

8. Art historical slide lectures provide context for each area above

B. Drawing Systems

1. Chiaroscuro and Tennibrism
   a. Value’s role in modeling form and space
   b. Value’s role in expression and mood
   c. Completely tonal value structures
   d. Strategies for working with materials and papers of varying value and color

2. Plein Air Drawing
   a. Composition for landscape and cityscape images
   b. History and conventions in water-based media
   c. Atmophereric perspective

3. Portraiture
   a. Modeling, proportion, and planar analysis of the human face
   b. Local color and color schemes in human skin
   c. Expressive and psychological portraiture

4. Formal Concepts in Abstraction and Non-Objective Art
   a. Cubist deconstruction and recontextualization
   b. Abstracting from reality
   c. Metamorphosis involving geometric, rectilinear, irregular, and organic shapes
   d. Alternative spatial conventions - flattening space and stacked perspective

5. Surrealism
   a. Various methods for achieving automatic drawing
   b. Drawings using collective consciousness

6. Photo Realism

7. Art historical slide lectures provide context for each area above.
2. **Required Lab Content:**

   A. The expressive qualities of the preceding drawing systems and compositional strategies will be developed through hands on demonstration followed by exploration of the following strategies, media and the language that medium can provide.

   1. Materials demonstrations
   2. Technical demonstrations
   3. In class assignments and exercises covering media and strategy
      a. Media
         i. Charcoal – both reductive and additive
         ii. Conté with various toned of paper
         iii. Ink and wash drawing
         iv. Various dry color media
         v. Collage and mixed media
      b. Strategies
         i. Representation from observation
         ii. Plein air drawing
         iii. Drawing from imagination
         iv. Abstracting and non-objective composition
         v. Automatic drawing and objective chance
         vi. The use of photographic aids

   4. Individual critiques with individualized instruction
   5. Group critiques

B. **ENROLLMENT RESTRICTIONS**

   1. **Prerequisites**

      Satisfactory completion of ART 120.

   2. **Requisite Skills**

      *Before entering the course, the student will be able to:*

      A. Identify various drawing media and be able to determine the appropriate tool and drawing surface for the task.
B. Demonstrate knowledge and understanding of compositional elements through effective organization of figure/ground relationship and space.

C. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments. The student will demonstrate an understanding of these concepts with on-location freehand sketching of architectural forms.

D. Identify and utilize the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.

E. Identify the role of light and shadow to create an illusion of form on the flat drawing surface.

F. Demonstrate the use of texture to simulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Lectures and demonstrations are used to give procedural information and to define the essential elements of various drawing problems
2. Slides and digital presentations are used to illustrate media and concept relationships
3. Individual critiques are used to focus on the students drawing performance as it relates to the stated objectives
4. Group critiques are used to compare and evaluate various interpretations of drawing problems
5. Written critiques accompany each unit grade
6. Instructor led in-class drawing assignments designed to facilitate students gaining deductive insights into various drawing processes.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)

A. This course is a mixture of lecture and laboratory modes of instruction

1. Lecture (assignments requiring work outside of class)
   a. Homework drawing assignments, weekly
   b. Reading from texts or online resources, per unit of lecture

2. Laboratory (assignments requiring work in class)
a. Drawing exercises
b. Drawing assignments
c. Group and individual critiques

2. **EVIDENCE OF CRITICAL THINKING**

*Assignments require the appropriate level of critical thinking*

A. A reductive charcoal self portrait. Each student composes a self-portrait in which they begin by coating the surface with a middle grey value of charcoal. Students then analyze which areas are illuminated and which are in shadow. Students demonstrate their understanding of value structure by conceptually separating all illuminated marks as erasures and all shadow areas as positive marks.

B. A composition using Cubist deconstruction and abstraction. Students must analyze existing structures and abstract them in a way which emphasizes them as formal art elements within a two-dimensional design. Doing so will force students to demonstrate an understanding of compositional principles such as balance and emphasis.

F. **TEXTS AND OTHER READINGS (TYPICAL)**


III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

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

a. Analyze the elements and principles involved in effective drawing.

b. Identify creative approaches to various drawing problems.

c. Demonstrate an awareness of the influence of past and present drawing values in general and on specific drawing problems.

d. Compose various responses to different drawing approaches.

e. Solve compositional problems relating to various drawing concepts, i.e. balance, open/closed compositions, figure-ground relationships.

f. Use various drawing media for both reproductive and expressive purposes.

g. Demonstrate critical judgment in regard to aesthetic concerns in drawing, and a critical awareness of one’s own work.

h. Draw effectively from observation in the studio, on location, and do drawings where emphasis is placed on the formal elements.

2. **Lab Objectives**

*Upon satisfactory completion of the lab portion of this course, the student will be able to:*
REQUIRED OBJECTIVES:

1. Create a portfolio that demonstrates their understanding of the concepts, techniques and media presented in the lecture portion of class through the act of drawing.

2. Articulate their understanding of the concepts presented in lecture and laboratory, and use that knowledge to analyze works of art.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Performance exam and exercises to demonstrate understanding and application of course material.

2. Homework assignments stressing independent exploration of course content.

3. Individual critiques will be used to evaluate each student's progress and understanding of the course content.

B. SUMMATIVE EVALUATION

1. Comprehensive portfolios are presented at mid-term and at the end of the semester.

2. Group critiques will be used to evaluate each students' judgments and abilities to articulate their ideas in aesthetic matters.
ART - 121: Basic Drawing 2

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Create color portraiture, which demonstrates technique, understanding of proportion, value structure, and color-use.

2. Use various drawing media and demonstrate ability to draw either representationally or expressively with each medium.

3. Make drawings that demonstrate the significance of light and shadow in creating volume while depicting still-lifes, through works that identify the levels of the value structure created by the lighting situation.
ART 123—FIGURE DRAWING 3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 120.

Fundamentals of art anatomy and representation of the human figure. Drawing of both the nude and draped figure in various media. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) (CC: ART 9A) (C-ID: ARTS 200) Local Requirement: (Activities)

I. OVERVIEW

The following information will appear in the 2016 - 2017 catalog

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Anatomy and Structure

      1. Anatomy

         a. Human skeletal structure

            i. Function and proper terminology

         b. Human musculature

            i. Function and proper terminology

         c. Historical approaches to anatomy

      2. Proportion

         a. Relating elements of the human body

         b. Landmarks and building the figure

         c. Mechanical systems for rendering the body in proportion

            i. Mathematical ratios

            ii. Ovoid structure

            iii. Geometric structure

            iv. Planar structures
v. Wire-frame structure

d. Shape and overlapping in depicting the form

3. Volume
   a. Line and mark and creating volume
   b. Using value in rendering the appearance of volume through the use of light and dark
   c. Historical approaches to rendering volume

B. The human body and aesthetic concerns

1. Expression
   a. Gesture, motion spontaneity and rapid depiction.
   b. Mark making concerns in figure drawing
   c. Use of value to create an emotional response
   d. Problems in rendering the human figure both accurately and aesthetically
   e. Historical and contemporary approaches to the above

2. Formal concerns in depicting the figure
   a. Directional forces
   b. Scaling the figure within a composition
   c. Closed composition and cropping the form
   d. The figure and perspective
   e. Setting the figure in space with figure/ground relation
   f. Historical and contemporary approaches to the above

3. Depicting the human form with different media
   a. The figure and graphite
   b. The figure pen and ink
   c. The figure and wash
   d. The figure and charcoal
   e. The figure and chalks
   f. Mixed media approaches
   g. Historical and contemporary approaches to the above
2. **Required Lab Content:**

   A. The anatomical, formal and aesthetic content introduced in lecture will be covered by the following laboratory techniques.

   1. Discussion of human skeletal structures followed by oral examination
   2. Discussion of human muscular structures followed by oral examination
   3. Technique demonstrations
   4. Material demonstrations
   5. Drawing from the human skeleton
   6. Drawing from casts
   7. Timed drawing using the model
   8. Individual critiques with individualized instruction
   9. Group critiques of student work
   10. Group discussion of contemporary and historical approaches to rendering the figure

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

   Satisfactory completion of ART 120.

2. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   A. Identify various drawing media and be able to determine the appropriate tool for the task.
   B. Identify a variety of drawing surfaces and remain sensitive to their potential for visual effects.
   C. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments. The student will demonstrate an understanding of these concepts with on-location freehand sketching of architectural forms.
   D. Identify the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.
   E. Identify the role of light and shade to create an illusion of form on the flat drawing surface.
   F. Identify and label the patterns of tone on basic organic and geometric forms. Application is required on still-life subjects with studio light and landscape subjects with natural light.
   G. Demonstrate the use of texture to simulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. **HOURS AND UNITS**

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Division: Arts, Humanities & Communications
METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture and studio demonstration
2. Slides and digital presentations augment lecture content.
3. Instructor led in class drawing assignments designed to encouraged students to develop original and creative solutions to specific problems in rendering the figure.
4. Individual and group critiques require students to articulate their ideas and concepts both visually and verbally
5. Discussion of human skeletal and muscular systems, followed by oral examination will assist the student in gaining command of the proper anatomical terms.

ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   I. This course is a mixture of lecture and laboratory modes of instruction.
   
   A. Lecture (assignments that require working outside of class)
      1. Readings and study of human anatomy, weekly
      2. Sketchbook homework assignments, weekly
      3. Reading from the text or from online resources, weekly
   
   B. Laboratory
      1. Materials exercises, per unit of lecture
      2. Gestural exercises, daily
      3. Directed timed drawing, daily
      4. Discussion human skeletal and muscular structures, weekly
      5. Discussion of contemporary and historical approaches to rendering the figure, per unit of lecture
      6. Individual critiques, daily
      7. Group critiques, per unit of lecture.

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   
   A. Each student produces an in-depth homework book based on specific assignments focusing on modes of expression, proportions, anatomy, copies of master drawings and sketches from life and sculptures, which assists the student in gaining mastery of the various functions of figure drawing.
B. Specific assignments requiring reading and study of human anatomy will result in several anatomical drawings. Students here must demonstrate understanding of the names and functions of basic muscular-skeletal systems, proportional systems of the body, head, hands, etc.

C. Final examination of anatomical and proportional working knowledge. During a thirty minute period students will render a human figure from memory, depicting the body in a non-schematic fashion (some motion). Drawing from memory and knowledge of anatomy students will demonstrate their control in rendering the human figure as a whole. This examination gives students the opportunity to demonstrate other formal or aesthetic issues related to rendering the human form such as gesture, volume, composition, mood, etc.

D. Closed composition studies using multiple figure. Set two or more models up in such a fashion that they appear to overlap, and so that depicting both entirely would not be possible within the given time frame. Assign three closed compositions, where the student must crop portions of the figures, with an hour to complete all three. In creating these compositional studies students will demonstrate their understanding on anatomical structures and formal elements, the importance of negative shapes and spaces, balance, and distribution of values in composing.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. **Required Objectives**

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

   a. Identify the psychological expression and applications of the human form as subject in painting, illustration, sculpture and design disciplines.

   b. Identify the history of the figure in its relationship to aesthetic, emotional and technical application.

   c. Employ the skills to technically render the anatomy of the human form through the study, and demonstrate knowledge of skeletal and muscular terminology and structure.

   d. Identify the kinetic possibilities of the human body and employ the skills for representing those actions on a two-dimensional surface.

   e. Prepare a comprehensive sketchbook summarizing the techniques and structures of artists' approaches toward the human figure throughout history.

   f. Analyze the use of the figure as a traditional, contemporary or avant-garde subject.

   g. Demonstrate understanding of the structure and design of the human form in two-dimensional artwork.

   h. Analyze the use of the materials and surfaces upon which artists use the human form.

   i. Compare and contrast the work of fellow students by sharing a variety of visual solutions to a common subject or pose.

   j. Examine and review the weaknesses and strengths of each student's composition, drawing or
study.

k. Demonstrate proficiency with a variety of approaches to contour line drawing, gesture sketches and compositional planning.

l. Demonstrate the significance of light and shadow to find the volume of the human figure, identify the values that occur, and control the quality of the edges and their role in unifying the composition.

2. **Lab Objectives**
   
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   **REQUIRED OBJECTIVES:**
   
   1. Identify and give the proper term for the major skeletal structures and muscles.
   2. Complete drawings of the human figure with a wide variety of drawing media and surfaces.
   3. Complete timed drawings which capture the gesture and movement of the figure.
   4. Break the human figure down into basic forms using different drawing systems (i.e. ovoid forms, geometric forms, wire-frame).
   5. Analyze the strengths and weaknesses in technique, composition and gesture of the students own work and the work of others.
   6. Render and identify the structures of light and shadow on the human form.
   7. Compose closed compositions depicting cropped portions of one or more figure.

### IV. METHODS OF EVALUATION (TYPICAL)

#### A. **FORMATIVE EVALUATION**

1. Timed drawing exercises
2. Group and individual critiques
3. Sketchbook assignments covering drawing techniques, anatomy, and traditional rendering of the human figure
4. Oral examination covering the major muscle and bone groups of the human body

#### B. **SUMMATIVE EVALUATION**

1. Midterm and Final portfolio evaluation
2. Performative midterm and final drawing examinations
3. Midterm and final examination of the major muscle and bone groups of the human body
ART - 123: Figure Drawing

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Understand human anatomy on the surface, muscular and skeletal levels, as well as the body's kinetic and static possibilities.

2. Identify the kinetic and static possibilities of the human body and employ the skills for representing those poses through the act of gesture drawing.

3. Understand the significance of light and shadow in human figure drawing.

4. Create drawings of the human form with or without models.
I. **OVERVIEW**

The following information will appear in the 2016 - 2017 catalog

**ART 125—COLOR AND 3-D FOUNDATION DESIGN**

*Formerly listed as: ART - 125: Color and Design 2*

*27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours*

*Prerequisite: Satisfactory completion of ART 124.*

Introduction to the concepts and applications related to three-dimensional design and spacial composition, including the study of the elements and organizing principles of design as they apply to three-dimensional space and form. Development of a visual vocabulary for creative expression through lecture presentations and use of appropriate materials for non-representational three-dimensional studio projects. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) (CC: ART 3) (C-ID: ARTS 101)

**Local Requirement:** (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   The content of this course can be broken down into different categories of information: Elements of Design, Composition Principles, Technical Methods, Media and Presentation. These will be addressed in an overlapping fashion through a combination of lecture, group discussion, individual projects and group critiques. The scope of the course should cover historical aspects, and various disciplines associated with three-dimensional design.

   A. Elements of Three-Dimensional Design

      1. Form
      2. Mass
      3. Volume
      4. Space
      5. Line
      6. Shape
      7. Plane
      8. Texture
      9. Value
      10. Color

   B. Organizing Principles
1. Repetition
2. Balance
3. Harmony
4. Rhythm
5. Variety
6. Emphasis
7. Movement
8. Proportion

C. Types of Three-Dimensional Form
   1. Free standing
   2. Relief

D. Working with Form in the Round
   1. Gravity
   2. Setting
   3. Size
   4. Materials

E. Technical Methods
   1. Manipulation
   2. Addition
   3. Subtraction
   4. Substitution

F. Media
   1. Paper
   2. Wire
   3. Plaster
   4. Plastic
   5. Wood
   6. Clay

G. Various Three-Dimensional Disciplines
   1. Sculpture
2. Architecture
3. Industrial design
4. Theater
5. Ceramics
6. Fashion
7. Interior design
8. Package design

H. Historical Examples
   1. Various cultures
   2. Periods
   3. Aesthetic sensibilities

I. Three-Dimensional Preservation and Presentation
   1. Finish
   2. Matting
   3. Display

J. Tools and Safety

2. Required Lab Content:
   
   A. Materials Demonstrations
   
   B. Technical Demonstrations
   
   C. Class Projects
      1. Media
         a. Paper
         b. Wire
         c. Plaster
         d. Plastic
         e. Wood
         f. Clay
      2. Technical methods
         a. Manipulation
b. Addition

c. Subtraction

d. Substitution

3. Design elements and principles

4. Physical perimeters

a. Height

b. Width

c. Depth

5. Presentation

D. Individual Critiques with Individualized Instruction

E. Group Critiques

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 124.

2. Requisite Skills

*Before entering the course, the student will be able to:*

A. Identify and describe the role of each of the elements of art and principles of organization in two-dimensional art.

B. Apply these elements and principles in solving various visual problems.

C. Analyze and discuss how the composition and form of any work of fine or applied art convey content or provide function.

D. Identify and analyze the use of color and color schemes in any artwork or setting.

E. Demonstrate an understanding of the additive and subtractive primary color systems through discussion and in mixing of pigments.

F. Identify and discuss the use of and difference between symbolic color and emotional/psychological color in any work of fine or applied art.

G. Demonstrate the use of appropriate tools and materials for solving visual problems.

H. Examine and review the strengths and weaknesses of fellow student’s designs.

I. Apply the principles of color theory to any related course the student might take: the Fine Arts, Computer Graphics, Graphic Design, Illustration, Photography, Interior or Fashion design.

C. HOURS AND UNITS

| 3 Units |
D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Course content will be presented through class lectures and studio demonstrations
2. 35mm slides and digital images will augment lectures
3. Instructor led in-class discussion of assigned readings and research
4. Discussion, individual and group critiques

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   A. Weekly demonstration of materials
   B. Daily directed work on design projects
   C. Regular library research and online reference materials relating to current work in progress
   D. Per term on site visits to local public sculptures and 3D design related exhibits
   E. Weekly individual critiques
   F. Semi-monthly group critiques, per assigned project

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   A. Presented with the concept of embossing; to raise in relief from the surface. The student is to consider ways to create the depth indicated in a studied, two-dimensional piece of work three-dimensionally, and present results in a finished embossing.
   B. The student is asked to explore the boundaries of a constructed three-dimensional form, such as a cube. The student then must consider ways to alter the physical appearance of the cube through some visual treatment of the surface without actually reshaping it, and present this as a finished work.
   C. Use the subtractive process to bring a form out of a pre-poured block of plaster. Consider the plaster's various surface qualities and incorporate these in the finished work. Students will need to plan carefully not to exceed the dimensions of their particular block.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
   Upon satisfactory completion of this course, the student will be able to:
   
a. Apply the principles of design through the application of solving three-dimensional visual problems.
   
b. Identify the role of negative and positive as it applies to the volume and structure in three-dimensional forms.
   
c. Employ aesthetic, quantitative and qualitative judgments in relation to the three-dimensional product.
   
d. Apply the physical and psychological aspects of color application and theory in relationship to three-dimensional design.
   
e. Discover how to repeat, manipulate, dissect, and metamorphose three-dimensional designed products.
   
f. Demonstrate the use of appropriate artist's materials and tools for a three dimensional orientation.
   
g. Identify the differences and similarities between the various disciplines of three-dimensional design, i.e.: sculpture, package, product and industrial design, ceramics and three dimensional primaries, etc.
   
h. Apply the principles of color and design to related courses: architectural, industrial, package, product, interior, theater and fashion design.
   
i. Translate the language of the two dimensional visual elements into the world of the third dimensions: mass, volume, and structure.

2. Lab Objectives
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

REQUIRED OBJECTIVES:
1. Demonstrate proficiency with two-dimensional and three-dimensional design media.

2. Demonstrate an understanding of professional presentation and display of three-dimensional design projects.

3. Take three-dimensional design concepts through a series of individual critiques and fully develop ideas into finished design projects.

4. Articulate concepts and ideas in individual critique and group situations.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Projects are presented for evaluation throughout the semester. Content is based on lectures and demonstrations, covering design elements and principles, technical methods, various design media, and proper presentation. The work is evaluated on the basis of concept (idea and aesthetics), craftsmanship, effort, and how well the student followed the assignment.

2. Written examinations and performance examinations to demonstrate competency in three-dimensional construction and professional visual presentation.
3. Group and individual critique.

B. **SUMMATIVE EVALUATION**

1. Instructor critique of final project and student's semester performance and participation.
2. Comprehensive final examination.
ART - 125: Color and 3-D Foundation Design

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Apply the technical method of subtraction for creating three-dimensional forms.

2. Create physical and visual depth when solving a design related problem.

3. Utilize methods for soldering wire and integrating space in a unified form.
I. **OVERVIEW**

The following information will appear in the 2016 - 2017 catalog

**ART 129—FIGURE DRAWING 2**

3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 123.

Fundamentals of art anatomy and representation of the human figure. Drawing of both the nude and draped figure in various media. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) **Local Requirement:** (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Sketchbook representing the essential facts of the anatomy in a straight forward manner
   
   B. Problems in rendering the human figure both accurately and aesthetically
   
   C. Problems in expressive line through spontaneity and rapid movement; use of various types of line:

   1. Contour
   2. Cross contour
   3. Gesture
   4. Calligraphic

   D. Problems in handling the proportion, perspective, form, light and shadow, tonal values and composition

   E. Problems to increase the student's sensitivity to responsive drawing and spatial control through the exploration of various materials:

   1. Pastel
   2. Pencil
   3. Pen and ink
   4. Charcoal
   5. Conte
   6. Wash
7. Mixed media

2. **Required Lab Content:**

   A. Employment of the skills to technically render the anatomy of the human form through the study, memorization and classification of skeletal and muscular structure.

   B. Identification of the kinetic possibilities of the human body and employment of the skills for representing those actions on a two dimensional surface.

   C. Preparation of a comprehensive sketchbook summarizing the techniques and structures of artists' approaches toward the human figure throughout history.

   D. Analysis of the use of the figure as a traditional, contemporary or avant-garde subject.

   E. Description of the use of the human form as a source of structure and design with painting or drawing.

   F. Analysis of the composition, materials and surfaces upon which artists have developed personal styles, and from which students can derive inspiration and examples for developing their own personal styles.

3. **Recommended Content:**

   A. Development of personal styles through the development of working strategies that lead to new possibilities

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

   Satisfactory completion of ART 123.

2. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   A. Produce balanced linear compositions based on the human figure in a variety of modes (structural, gestural, calligraphic etc.).

   B. Render the human form in a variety of chiaroscuro 'value' drawing techniques in various media (graphite, charcoal, conte, ink and wash, etc.).

   C. Work confidently in a variety of dry and wet media on a variety of paper surfaces.

   D. Express the human form on a flat surface through linear perspective and atmospheric perspective techniques.

   E. Demonstrate a solid understanding of basic musculoskeletal form and terminology.

C. **HOURS AND UNITS**

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D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Lectures on the history, techniques and styles of figure drawing using internet and Power Point presentations.
2. Demonstrations on the various techniques and methods of drawing the figure.
3. Lectures on skeletal and muscular anatomy using anatomical models and charts, and demonstrations on life models.
4. Group and individual critiques.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   
   A. Daily in-class drawing exercises
   B. Weekly sketchbook homework assignments
   C. Regular reading assignments followed by quizzes
   D. Midterm and Final anatomy examinations
   E. Midterm and Final portfolio submissions
   F. Regular discussion, individual critique, and group critiques

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking

   A. Using a 5 mm Mars Graphic Pigment Liner technical pen, on four pages of your HWB (one study per page, numbered pages 1-4) of your make Contour Studies of your hand in the following four types: Outline, Blind Contour, Modified Blind Contour and Free Contour. Follow the order listed and adhere to the instructions as provided by the examples and demonstration.

   B. With the large end of the Tombow pen produce two, three-figure Calligraphic Gesture compositions following the simplified basic lines of the body. The objective is to produce strong and rapid modulated lines that define the motion of the body. These are created without a model to allow creative poses. Draw slowly but with intent!

   C. The Measured Self-Portrait: with the aid of a mirror, an 18 inch ruler and an HB graphite pencil on an 19 X 24 inch sheet of Bristol Board, produce a bust-length Measured Self-Portrait (about 1 hour). Make continuous lines, avoiding choppiness and do not include shadows or coloristic effects except on the eyes, nostrils and mouth follow the techniques and measurement methods learned in class.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

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

   a. **Anatomy:**
   Create drawings that demonstrate a basic understanding of human anatomy on the surface, muscular and skeletal levels. Knowledge in these areas will be demonstrated through properly labeled and accurately rendered images of each of these three layers of the human form.

   b. **Control of Anatomy and Structure:**
   Create drawings that demonstrate an understanding of the various methods for depicting the body focusing on drawing the human form without a model. Students will demonstrate their knowledge of the proportional, structural and anatomical aspects of the human body in drawings of the figure from memory, depicting poses that are not schematic in nature.

   c. **Gesture Drawing:**
   Create drawings that demonstrate an understanding of the kinetic and static possibilities of the human body and employ the skills for representing those poses through the development of various gestural drawing techniques: contour, modified contour, blind contour, point-to-point and calligraphic.

   d. **Value:**
   Create drawings that demonstrate an understanding of the significance of light and shadow in representing volume while depicting the human figure. These drawings will represent the luster points, highlights, half-tones, core shadows, reflected lights and cast shadows as reflected in the specific lighting situations. These properties will also be employed to differentiate between the bodies structural tensions and relaxations, and differentiate the fatty areas from the bony protrusions, as well as the surface textures and translucency characteristics of skin, nails, eyes and hair.

   e. **Critique:**
   Employ the appropriate technical vocabulary necessary to examine and review the strengths and weaknesses of figure drawings created themselves and others and to intelligently defend the approaches they have employed. This ability will be demonstrated in classroom critiques.

2. **Lab Objectives**

   **Upon satisfactory completion of the lab portion of this course, the student will be able to:**

   **REQUIRED OBJECTIVES:**

   1. **Anatomy:**
   Create drawings that demonstrate a basic understanding of human anatomy on the surface, muscular and skeletal levels. Knowledge in these areas will be demonstrated through properly labeled and accurately rendered images of each of these three layers of the human form.

   2. **Control of Anatomy and Structure:**
   Create drawings that demonstrate an understanding of the various methods for depicting the body focusing on drawing the human form without a model. Students will demonstrate their knowledge of the proportional, structural and anatomical aspects of the human body in drawings of the figure from memory, depicting poses that are not schematic in nature.

   3. **Gesture Drawing:**
   Create drawings that demonstrate an understanding of the kinetic and static possibilities of the human body and employ the skills for representing those poses through the development of various gestural drawing techniques: contour, modified contour, blind contour, point-to-point and calligraphic.

   4. **Value:**
Create drawings that demonstrate an understanding of the significance of light and shadow in representing volume while depicting the human figure. These drawings will represent the luster points, highlights, half-tones, core shadows, reflected lights and cast shadows as reflected in the specific lighting situations. These properties will also be employed to differentiate between the bodies structural tensions and relaxations, and differentiate the fatty areas from the bony protrusions, as well as the surface textures and translucency characteristics of skin, nails, eyes and hair.

5. Critique:
Employ the appropriate technical vocabulary necessary to examine and review the strengths and weaknesses of figure drawings created themselves and others and to intelligently defend the approached they have employed. This ability will be demonstrated in classroom critiques.

6. Anatomy:
Render the human form accurately through direct observation.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Timed drawing exercises
2. Group and individual critiques
3. Sketchbook assignments covering drawing techniques, anatomy, and traditional rendering of the human figure
4. Oral examination covering the major muscle and bone groups of the human body

B. SUMMATIVE EVALUATION

1. Final project
2. Midterm and final portfolio evaluation
3. Performative midterm and final drawing examinations
4. Midterm and final examination of the major muscle and bone groups of the human body
ART - 129: Figure Drawing 2

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Understand human anatomy on the surface, muscular and skeletal levels, as well as the body’s kinetic and static possibilities.

2. Understand the significance of light and shadow in human figure drawing.

3. Create drawings of the human form with or without models.
I. OVERVIEW

The following information will appear in the 2020 - 2021 catalog

ART 140—SCULPTURE 1 3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Study of form, structure, and three-dimensional design as related to sculpture using various materials such as stone, plaster, clay, plastics, and metals. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) Local Requirement: (Activities) General Education: (MJC-GE: C) (CSU-GE: C1)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. History of sculpture
   1. Ancient cultures
   2. Modern cultures

   B. Elements of sculpture
   1. Form
   2. Mass
   3. Volume
   4. Space
   5. Line
   6. Plane
   7. Texture
   8. Value
   9. Color

   C. Organizing principles
   1. Repetition
   2. Harmony
   3. Rhythm
4. Variety
5. Balance
6. Emphasis
7. Movement
8. Proportion

D. Use of human form

E. Technical methods
   1. Manipulation
   2. Addition
   3. Subtraction
   4. Substitution

F. Media
   1. Plaster
   2. Clay
   3. Plastic
   4. Stone
   5. Wood
   6. Metal
   7. Wax

G. Types of sculpture
   1. Free-standing
   2. Relief

H. Classifications of sculpture
   1. Naturalistic
   2. Stylized
   3. Non-representational

I. Sculpture finish
   1. Patina

J. Proper use of sculpture vocabulary and terminology
K. Problem solving and expression in three-dimensional media
L. Tools and safety

2. **Required Lab Content:**

A. Analysis and criticism of sculptural works
B. Individual and group critiques
C. Problem solving visual exercises that develop three-dimensional awareness and require exploration and manipulation of the basic sculptural materials used to create sculpture
D. Studio projects that explore the elements and organizing principles of three-dimensional design, including additive, subtractive, substitution, fabrication, and assemblage

### B. HOURS AND UNITS

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### C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lectures
2. Demonstrations
3. Visual presentations
4. Video presentations
5. Field trips to art exhibitions

### D. ASSIGNMENTS (TYPICAL)

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**

   *Time spent on coursework in addition to hours of instruction (lecture hours)*

   A. Weekly library research in support of lecture and demonstration material.
   B. Weekly on line references substantiating on lecture material relating to current work in progress.
   C. Per term, on site visits to local public sculptures and sculpture related exhibits.

2. **EVIDENCE OF CRITICAL THINKING**

   *Assignments require the appropriate level of critical thinking*

   A. Research various sculptures. Choose one of interest, and using it as a guide, create your own interpretation. Construct using plaster over a hardware cloth armature. Student is to demonstrate consideration of form and stability.
   B. Use the subtractive process to bring a form out of a chosen piece of soapstone. Consider the
stone’s various surface qualities and incorporate these in the finished work. Students will need to plan carefully not to exceed the dimensions of their particular stone.

C. Write a report on one of your creations (sculptures); citing approach and process, and what you may have learned from this undertaking.

E. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

   a. Identify the terms and tools used in sculpture and the sculpting process.
   
   b. Choose basic sculpture tools, materials and techniques and apply skills as appropriate to obtain desired aesthetic results.
   
   c. Employ imagination and sensitivity towards sculpture.
   
   d. Apply various media and processes in solving sculpture related problems.
   
   e. Formulate thoughts concerning creative work inspired by human imagination.
   
   f. Construct shapes in space.
   
   g. Create spatial relationships between forms.
   
   h. Organize line, color, texture and form.
   
   i. Create a closed form sculpture.
   
   j. Create a form involving subtraction.
   
   k. Examine and describe historical and contemporary developments, trends, materials, and approaches in sculpture.
   
   l. Safely utilize tools and specialized equipment.

2. Lab Objectives

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

REQUIRED OBJECTIVES:

1. Demonstrate proficiency with sculpture media.

2. Demonstrate an understanding of technical methods for creating sculpture.

3. Discuss and fully develop a concept or idea into a finished sculpture.

4. Articulate their ideas in individual and group critique situations.
IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. The student will be tested on materials covered in class during lectures and demonstrations: test at mid-term.

2. The student will be given a series of projects, based on lectures and demonstrations, to be completed on given due dates. The work is evaluated on the basis of concept (idea and aesthetics), craftsmanship, effort, and how well the student followed the assignment.

3. Student participation in class critiques and discussions.

4. Instructor critique of student work.

B. SUMMATIVE EVALUATION

1. Instructor critique of final project.

2. Final examination.

3. Portfolio of finished works.
ART - 140: Sculpture 1

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe the proper terms for and applied vocabulary for the theory and practice of sculpture.

2. Describe the technical method of manipulation for creating three-dimensional forms and demonstrate this knowledge through the modeling of plaster over an armature.

3. Explain the technical method of addition.

4. Apply the technical method of subtraction (carving).

5. Develop the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of sculptures created by other students and artists.
I. **OVERVIEW**

The following information will appear in the 2015 - 2016 catalog

**ART 141—SCULPTURE 2**

**3 UNITS**

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 140.

Continuation of ART 140; in-depth realization of sculpture in both concept and craftsmanship. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) **Local Requirement:** (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Sculpture styles
      1. Classicism
      2. Constructivism
      3. Expressionism
      4. Surrealism

   B. Simplification of form
      1. Minimal sculpture

   C. Dehumanization, mechanization as related to sculpture

   D. Discussion of sculptors’ use of space, i.e. Moore, Hepworth, Prevsner
      1. Open and closed form
      2. The hole

   E. Universal form - Calder, Lipchitz, Nevelson

   F. New technology and modern media - Rickey, Serra, Flavin

   G. Skill development in sculpting
      1. Modeling
      2. Carving
      3. Fabrication
4. Mold making

H. Surface treatment
   1. Texture
   2. Patina

2. **Required Lab Content:**
   
   A. Materials demonstration
   B. Technical demonstrations
   C. Class projects will cover
      1. Media
      2. Form
      3. Technical method
   D. Design and creation of hollow geometric forms
   E. Development and execution of sculpture using chosen technical method and medium
   F. Individual critiques and instruction
   G. Group Critiques

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**
   
   Satisfactory completion of ART 140.

2. **Requisite Skills**
   
   *Before entering the course, the student will be able to:*
   
   A. Employ imagination and sensitivity towards sculpture.
   B. Formulate thoughts concerning creative work inspired by human imagination.
   C. Construct shapes in space.
   D. Create spatial relationships between forms.
   E. Organize line, color, textures and form.
   F. Create a closed form sculpture.
   G. Choose basic sculpture tools, materials and techniques and apply skills as appropriate to obtain desired aesthetic results.

C. **HOURS AND UNITS**

Division: Arts, Humanities & Communications

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D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Lectures
2. Demonstrations
3. Visual presentations
4. Video presentations
5. Class critiques
6. Field trips to art exhibitions

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   A. Weekly library research in support of lecture and demonstration material.
   B. Weekly on line references substantiating on lecture material relating to current work in progress.
   C. Per term on site visits to local public sculptures and sculpture related exhibits.

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   A. Each student is required to review sculptural concepts and apply these to the content and form of their sculptural work.
   B. Presented with the concept that a series of lines form a plane and a series of planes form a volume, the student must come up with a way to present this concept in a physical visual form.
   C. Change the surface characteristics of a constructed form indicating a soft appearance of a hard surface or vice versa. Students then must consider ways in which this can be achieved in a finished sculpture.

F. TEXTS AND OTHER READINGS (TYPICAL)

1. Other: No text required

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
   Upon satisfactory completion of this course, the student will be able to:
a. Demonstrate a sensitivity towards sculptural form.
b. Explain the relationship between design exterior and interior forms.
c. Analyze static and dynamic forms.
d. Compare and contrast abstract and non-object forms.
e. Create an open form of sculpture.
f. Create a sculpture using classicism, constructivism or expressionism.
g. Choose advanced sculptural tools, materials and techniques and apply skills as appropriate to obtain desired aesthetic results.

2. **Lab Objectives**

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

   **REQUIRED OBJECTIVES:**
   1. Demonstrate proficiency with advanced sculpture media.
   2. Demonstrate advanced uses of technical methods for creating sculpture.
   3. Create sculptures with a deeper level of content than in Sculpture 1.
   4. Execute a problem from maquette to completed sculpture.
   5. Design and create a sculpture using hollow forms.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**
   1. Evaluation of Craftsmanship
      a. The ability to sculpt a well designed form
      b. Skill in technical process and use of tools
      c. Effective use of medium in relation to form
   2. Evaluation of concept
      a. Validity of concept and design to material
      b. Sophistication of idea and its resolution
      c. Individuality and originality
   3. Participation in class critiques and discussions

B. **SUMMATIVE EVALUATION**
   1. Evaluation of individual work. The student will be given a series of projects based on lectures and demonstrations, to be completed during the semester. The work is evaluated on the basis of craftsmanship and concept.
   2. Instructor critique of student's semester performance
   3. Portfolio of completed works
ART - 141: Sculpture 2

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe the proper terms for and applied vocabulary for the theory and practice of sculpture.

2. Apply intermediate techniques in the additive sculpture process.

3. Apply intermediate techniques in the sculpture processes of construction and reduction.

4. Develop the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of sculptures created by other students and artists.
ART 142

I. OVERVIEW

The following information will appear in the 2015 - 2016 catalog

ART 142—SCULPTURE 3

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 141.

Continuation of ART 141 with an emphasis on experimentation and development of personal expression applied to sculptural problems. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) Local Requirement: (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Application of individual expression focusing on one of the following strategies:

      1. Naturalistic
      2. Stylized
      3. Non-Representational

   B. Elements of Sculpture in form and application to include:

      1. Shape
      2. Space
      3. Line
      4. Texture
      5. Color
      6. Mass

   C. Focus on creating organic unity focusing on application of the following principles:

      1. Balance
      2. Harmony
      3. Variety
      4. Movement
      5. Proportion
D. Students will enter into directed study focusing on one of these additive or reductive Techniques:
   1. Fabrication
   2. Casting
   3. Carving
   4. Modeling

2. **Required Lab Content:**

   A. Materials demonstration
   B. Technical demonstrations
   C. Design and execute sculptures exhibiting an advanced level of concept and skill
   D. Refinement of artwork and ideas to create a personal body of sculpted work
   E. Individual critiques and instruction
   F. Group critiques

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**
   Satisfactory completion of ART 141.

2. **Requisite Skills**
   *Before entering the course, the student will be able to:*
   
   A. Distinguish a sensitivity towards sculptural form.
   B. Explain the relationship between design exterior and interior forms.
   C. Analyze static and dynamic forms.
   D. Compare and contrast abstract and non-object forms.
   E. Create an open form of sculpture.
   F. Create a sculpture using classicism, constructivism or expression.
   G. Choose advanced sculptural tools, materials and techniques and apply skills as appropriate to obtain desired aesthetic results.

C. **HOURS AND UNITS**

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D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:
   1. Lectures
   2. Demonstrations
   3. Visual presentations
   4. Video presentations
   5. Class critiques
   6. Field trips to art exhibitions

E. ASSIGNMENTS (TYPICAL)
   1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
      Time spent on coursework in addition to hours of instruction (lecture hours)
      A. Weekly library research in support of lecture and demonstration material.
      B. Weekly on line references substantiating on lecture material relating to current work in progress.
      C. Per term on site visits to local public sculptures and sculpture related exhibits.
   2. EVIDENCE OF CRITICAL THINKING
      Assignments require the appropriate level of critical thinking
      A. Each student is required to review sculptural concepts and apply these concepts to the content and form of their sculptural ideas.
      B. Form and function - The student is to disassemble a functional object. Using the disassembled components the student then is to consider how to execute a form which is related to the function of the original object. The solution is to be presented as a finished sculpture.
      C. Each student is presented with the problem of how to take a solid mass and using subtraction, carve a form that depicts a similar visual weight to the physical weight of the original.

F. TEXTS AND OTHER READINGS (TYPICAL)
   1. Other: No text required

III. DESIRED LEARNING
   A. OBJECTIVES
      1. Required Objectives
         Upon satisfactory completion of this course, the student will be able to:
         a. Formulate a sensitivity towards sculptural form.
         b. Identify the relationship between thoughts concerning creative work inspired and the human imagination.
c. Create the illusion of movement.

d. Create forms by carving and modeling or Fabrication and casting.

e. Identify mold making techniques.

f. Create with individual found objects.

g. Identify the principles of kinetic sculpture.

2. **Lab Objectives**
   
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   **REQUIRED OBJECTIVES:**
   
   1. Successfully execute sculptures using a specific medium and technical method.

   2. Create a refined, personal body of work.

   3. Design and create sculpture relating to the human form.

   4. Preform advanced sculpture studio maintenance, including care of tools, materials and safety.

   5. Take an active role is leading group critiques and assisting basic students in elementary techniques.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**

   1. Evaluation of concept
      
      a. Validity of concept and design to material
      
      b. Sophistication of idea and its resolution
      
      c. Individuality and originality

   2. Evaluation of craftsmanship
      
      a. The ability to sculpt a well designed form
      
      b. Skill in technical process and use of tools
      
      c. Effective use of medium in relation to form

   3. Participation in class critiques and discussions

   4. Consideration for maintenance of sculpture facility and for other students and their works

B. **SUMMATIVE EVALUATION**

   1. Evaluation of individual work. The student will be given a series of projects based on lectures and demonstrations, to be completed during the semester. The work is evaluated on the basis of craftsmanship and concept.

   2. Instructor critique of student's semester preformance

   3. A portfolio of completed works
ART - 142: Sculpture 3

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe the proper terms for and applied vocabulary for the theory and practice of sculpture.

2. Sculpt the human figure.

3. Apply the strategies and techniques of conceptual sculpture.

4. Develop the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of sculptures created by other students and artists.
I. **OVERVIEW**

The following information will appear in the 2015 - 2016 catalog

**ART 147—PAINTING 1 (IN ACRYLIC)**

3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 120 or ART 124.

Introduction to acrylic painting; basic techniques and stylistic approaches. Emphasis on developing form through color. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) (CC: ART 21A) (C-ID: ARTS 210) Local Requirement: (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Introduction to general requirements and objectives of the course

   B. Basic materials and painting approaches

      1. Preparing mediums
      2. Preparing surfaces
      3. Organizing palette
      4. Mixing medium with paint
      5. Various means of applying paint (palette knife, brushes, etc.)
      6. Care and cleaning of brushes
      7. Basic compositional considerations
      8. Basic color theory and mixing

   C. Demonstrations

      1. Establishing tonal structure on surface
      2. Paint mixing on palette
      3. Using the brush
      4. Using palette knife
      5. Developing color structure in painting
      6. Painting techniques (alla prima, glazing, etc.)
7. Gestural approach to painting

D. Painting Systems
   1. Color spotting
   2. Value spotting
   3. Broken color
   4. Simplification of form

E. General historical development of painting
   1. Ranges of possible approaches and painting styles that have been developed as a resource for further development

2. **Required Lab Content:**

   Experimentation with materials stimulates discovery of new effects with acrylic paint and requires intuitive visual problem solving.

   A. Media application
      1. glazes
      2. palette knife
      3. scumbling
      4. wet on wet
      5. lifting techniques

   B. Visual relationships with various reference materials
      1. Photography*
      2. Thumbnail sketch
      3. Photography/sketch
      4. Location painting
      5. Recalled impressions

   C. Gallery Exhibits
      1. Awareness of current trends and personalities
      2. Analysis of compositional plans
      3. Examining techniques and materials
      4. Sensitization to technical and stylistic approaches of handling the subject
3. **Recommended Content:**

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**
   
   Satisfactory completion of ART 120 or ART 124.

2. **Requisite Skills**
   
   *Before entering the course, the student will be able to:*
   
   A. Identify various drawing media and be able to determine the appropriate tool for the task.
   
   B. Identify a variety of drawing surfaces and remain sensitive to their potential for visual effects.
   
   C. Identify the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.
   
   D. Identify the role of light and shade to create an illusion of form on the flat drawing surface.
   
   E. Identify and label the patterns of tone on basic geometric forms. Application is required on still-life subjects with studio light and landscape subjects with natural light.
   
   F. Demonstrate the use of texture to stimulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

*Instructors of the course might conduct the course using the following method:*

1. Related materials will be presented through designated class lectures and studio presentations.

2. Use of audio visual presentations to augment lecture presentations (DVDs, PowerPoint presentations, Slide presentations).

3. Lecture presentations will be followed by directed studio time and will focus on the production of paintings based on the objectives presented.

4. Visitation to public or private art galleries to examine historically and aesthetically significant works of art, or substitution of assignment with a research paper on a historically significant artist or movement for the purpose of learning the chronological developments of style.

5. Individual critiques are used to channel the student toward the stated objectives of each painting problem.
6. Instructor-led group critiques are used to encourage interaction among students in the learning process.

7. Instructor-led individual and group critiques require students to articulate their ideas and concepts both visually and verbally.

E. ASSIGNMENTS (TYPICAL)

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**
   *Time spent on coursework in addition to hours of instruction (lecture hours)*

   A. Analysis in discussion and writing and art work:
      1. Required study of assigned text, including online articles representative of diverse acrylic painting techniques and contemporary artists paintings. (Weekly)
      2. Seven art works created during the semester.
      3. Participation and presentation of paintings; critique of assigned topics and art work. (Twice per term)
      4. Written reviews of San Francisco Gallery field trip. (Once per term)

2. **EVIDENCE OF CRITICAL THINKING**
   *Assignments require the appropriate level of critical thinking*

   A. Students must consider the following when critiquing work:
      1. Knowledge - identify objects, medium used, surface and size.
      2. Application - form - overall physical structure of the work - Color, technique line, shapes, composition -texture differences.
      3. Comprehension - compare and contrast: what was the artist's intentions - abstract or objective or - mimetic application = imitation of reality.

   B. Dream-scape glazing color assignment: Students will reference the work of Salvador Dali or other surrealists to create their own dream-scape composition. They will demonstrate the technique of glazing 40 layers of specific transparent colors. Glaze refers to a painting substance that is thinned to create a transparent or translucent film of color. The students will create the appearance of deep space around their subject matter.

F. **TEXTS AND OTHER READINGS (TYPICAL)**


III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**
   *Upon satisfactory completion of this course, the student will be able to:*

   a. Analyze the basic technical problems relating to acrylic painting: paint mixing, paint application, preparation of painting surfaces, painting mediums, care and cleaning of materials.
b. Apply strategies regarding two-dimensional composition. Compositional strategies include open and closed compositions, use of windows in space, positive and negative space, size and scale and cropping where appropriate. Understanding of these strategies will be demonstrated through the act of painting.

c. Apply color theory as it relates to acrylic painting and learn to mix color based on value, saturation, similarity of the hue and appropriateness to color scheme. Students will demonstrate this knowledge of color relationships through the act of painting.

d. Apply the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists. The ability to do so will be demonstrated in critique format.

e. Evaluate different stylistic approaches as they relate to the use of painting media.*

f. Identify simulated texture -- the representation or recreation of the actual texture of the subject of a work; and invented texture -- which is an expressive and imaginative way of introducing texture into a work of art. The student will demonstrate that understanding through the execution of painting projects addressing this issue.

g. Practice intensively, to develop skill in interpreting visual, emotional and intellectual responses through the painting medium.

2. **Lab Objectives**
   
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   **REQUIRED OBJECTIVES:**
   1. Demonstrate advanced strategies regarding two-dimensional composition.
   2. Demonstrate color theory as it applies to acrylic painting and learn to mix color based on value, saturation, similarity of the hue and appropriateness to color scheme.
   3. Distinguish the role of simulated texture -- the representation or recreation of the actual texture of the subject of a work; and invented texture -- which is an expressive and imaginative way of introducing texture into a work of art.
   4. Express the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**
   1. Demonstrations of various painting approaches through the execution of paintings based on defined criteria
   2. Midterm exam of technical terms, procedures and historical developments
   3. Participation in group critiques that focus on assigned objectives and personal results and interpretations

B. **SUMMATIVE EVALUATION**
   1. Final exam of technical terms, procedures and historical developments
ART - 147: Painting 1 (in Acrylic)

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Identify various acrylic painting techniques, and demonstrate the ability by painting images using glazes, palette knife, scumbling and wet on wet techniques.
I. **OVERVIEW**

The following information will appear in the 2016 - 2017 catalog

**ART 148—PAINTING 1 (IN OIL)**

3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 120 or ART 124.

Introduction to oil painting; basic techniques and stylistic approaches. Emphasis on developing form through color. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) (CC: ART 21A) (C-ID: ARTS 210) **Local Requirement:** (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Introduction to general requirements and objectives

   B. Basic materials and painting approaches

      1. Preparing mediums
      2. Preparing surfaces
      3. Organizing palette
      4. Mixing medium with paint
      5. Various means of applying paint (palette knife, brushes, etc.)
      6. Care and cleaning of brushes
      7. Basic compositional considerations
      8. Basic color theory and mixing

   C. Demonstrations

      1. Establishing tonal structure on surface
      2. Paint mixing on palette
      3. Using the brush
      4. Using palette knife
      5. Developing color structure in painting
      6. Painting techniques (alla prima, glazing, etc.)
7. Gestural approach to painting

D. Painting systems
1. Color spotting
2. Value spotting
3. Broken color
4. Simplification of form

E. General historical development of painting
1. Ranges of possible approaches and painting styles that have been developed as a resource for further development

2. Required Lab Content:
Experimentation with materials stimulates discovery of new effects with oil paint and requires intuitive visual problem solving.

A. Media application
1. Glazes
2. Palette knife
3. Scumbling
4. Wet on wet
5. Lifting techniques

B. Visual relationships with various reference materials
1. Photography*
2. Thumbnail sketch
3. Photography/sketch
4. Location painting
5. Recalled impressions

C. Gallery Exhibits
1. Awareness of current trends and personalities*
2. Analysis of compositional plans
3. Examining techniques and materials
4. Sensitization to technical and stylistic approaches of handling the subject
B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**
   
   Satisfactory completion of ART 120 or ART 124.

2. **Requisite Skills**
   
   Before entering the course, the student will be able to:
   
   A. Identify various drawing media and be able to determine the appropriate tool for the task.
   B. Identify a variety of drawing surfaces and remain sensitive to their potential for visual effects.
   C. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments.
   D. Identify the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.
   E. Identify the role of light and shade to create an illusion of form on the flat drawing surface.
   F. Identify and label the patterns of tone on basic geometric forms. Application is required on still-life subjects with studio light and landscape subjects with natural light.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

Instructors of the course might conduct the course using the following method:

1. Instructor-led individual and group critiques require students to articulate their ideas and concepts both visually and verbally
2. Related material will be presented through designated class lecture and studio demonstrations
3. Use of audio visual presentations to augment lecture-demonstrations (Film, DVDs, videos, slides)
4. Studio time follows each verbal/visual presentation of related instructional material and specific painting concepts are considered with each unit
5. Field trips

E. **ASSIGNMENTS (TYPICAL)**

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**
   
   Time spent on coursework in addition to hours of instruction (lecture hours)
   
   A. Analysis in discussion and writing and art work:
      
      1. Required study of assigned text, including online articles representative of diverse oil painting techniques and contemporary artists paintings. (Weekly)
      2. Seven art works created during the semester.
3. Participation and presentation of paintings; critique of assigned topics and art work. (Twice per term)

4. Written reviews of San Francisco Gallery field trip. (Once per term)

2. **EVIDENCE OF CRITICAL THINKING**

   *Assignments require the appropriate level of critical thinking*

   A. Students must consider the following when critiquing work:

   1. Knowledge - identify objects, medium used, surface and size.

   2. Application - form - overall physical structure of the work - Color, technique line, shapes, composition - texture differences.

   3. Comprehension - compare and contrast: what was the artist's intentions - abstract or objective or *mimetic application* = imitation of reality.

   B. Field Trip Assignment – Choose one artist you see on the field trip who inspires you. Write a two page paper referencing the terminology sheet we used for the last critique. Discuss the Formal Issues; Iconography – Form – and Content. How does the artist use painting as a visual dialogue?

F. **TEXTS AND OTHER READINGS (TYPICAL)**


III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

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

   a. Distinguish various oil painting techniques, and demonstrate the ability by painting images using glazes, palette knife, scumbling and wet on wet techniques.

   b. Apply strategies regarding two-dimensional composition. Compositional strategies include open and closed compositions, use of windows in space, positive and negative space, size and scale and cropping where appropriate. Understanding of these strategies will be demonstrated through the act of painting.

   c. Apply color theory as it relates to oil painting and learn to mix color based on value, saturation, similarity of the hue and appropriateness to color scheme. Students will demonstrate this knowledge of color relationships through the act of painting.

   d. Apply the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists. The ability to do so will be demonstrated in critique format.

   e. Identify simulated texture -- the representation or recreation of the actual texture of the subject of a work; and invented texture -- which is an expressive and imaginative way of introducing texture into a work of art. The student will demonstrate that understanding through the execution of painting projects addressing this issue.

   f. Practice intensively, to develop skill in interpreting visual, emotional and intellectual responses
through the painting medium.

2. **Lab Objectives**
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   **REQUIRED OBJECTIVES:**
   1. Demonstrate advanced strategies regarding two-dimensional composition.
   2. Demonstrate color theory as it applies to oil painting and learn to mix color based on value, saturation, similarity of the hue and appropriateness to color scheme.
   3. Distinguish the role of simulated texture -- the representation or recreation of the actual texture of the subject of a work; and invented texture -- which is an expressive and imaginative way of introducing texture into a work of art.
   4. Express the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists.

IV. **METHODS OF EVALUATION (TYPICAL)**

   **A. FORMATIVE EVALUATION**
   1. Demonstrations of various painting approaches through the execution of paintings based on defined criteria
   2. Midterm exam of technical terms, procedures and historical developments
   3. Participation in group critiques that focus on assigned objectives and personal results and interpretations

   **B. SUMMATIVE EVALUATION**
   1. Final project
   2. Final exam of technical terms, procedures and historical developments
ART - 148: Painting 1 (in Oil)

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Identify various oil painting techniques, and demonstrate the ability by painting images using glazes, palette knife, scumbling and wet on wet techniques.

2. Create paintings that demonstrate strategies regarding two-dimensional composition. Compositional strategies include open and closed compositions, use of windows in space, positive and negative space, size and scale and cropping where appropriate. Understanding of these strategies will be demonstrated through the act of painting.

3. Create paintings that demonstrate their knowledge of color theory as it applies to acrylic painting including value, saturation, similarity of the hue and appropriateness to color scheme. Students will demonstrate knowledge of color relationships through the act of painting.

4. Create paintings that demonstrate the knowledge of simulated texture -- the representation or recreation of the actual texture of the subject of a work; and invented texture -- which is an expressive and imaginative way of introducing texture into a work of art.

5. Critique - Students will demonstrate their knowledge of the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists. The ability to do so will be demonstrated in critique format.
I. **OVERVIEW**

The following information will appear in the 2016 - 2017 catalog

**ART 149—PAINTING 2**  
3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 147 or ART 148.

Continued work in oil and acrylic painting; basic techniques and stylistic approaches. Emphasis on developing form through color. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) (CC: ART 21B) **Local Requirement:** (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**
   
   A. Advanced painting techniques and methods
   
   B. Alternative methods for picture making
   
   C. Advanced use of materials, methods and inventive compositions
   
   D. Visual problem solving
   
   E. Development of personal credo and style of painting
      
      1. Studio painting
      
      2. Critique

2. **Required Lab Content:**

   A. Experimentation with materials stimulates discovery of new effects and requires intuitive visual problem solving
      
      1. Collage
      
      2. Lazertran
      
      3. India ink
      
      4. Lifting techniques

   B. Experimentation with various methods of gathering visual reference material fosters personal preferences
      
      1. Photography*
2. Thumbnail sketch  
3. Photography/sketch  
4. Location painting  
5. Recalled impressions  

C. Gallery Exhibits  
1. Awareness of current trends*  
2. Analysis of compositional plans  
3. Examining techniques and materials  
4. Sensitization to technical and stylistic approaches of handling the subject  

3. Recommended Content:  

A. Gallery Exhibits  
1. Awareness of current trends and personalities*  
2. Artist statement  

B. ENROLLMENT RESTRICTIONS  

1. Prerequisites  
Satisfactory completion of ART 147 or ART 148.  

2. Requisite Skills  
Before entering the course, the student will be able to:  

A. Analyze the basic technical problems relating to oil and acrylic painting: paint mixing, paint application, preparation of painting surfaces, painting mediums, care and cleaning of materials.  
B. Describe various possible approaches to painting as related to major developments.  
C. Evaluate different stylistic approaches as they relate to the use of painting media.  
D. Identify the historical content of various painting styles.  
E. Demonstrate skill in the manipulation of paint and the use of various painting techniques.  
F. Practice intensively, to develop skill in interpreting visual, emotional and intellectual responses through the painting medium.  

C. HOURS AND UNITS  

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D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture and studio demonstrations.

2. Use of audio visual presentations to augment lecture-demonstrations (films, DVDs, videos, and slides).

3. Instructor-led individual and group critiques which require students to articulate their ideas and concepts both visually and verbally.

4. Discussion of specific painting concepts are considered with each unit.

5. Field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)

A. Analysis in discussion, writing and art work:
   1. Required study of online articles representative of diverse painting techniques and contemporary artists paintings. (Weekly)
   2. Seven art works created during the semester.
   3. Participation and presentation of paintings; critique of assigned topics and art work. (Twice per term)
   4. Written reviews of San Francisco Gallery field trip. (Once per term)

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking

A. Content implies meaning assignment: Students will present to the class a finished painting that references images they have researched. They will show that the content they have chosen implies meaning. Critical thinking skills will be needed in order demonstrate how they relate to each other.

   1. Flat graphic form – a cartoon image
   2. Line (schematic) – a historical image of a human figure
   3. Small enclosed area of realism within the schematic

B. Critique vocabulary: Students should consider the following when critiquing work:

   1. Knowledge - identify objects, medium used, surface and size.
   2. Application - form - overall physical structure of the work - Color, technique line, shapes, composition -texture differences.
   3. Comprehension - Compare and contrast: what was the artist's intentions - abstract or objective or - mimetic application = imitation of reality.
4. Analysis - Organizational structure, form and function, compositional context.

5. Synthesis - how meaning is formed....and might change if....

6. Evaluation - emotional, visual, intellectual response/experience

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. **Required Objectives**
   Upon satisfactory completion of this course, the student will be able to:
   
   a. Recall methods and techniques from ART 148 or 147.
   
   b. Identify stylistic approaches to oil and acrylic painting.
   
   c. Develop a body of works emphasizing the student’s idiosyncratic style and philosophical attitude toward painting.
   
   d. Demonstrate insights into historical and contemporary painting developments.*
   
   e. Analyze methods for compositional planning.

2. **Lab Objectives**
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   **REQUIRED OBJECTIVES:**
   1. Demonstrate advanced strategies regarding two-dimensional composition.
   
   2. Demonstrate color theory using specific colors to create the illusion of skin tones.
   
   3. Express the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists.
   
   4. Students will learn the importance of experimental painting surfaces with regard to oil and or acrylic painting. The student will demonstrate that understanding by creating paintings/studies on mylar paper.

IV. METHODS OF EVALUATION (TYPICAL)

A. **FORMATIVE EVALUATION**

1. Portfolios are presented at mid-term. A written critique and grade are issued. Criteria for evaluation:
   1. Evidence of learning expressed by increased competence in painting skills
   2. Inclusion of the creative element involving personal interpretation. This process requires research, experimentation and introspection
   3. Participation in discussion during a critique session
   4. Manner of presentation of work in portfolio
2. Performance exam to demonstrate understanding of course material and to present an individual style of painting

B. **SUMMATIVE EVALUATION**

1. Final project

2. Final portfolio which uses same criteria for evaluation as mid-term submission
ART - 149: Painting 2

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Contemporary Approaches - Create paintings that demonstrate advanced strategies regarding two-dimensional composition and study contemporary approaches to oil painting. Presenting their work conceptually. Students will demonstrate a clear understanding of historical and contemporary approaches to composition, by researching an historical figure and integrating it into an assignment.

2. Portrait Color Washes - Create paintings that demonstrate color theory issues surrounding portraiture and using specific colors to create the illusion of skin tones.

3. Experimental Surfaces - Create paintings that demonstrate the importance of experimental painting surfaces with regard to oil painting.

4. Critique - Students will demonstrate their knowledge of the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists. The ability to do so will be demonstrated in critique format.
Modesto Junior College
Course Outline of Record

ART 158

I. OVERVIEW

The following information will appear in the 2016 - 2017 catalog

ART 158—PAINTING 3 3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 149.

Advanced painting: Continued work in oil and acrylic painting; techniques and stylistic approaches. Emphasis on developing content as it relates to the formal issues of art. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) Local Requirement: (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Advanced painting techniques and methods
   B. Alternative methods for picture making
   C. Advanced use of materials, methods and inventive compositions
   D. Visual problem solving
   E. Development of personal credo and style of painting

       1. Studio painting

2. Required Lab Content:

   A. Experimentation with materials stimulates discovery of new effects and requires intuitive visual problem solving

       1. Resin
       2. Paint on found objects
       3. Gold leaf
       4. Digital media

   B. Experimentation with various methods of gathering visual reference material fosters personal preferences

       1. Photography
       2. Thumbnail sketch
3. Photography/sketch
4. Location painting
5. Recalled impressions

C. Gallery Exhibits
   1. Awareness of current trends
   2. Analysis of compositional plans
   3. Examining techniques and materials
   4. Sensitization to technical and stylistic approaches of handling the subject

3. **Recommended Content:**
   
   A. Gallery Exhibits
      1. Gallery proposal and artist statement

B. **ENROLLMENT RESTRICTIONS**

   1. **Prerequisites**
      
      Satisfactory completion of ART 149.

   2. **Requisite Skills**
      
      *Before entering the course, the student will be able to:*
      
      A. Demonstrate advanced painting techniques and methods.
      B. Create paintings that demonstrate the importance of experimental painting surfaces with regard to oil painting.
      C. Create paintings that demonstrate advanced strategies regarding two-dimensional composition and study contemporary approaches to oil painting and present their work conceptually, and demonstrate a clear understanding of historical and contemporary approaches to composition by researching an historical figure and integrating it into an assignment.

C. **HOURS AND UNITS**

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture and studio demonstrations.
2. Use of audio visual presentations to augment lecture-demonstrations (films, DVDs, videos, and PowerPoint).
3. Instructor-led individual and group critiques which require students to articulate their ideas and concepts both visually and verbally.
4. Discussion of specific painting concepts are considered with each unit.
5. Field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. Analysis in discussion, writing and art work:

   A. Required study of online articles representative of diverse painting techniques and contemporary artists paintings. (Weekly)
   B. Seven art works created during the semester.
   C. Participation and presentation of paintings; critique of assigned topics and art work. (Twice per term)
   D. Written reviews of San Francisco Gallery field trip. (Once per term)

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

A. Assignment: Students will present to the class a finished painting demonstrating the inclusion of gold leaf in their painting. They will show that the content they have chosen with the gold leaf implies meaning and talk about their intentions. Critical thinking skills will be needed in order to demonstrate how they relate to each other.

1. figurative in content
2. researched and implied cultural reference
3. written paragraph of student’s intentions

B. Critique vocabulary: Students should consider the following when critiquing work:

1. Knowledge - identify objects, medium used, surface and size.
2. Application - form - overall physical structure of the work - Color, technique line, shapes, composition - texture differences.
3. Comprehension - Compare and contrast: what was the artist's intentions - abstract or objective or - mimetic application = imitation of reality.
4. Analysis - Organizational structure, form and function, compositional context.
5. Synthesis - how meaning is formed and might change if...

6. Evaluation - emotional, visual, intellectual response/experience

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. **Required Objectives**
   
   Upon satisfactory completion of this course, the student will be able to:
   
   a. Recall methods and techniques from ART 149.
   
   b. Identify stylistic approaches to using oil and acrylic together in painting.
   
   c. Develop a body of work emphasizing the student’s idiosyncratic style and philosophical attitude toward painting.
   
   d. Demonstrate insights into contemporary painting developments.*

2. **Lab Objectives**
   
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   REQUIRED OBJECTIVES:
   
   1. Create paintings that demonstrate advanced strategies regarding two-dimensional composition and study contemporary approaches to oil painting and present their work conceptually and demonstrate a clear understanding of historical and contemporary approaches to composition by researching an historical figure and integrating it into an assignment.
   
   2. Create paintings that demonstrate color theory issues surrounding nature using specific colors to create the illusion of landscapes and city scapes.
   
   3. Express the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists.
   
   4. Understand the importance of experimental painting surfaces with regard to oil and or acrylic painting and demonstrate that understanding by creating paintings/studies using mixed media.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Portfolios are presented at mid-term. A written critique and grade are issued. Criteria for evaluation:

1. Evidence of learning expressed by increased competence in painting skills
2. Inclusion of the creative element involving personal interpretation. This process requires research, experimentation and introspection
3. Participation in discussion during a critique session
4. Manner of presentation of work in portfolio

2. Performance exam to demonstrate understanding of course material and to present an individual style of painting
B. **SUMMATIVE EVALUATION**

1. Final project

2. Final portfolio which uses same criteria for evaluation as mid-term submission.
ART - 158: Painting 3

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Create paintings that demonstrate advanced strategies regarding two-dimensional composition and study contemporary approaches to oil painting, presenting their work conceptually.

2. Students will demonstrate a clear understanding of historical and contemporary approaches to composition, by researching an historical figure and integrating it into an assignment.

3. Develop a personal credo and style of painting using advanced materials, methods and inventive compositions.

4. Experimental Surfaces - Create paintings that demonstrate the importance of experimental painting surfaces with regard to oil painting.

5. Critique - Participate in critiques which demonstrate their knowledge of the visual and verbal vocabulary necessary to examine and review the strengths and weaknesses of paintings created by other students and artists.
ART 159—MURAL PAINTING 3 UNITS

Formerly listed as: ART - 159: Painting 4
27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours
Prerequisite: Satisfactory completion of ART 147 or ART 148.

Creation of murals on campus within the context of the community; researching different historical examples and approaches to mural making. Field trips might be required. Not repeatable. (A-F or P/NP)
Transfer: (CSU, UC) Local Requirement: (Activities)

II. LEARNING CONTEXT
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Technique and application for creating murals
   B. Historical examples and approaches and applying the technique and design methods to mural making
   C. Murals within the context of MJC’s and or the local community
   D. Visual problem solving as it relates to the surface they will be paining on. Display an understanding of the community that has requested the mural
   E. Advanced problem solving for painting individual studies

2. Required Lab Content:

   A. Preparation of a maquette for committee approval
   B. Analysis of compositional plans
   C. Preparing and prepping the painting surface (wall)
   D. Drawing the composition in a large scale format
   E. Examining techniques and materials
   F. Painting the mural to completion

3. Recommended Content:
A. Exploration of the social and political movements that have been fomented by, or responded to by muralists, as well as how the mural has been appropriated or rejected by different elements of society

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 147 or ART 148.

2. Requisite Skills

Before entering the course, the student will be able to:

A. Utilize basic techniques in application of either oil or acrylic painting.

B. Demonstrate skill in interpreting visual, emotional and intellectual responses through the painting medium.

C. Analyze painting compositions for the Elements of Art, Principles of Organization, Color Theory, and stylistic characteristics using the proper technical terms.

D. Demonstrate a basic understanding of the Elements of Art, Principles of Organization, and Color Theory through the act of painting.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture and studio demonstrations.

2. Use of audio visual presentations to augment lecture-demonstrations (films, DVDs, videos, and slides).

3. Instructor-led individual and group critiques which require students to articulate their ideas and concepts both visually and verbally.

4. Discussion of specific painting concepts are considered with each unit.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. Students will analyze their discussion, writing and presentation for approval to MJC Environmental Committee.
B. Students will develop a design for a specific site on campus.
C. Students will complete a site specific mural on campus.
D. Students will develop a press release and present the mural to the MJC community.

2. **EVIDENCE OF CRITICAL THINKING**  
*Assignments require the appropriate level of critical thinking*  
A. Work will include community education, outreach, publicity, photo and/or video documentation and event coordination. This is a collaborative project that requires a closely coordinated learning community of advanced students.
B. Murals will be site specific to MJC buildings and/or academic departments.

F. **TEXTS AND OTHER READINGS (TYPICAL)**

III. **DESIRED LEARNING**
A. **OBJECTIVES**
1. **Required Objectives**  
   *Upon satisfactory completion of this course, the student will be able to:*
   a. Demonstrate an understanding of the challenges and responsibilities of working within a collaborative environment for a community and public display.
   b. Demonstrate advanced problem solving in the design of murals and application on the surface on which they will be painted.

2. **Lab Objectives**  
   *Upon satisfactory completion of the lab portion of this course, the student will be able to:*
   **REQUIRED OBJECTIVES:**
   1. Create a mural that demonstrates a collaborative understanding of community and contemporary approaches to mural making.

IV. **METHODS OF EVALUATION (TYPICAL)**
A. **FORMATIVE EVALUATION**
   1. Design of site specific mural and presentation to MJC environmental committee for approval
B. **SUMMATIVE EVALUATION**
   1. Mural and opening presentation to the community
ART 159

Discipline(s)
ART (M)

ACTIVE COURSE
ART - 159: Mural Painting

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe the history of murals in the twentieth and twenty-first centuries.
2. Collaborate with a variety of community stakeholders to plan a mural.
3. Design and complete a site specific mural.
ART 170—BASIC PHOTOGRAPHY

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Introduction to the technique and aesthetic of photography: cameras, black-and-white film and print processing, composition, presentation, and concepts related to photographic practices. Practical emphasis is on film photography with discussion of digital applications. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU, UC) (CC: ART 40) Local Requirement: (Activities) General Education: (MJC-GE: C) (CSU-GE: C1)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Introduction to range of applications of the photography medium: fine art, commercial, photojournalism, portraiture, and social documentary.

   B. Importance of visual literacy and ability to decipher the use of photographs in daily life

      1. Examination and application of the concept of photography as an objective record vs subjective manipulation

         a. Photography as evidence

         b. Ways in which a photograph may be manipulative

         c. Ways in which a photograph may reflect cultural and ideological biases

   C. Basic photographic theory

      1. Influence of light on film and print materials

      2. Reciprocity of aperture and shutter speed adjustments

      3. ISO/ASA ratings

      4. Depth-of-field in a photograph and the relationship to camera aperture

      5. Movement/stop-action in a photograph and the relationship to camera shutter

   D. Camera operation related to both film and digital photography

      1. Manual use of exposure controls including ISO, aperture and shutter speed
2. Analysis of advantages/differences of manual operation, automatic and programmed camera operation

3. Obtaining correct meter reading and exposure

E. Aesthetic and technical evolution of the photographic medium
   1. General history of photography including early inventions and developments
   2. Visual imagery by various historical and contemporary photographers
   3. The role of photography in the discourse of economic, environmental, cultural, and gender-related issues
   4. Influence and integration of digital imaging in photography

F. Characteristics and types of lighting that influence expression in a photograph
   1. Visual and emotional differences between diffused and direct light
   2. Use of basic artificial lighting equipment and techniques

G. Elements of photographic composition for visual expression

H. Basic darkroom processing of black and white film and prints
   1. Black and white film processing technique and chemistry
   2. Basic black and white printing chemistry, print materials and techniques for exposure and contrast control
      a. Differences between fiber-based, resin-coated, and other print materials
      b. Dodging and burning printmaking techniques
      c. Darkroom manipulations and toning techniques

I. Critiques and responsive discussion of professional and student photographic work

J. Print presentation techniques such as spotting, mounting, related archival choices, and alternative presentation strategies

K. Influence and use of digital media in artistic and commercial photography

2. **Required Lab Content:**

   A. Application of technical and aesthetic processes related to photographic printing
      1. Photogram
      2. Contact printing and enlargements
      3. Fixer and other chemicals

   B. Application of basic photographic theory
      1. Influence of light on film and print materials
2. Reciprocity of aperture and shutter speed
3. ISO ratings of film, paper and digital sensors
4. Relationship between depth of field and aperture in camera and enlarger lenses
5. Relationship of shutter speed and timer to image-making with camera and enlarger

C. Camera operation, metering, and film exposure
D. Application of basic, artificial lighting equipment techniques
E. Application of photographic composition in-camera and post-capture
F. Basic black and white processing of film and prints
   1. Film handling, processing chemistry and development sequence
   2. Print processing chemistry, print handling, and development sequence
      a. Contact printing
      b. Enlargement of negative to at least 8" x 10" print
      c. Use of time, aperture adjustment and test strips to determine print exposure
      d. Use of multi-grade filters to control print contrasts
      e. Printing enhancement techniques
      f. Use of darkroom manipulations and print toning

G. Print presentation
   1. spotting
   2. dry-mounting

H. Critique and responsive discussion of professional and student photographic work

B. HOURS AND UNITS

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C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Technical and aesthetic lectures related to beginning photography
2. Video/DVD, slides, and internet presentations of current and historical photography
3. Critiques of work by students and outside artists

4. Class discussions of technical and conceptual issues in the photographic work of various artists

5. Laboratory demonstrations

6. Analysis of important contemporary and historical photographers

7. Field trips for field photography

8. Guest lecturers

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   A. Readings of 80 to 90% of text (example London/Stone book = 210 pages), with quizzes to test learning retention and practical activities to prove comprehension and application; daily.

   B. Technical and thematic assignments that generate a body of work during the semester.

   C. A student is expected to create approximately 350 to 400 negatives and approximately 40-50 photographic prints per term.

   D. Generate original photographs that require personal introspection and interpretation of assigned aesthetic concepts and cultural themes.

   E. Plan and demonstrate thoughtful decision-making in editing, printing and presentation of photographs in a professional and creative manner, approx. continually all term.

   F. Research paper and written responses, 3 to 4 times per term.

   G. Analysis of lighting examples from popular media such as magazines and websites, at least twice per term.

2. EVIDENCE OF CRITICAL THINKING

   Assignments require the appropriate level of critical thinking

   A. Example of thematic assignment:

      1. Time and Perception:

         Since the invention of photography, photographers have sought to describe time by capturing events in fractions of a second, or by exploring the passage of time to view its effect upon the material world. This is now your assignment. You can use your camera to experiment with different ways to conceive of time as a subject and as a visual element in your pictures. How can you convey an awareness of time or depict the evidence or trace of time in a photograph? While selecting images to print, leave yourself open to chance discoveries, as you'll capture imagery that you cannot perceive with your eyes, and always remember that, in your printing, you can explain and express what you've learned and interpreted from the images you've captured with your camera. **You'll make 3 prints for this project:**

         - One image in which you utilize either a fast shutter speed, such as 1/500 sec. (or faster), or a slow shutter, such as 1/4 sec. (or slower).

         - One nighttime exposure

         - One image in which you consider time as a concept in your photograph - recording ephemeral moments, gestures, etc. Consider the trace of time that only a photograph can contain and describe.

      2. Memories, altered and forgotten:

         For this project, consider how you can use your camera, which is a mimetic tool designed to record the material world, to represent something as immaterial as
memory. How can you depict, in a photograph, something that is absent or unclear, such as a forgotten person or experience? Do you ever really forget something or someone, or do things you've forgotten simply become smaller and fainter and dispersed into other associations? How can you use focus, lighting and composition to depict something that seems distant, indistinct and uncertain?

B. Essay Example: For your paper, you'll research a photographer's monograph, which is a book dedicated to the work of one artist. In addition to the pictures, a monograph will often include critical writings about the imagery and biographical information about the artist. Use the images and writing in the book as a guide to gain deeper insight into the motivations and intentions behind the photographer's visual work.

In your paper, discuss your impressions of the pictures showcased in the book: consider formal elements, such as the use of light, frame and focus. Is there a concept or theme evident in the work; is the book a collection of imagery from a single series, or is it imagery from various projects that span the photographer's career? Additionally, consider the layout of the book - look carefully and critically at how the sequence of pictures and consider how images are paired together in a way that might influence how you interpret the imagery. Also, discuss what you learned from reading the essays and/or statements in the book, and reference specific images and sections of the writings that you find relevant to understanding the photographer's work. This paper should be 500 words, double spaced.

C. Example Quiz Questions:

1. To achieve natural, or "normal" lighting, position your key light _____.
   a. in front of your subject and from above      b. directly in front of your subject       c. behind your subject

2. List three factors that determine depth of field in a photograph.

3. What are two ways in which photography functions as a form of literature?

E. TEXTS AND OTHER READINGS (TYPICAL)


2. Other: Various readings and referrals to internet sites, including a class blog.

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

   a. Recognize the importance of visual literacy and compare the role of photography as both objective record and as a manipulative medium.

   b. Utilize historic and artistic concepts to create photographs that reflect critical thought as well as appropriate technical skills.

   c. Restate and employ knowledge of film and digital camera operation, film and sensor exposure, and film characteristics to create original photographs.

   d. Identify, analyze and employ natural and artificial lighting characteristics to create original photographs.

   e. Synthesize compositional and expressive strategies in creating original photographs and identify, discuss principles of composition and expression in response to student photographs in class critiques.
f. Identify, discuss and demonstrate basic darkroom techniques related to producing black and white photographs including differentiation of several film types and print materials and selection of correct print filters for appropriate contrast.

g. Identify and apply an experimental alternative technique in creating a photograph.

h. Demonstrate basic skills in presentation of photographs.

2. **Lab Objectives**

   *Upon satisfactory completion of the lab portion of this course, the student will be able to:*

   **REQUIRED OBJECTIVES:**
   1. Utilize and apply relevant historical and aesthetic concepts to create and analyze photographs.
   2. Employ techniques of camera operation, film exposure and film processing to create original photographs.
   3. Identify, analyze and employ natural and artificial lighting characteristics to create original photographs.
   4. Synthesize compositional and presentation strategies in creating original photographs.
   5. Identify, discuss and demonstrate basic darkroom processing techniques necessary to create black and white photographs.

IV. **METHODS OF EVALUATION (TYPICAL)**

   **A. FORMATIVE EVALUATION**
   1. Technical lab assignments
   2. Visual assignments
   3. Written assignments
   4. Discourse during class critiques of visual assignments

   **B. SUMMATIVE EVALUATION**
   1. Technical execution of lab assignments
   2. Critique of visual assignments
   3. Quizzes
ART - 170: Basic Photography

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Employ an SLR camera and related photographic equipment to execute film and digital exposure control.
2. Apply critical skill in assessing and producing photographs using knowledge of potential sociological, cultural, satirical or aesthetic implications in photographs.
3. Produce and judge quality of negatives, photographic prints and produce an original portfolio of photographs.
I. **OVERVIEW**

The following information will appear in the 2015 - 2016 catalog

**ART 172—INTERMEDIATE PHOTOGRAPHY**  
3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 170 or ART 182.

Refinement of basic craft, vision, and aesthetics as they apply to black-and-white photography. Continued emphasis on visual literacy and personalized seeing. Lessons will primarily employ film with some elements of digital media. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Further study of aesthetics and history of fine art photography

      1. General styles and periods of photographic history related to fine art black and white photography

         a. Specific fine art photographic styles such as modernism, the "straight school," surrealism, snapshot aesthetic, contemporary use of photography by artists of all medium, commercial, and others

      2. Societal influences on photography, such as gender, ethnicity, evidential contexts (i.e surveillance), media, and others.

      3. Personal expression related to personal history, personal growth, cultural context, geography and age of the maker of art.

   B. Further study of camera and meter operation

      1. Interpretive visual effects related to advanced use of depth of field

      2. Further applications of shutter speed settings

      3. Intermediate and advanced techniques of light-metering related to tonal placement in a negative and print.

      4. Use of camera settings to achieve tonal "placement" related to zone system

      5. Tripod Applications

      6. Exposure index: testing to determine true ISO

      7. Visual applications related to types of cameras, including: medium- and large-format,
Holga-style, pinhole, and other alternatives to the 35mm SLR

C. Intermediate-level techniques of black and white film processing
   1. Further controls and options using temperature control, agitation, and various film developers
   2. Use of film development controls to render contrast and highlight tones in a negative

D. Basic principles of Zone System or similar tonal controls in photography
   1. Relevance of Zone System to black and white, color, digital, and studio photography
   2. Zone scale of print tones
   3. Use of metering to determine contrast of a scene
   4. The concept and practice of "previsualization"
   5. Use of camera settings for interpretation and "placement" of tones in film exposure
   6. Expansion and contraction of negative densities related to contrast control

E. Intermediate- to advanced-level techniques of print processing
   1. Use of various print materials for artistic print quality
   2. Archival printing methods in a wet-lab, including proper fixing/washing and toning
   3. Various print techniques related to contrast of negative and desired results
   4. Print papers and combinations of various developers
   5. Use of combination of contrast printing filters
   6. "flashing" to bring in difficult light tones of print

F. Intermediate-level presentation techniques
   1. Archival presentation materials
   2. Archival methods such as cutting and constructing overmats
   3. Options for presentation, including some of the following: installation, bookmaking, size/scale considerations, public vs private exhibition sites, and others

2. **Required Lab Content:**

   A. Further visual applications of shutter speed settings in field work
   B. Intermediate and advanced techniques of light metering related to tonal placement in a negative and print
   C. Use of camera settings for tonal placement related to zone system to produce original photographs
   D. Visual applications related to types of cameras including: medium- and large-format, Holga-style, pinhole, digital, and other alternatives to the 35mm SLR
Further controls and variations using temperature control, agitation, and film developers

Use of film development controls to render contrast and highlight tones in negative

Use of camera settings for interpretation and “placement” of tones in film exposure

Expansion and contraction of negative densities related to contrast control

Archival printing methods in wet-lab: proper fixing/washing and toning

Various print techniques related to density of negative and desired result
1. print papers (fiber-based) and combination of various developers
2. use of combination of contrast print filters
3. flashing: to enhance lightest tones

Archival presentation materials

Cutting and constructing overmats

3. **Recommended Content:**

Further study of alternatives in photographic techniques that influence visual and cultural meaning of photographs, such as litho negatives/prints, cyanotype, Van Dyke printing, infrared film, pinhole camera, and Holga-style imagemaking

**B. ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

Satisfactory completion of ART 170 or ART 182.

2. **Requisite Skills**

*Before entering the course, the student will be able to:*

A. Identify various applications of photography and recognize the importance of visual literacy.*

B. Evaluate and compare the role of photography as both objective record and as a manipulative tool of the maker.*

C. Identify general periods, aesthetic movements, and individual photographers in the history of photography; utilize and apply historic aesthetic concepts to create fine art photographs.*

D. Identify and employ theoretical concepts of light sensitivity of film and camera controls to solve technical and aesthetic problems.

E. Generate original photographs that demonstrate personal introspection and interpretation of aesthetic concepts and technical possibilities.

F. Restate and employ techniques of camera operation and film exposure to create original photographs.

G. Identify, analyze and employ natural and artificial lighting characteristics to creating original photographs.

H. Identify, discuss, and synthesize principles of visual composition in response to student photographs in class critiques; synthesize compositional strategies in creating original
photographs.

I. Identify, discuss and demonstrate basic darkroom processing techniques necessary to create black and white photographs; differentiate between several film types and print materials; examine and select correct print filters for appropriate contrast.

J. Employ enhancement techniques such as dodging, burning and toning.

K. Employ safe handling techniques in the darkroom.

L. Identify and apply an “experiment” alternative technique in creating a photograph.*

M. Describe and demonstrate basic skills in presentation of photographs in an exhibition context.

N. Demonstrate an understanding of the influence and use of digital imaging in artistic and commercial photography.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Technical and aesthetic lectures
2. Visual presentations including slide programs, DVD/video, and internet reviews
3. Class discussions regarding student, professional artists, and cultural and historical issues relevant to photography
4. Required critiques and feedback sessions of student work
5. Guest lecturers when available and appropriate
6. Laboratory demonstrations

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. Readings of selected texts and references highlighted in class with quizzes to measure retention and lab/field activities to prove comprehension and application; weekly.

B. Technical and thematic assignments that require individual critical decision-making and a body of work; daily/continuously through semester.

C. A student is expected to generate approximately 400 to 500 or more negatives and approximately 100 to 200 photographic prints per term including several large-scale prints; daily/continuously throughout semester.

D. Generate original photographs that require personal introspection and interpretation of assigned aesthetic concepts and cultural themes; daily/continuously throughout semester.
E. Demonstrate critical technical decision-making in editing, printing and presentation of photographs; daily/continuously throughout semester.

F. Written commentary on artist and student work and/or contemporary issues relevant to fine art. 3 times per term.

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking

A. After progressing through basic principals and practice of the zone system, students are required to document their meter readings and "placement" of tones, both low and high tones, develop film and a portfolio of prints appropriate to the lighting and contrast of the scene and interpretation ("previsualization") of the photograph. Documentation for several of the photographs is submitted with overmatted finished photographs.

B. Each student is required to formulate, with feedback from instructor, an individual portfolio project that applies to a theme and technique appropriate to intermediate-level fine art photography. See example of assignment #1 in "Attached Files" of this outline.

C. Typical quiz question: Give equivalent exposures for the following: 1/500 at f 2.8 = 1 / 500 at f / ____; 1/125 at f 11 = 1 / 150 at f / ____.

F. TEXTS AND OTHER READINGS (TYPICAL)


3. Other: Website: American Suburban X (http://www.americansuburbx.com)
This is a main website that is used for highlighting photo artists and topics related to fine art photography. We use specific articles such as this one about Lee Friedlander, http://www.americansuburbx.com/2010/09/theory-lee-friedlander-museum-of-modern-2.html and others that are offered every week.

III. DESIRED LEARNING
A. OBJECTIVES

1. Required Objectives
Upon satisfactory completion of this course, the student will be able to:

a. Identify and apply fine art photographic styles related to contemporary and historical photography to make original photographs.

b. Recall and employ a system of light metering and camera settings for creative interpretation ("previsualization") and tonal "placement" in the final print.

c. Demonstrate use of light metering system to determine contrast of a scene.

d. Perform a film exposure index test.

e. Demonstrate interpretive use of aperture settings for specific effects related to depth of field.

f. Employ medium and/or large-format camera and tripod to make original images.

g. Apply further knowledge of temperature control, agitation, film developers, and other controls such as expansion and contraction to render interpretive and full-scale film negatives.

h. Identify the value of "zone system" or similar tonal theory to black and white, color, digital and...
studio photography.

i. Apply further knowledge to choose and utilize appropriate print materials and advanced printing techniques such as multiple contrast filtration, flashing, and combination of various developers for desired print quality.

j. Understand and employ archival printing methods.

k. Recognize and evaluate various technical alternatives in photographic aesthetics including one or more of the following: litho negative/print, cyanotype, van dyke print, infrared film, pin-hole camera, Holga camera-style, and others.

l. Employ archival presentation techniques including overmatting methods.

m. Consider various options for project presentation including some of the following: installation, bookmaking, public vs private exhibition sites, and others.

n. Further demonstrate visual literacy in class discussion and commentary in written and visual assignments.

2. Lab Objectives

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

REQUIRED OBJECTIVES:
1. Employ intermediate and advanced techniques of light metering related to tonal placement in a negative and print.

2. Apply camera settings for tonal placement related to zone system to produce original photographs.

3. Operate various types of cameras including: medium- and large-format, digital, and other alternatives to the 35mm SLR.

4. Demonstrate further control in their film processing and printmaking using temperature and time adjustments, agitation, and various film developers.

5. Use archival printing methods in wet-lab: proper fixing/washing and toning.

6. Employ various print techniques related to density of negatives and desired results.

7. Use and apply archival presentation methods and materials.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Instructor evaluation of student participation and performance in lab assignments

2. Instructor evaluation of student visual assignments and projects

3. Instructor evaluation of written commentaries and reports

4. Instructor evaluation of student performance on quizzes and/or examinations

5. Instructor evaluation of student performance in field experience(s)

6. Instructor evaluation of students’ participation and performance in class discussions

7. Student feedback to peers during class discussions
B. **SUMMATIVE EVALUATION**

1. Instructor evaluation of students' final project of original photographs
2. Instructor evaluation of students' use of critical thought in creating a visual project
3. Instructor evaluation of students' technical execution of visual projects
ART - 172: Intermediate Photography

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Demonstrate intermediate to advanced skills in photographic studio practice, including camera and meter operation, film development, black and white wet-lab printing, formal presentation strategies and studio lighting techniques.

2. Employ intermediate to advanced visual literacy skills to recognize individual, aesthetic choices and engage in critical discourse with peers and faculty.

3. Create an original portfolio of prints that exhibits a clear and decisive use of photographic materials and concepts.
I. **OVERVIEW**

The following information will appear in the 2015 - 2016 catalog

**ART 192—PROFESSIONAL PRACTICES**

27 Lecture Hours, 27 Lab Hours, 54 Outside-of-Class Hours = 108 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of ART 172 or ART 173.

Organization of photographic work from prior classes and projects to meet individual goals including transfer, exhibition and employment. Development of professional materials such as resume, website and business cards as well as finalization of a photographic portfolio. Materials fee required. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Review of current field of photography

      1. Educational opportunities
      2. Employment opportunities

         a. Overview of self-employment
         b. Overview various photographic occupations and markets

      3. Exhibition and publishing opportunities

         a. Non-profit, commercial and alternative gallery spaces
         b. Commercial publishing and self-publishing
         c. Web spaces/digital options

   B. Goal setting

      1. Development of personal goals for photographic career
      2. Development of business/action plan to meet these goals

   C. Development of support materials for individual goals
1. Resume
2. Artist Statement
3. Business card
4. Digital presentation of images
5. Copy slides
6. Artist Bio
7. List of Resources
8. Researching contact people/institutions

D. Feedback

1. Discussion/practice in giving/receiving feedback
2. Implement information gained from class critique and discussion
3. Guidance in sensitizing student to the importance of input from diverse cultures and backgrounds in enriching the aesthetic content of a photographic project

E. The finished portfolio

1. Preparation for academic, employment and exhibition opportunities
2. Review presentation techniques both traditional and non-traditional
3. Produce chosen support materials for career advancement

2. Required Lab Content:

Lab hours consist of one or more of the following options:

A. Work in the traditional or digital lab to improve images for portfolio and/or exhibition
B. Meetings, one-on-one or as a group with instructor for feedback
C. Discussions on trends in the field and on promotional techniques
D. Preparation of materials for portfolio submissions and promotion

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 172 or ART 173.

2. Requisite Skills

Before entering the course, the student will be able to:

A. Recall historical, technical and aesthetic themes in photography as they relate to contemporary photographic practice.
B. Create an archival prints and utilize presentation methods.

C. Consider various options for presentation including some of the following: installation, bookmaking, extreme scales, public vs private exhibition sites, and others.

D. Further demonstrate visual literacy in written and visual projects.

E. Demonstrate an understanding of digital photographic tools and media, including camera capture, imaging software, file management, color management and digital workflow to produce professional-quality prints and on-screen imagery.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture presentations and classroom discussion covering aspects of presenting and promoting a portfolio from goal setting to final presentation.

2. Critique and discussion of photographs and written portfolio materials.

3. Oral and visual presentations of portfolios by professionals and students in the arts and other photographic fields.

E. ASSIGNMENTS (TYPICAL)

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**

   Time spent on coursework in addition to hours of instruction (lecture hours)

   A. Readings in text(s) and selected references highlighted in class with written responses and discussions to measure retention, weekly

   B. Portfolio development working towards a concise and refined collection of work suitable for academic, employment and/or exhibition submissions, weekly

   C. Research into professional options and opportunities in the field of photography, and development of strategies for how to achieve personal and professional goals, per term

   D. Written and/or discursive evaluations of work and careers of professionals in the field of photography, monthly

   E. Research and development of promotional materials. Discursive evaluations of these materials with faculty and peers, throughout term

2. **EVIDENCE OF CRITICAL THINKING**

   Assignments require the appropriate level of critical thinking

   A. Assignments (Typical)

      1. Assemble a concise and refined portfolio of photographic imagery appropriate to the student's
chosen professional path in the field of photography.

2. Develop a website that is informative, easy to use and that reflects the aesthetic and professional goals for the student's work.

3. Develop written support materials, such as an artist statement, bio and resume that provide clarity and insight into the student's visual work and professional experiences.

B. Sample Essay Prompts

1. Read the chapter, "Choosing Your Own Life," in Cay Lang's Taking the Leap. Describe what insights she provides into selecting a professional path for your artwork, and discuss some of the strategies she offers that you found potentially relevant to your own path. Develop your own Self-Contract, that outlines long-term (career) aspirations, 5-year goals and 6-month commitments.

2. In class, we watched interviews with Chuck Mobley and Mark Murrmann. Chuck Mobley is the director of the non-profit space SF Camerawork, and Mark Murrmann is a photojournalist and the photo editor for Mother Jones Magazine. Discuss their different approaches to selecting work for their respective forums. What are they each looking for when they review a photographer's imagery?

3. Read Doug Richard's statement, and watch the short video interview with him about his New American Picture project. In what ways is his project indebted to the history of photography? How is his work relevant to contemporary photographic issues and concerns, and in what ways is his work about interpretation as well as appropriation? Did you find that his statement provided clear insight into his work? Describe why or why not?

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

a. Assess various career options in the field of photography.

b. Organize past and current photographic work into a portfolio or portfolios demonstrating a proficiency in photography and appropriate to individual goals.

c. Develop professional support material including but not limited to business cards, resumes, websites and artist statements.

d. Research and evaluate opportunities in photography and art such as grants, calls for exhibition, publishing and residencies.

2. Lab Objectives

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

REQUIRED OBJECTIVES:

1. Develop a printed portfolio of work demonstrating a proficiency in photography and appropriate to individual goals.
2. Develop professional support material including but not limited to business cards, resumes, websites and artist statements.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION
   1. Group and individual critiques and discussions
   2. Written assignments

B. SUMMATIVE EVALUATION
   1. Portfolio of completed works
   2. Written and oral statements
ART - 192: Professional Practices

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Identify career options in the field of photography, and develop the appropriate portfolio and support material to pursue them.

2. Identify professional opportunities in photography such as grants, calls for exhibition, publishing and residencies, and develop the proper portfolio and support materials for application.
I. **OVERVIEW**

The following information will appear in the 2020 - 2021 catalog

**ART 193—PHOTOGRAPHIC LIGHTING**  
3 UNITS

**27 Lecture Hours, 81 Lab Hours , 54 Outside-of-Class Hours = 162 Total Student Learning Hours**

**Prerequisite:** Satisfactory completion of ART 173.

The course encompasses both in-studio and on-location lighting in photography and teaches students to use essential lighting equipment and techniques in order to accomplish students' creative vision and goals in their photographic imagery. Students will gain an understanding of how to use both artificial and natural light through tools such as studio strobes, portable flash units and reflectors, and will cover principles of key and fill lighting, background setups and exposure control in various lighting scenarios. Field trips might be required. Not repeatable. (A-F Only) **Transfer:** (CSU) **Local Requirement:** (Activities)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Aesthetic and scientific properties of light related to making original photographs

      1. Lighting strategies relevant to color and black and white films and digital capture
      2. Color temperature of light and light intensity
      3. Blending color temperatures of light using ambient and portable flash and strobe units.

   B. Photographic materials for digital and photomechanical processes

      1. Film and capture materials and appropriate choices for intention of photographer
      2. Cameras, lenses, sensors and films for different characteristics and purposes
      3. Digital capture materials, memory cards and card readers
      4. Output materials in film-based and digital processes and appropriate choices for intention of photographer

   C. Operation and appropriate use of artificial and ambient lighting such as on-camera electronic flash, off-camera studio lighting, reflectors and portable strobes

      1. Continuous light sources vs flash/strobe light sources
      2. Blending strobe and flash units with ambient light sources outside of the studio
      3. Light capacity, guide number, power supply and other equipment considerations
D. Principles of artificial lighting
   1. Inverse square law and related applications to planning and determining intended effects
   2. Color temperature of artificial light source(s)
   3. Importance of size of light source and/or reflector
   4. Speed of light source and synchronizing with camera settings
   5. Planning and achieving a desired quality of light in regards to image-making with artificial light

E. Examples of major movements and technological innovations in commercial and fine-art photography related to advances in lighting.
   1. Early studio practice to contemporary
   2. The influence of commercial lighting practice in fine-art photography

2. Required Lab Content:

A. Use and operation of artificial and ambient lighting
   1. Principles of lighting
      a. Direction of light
      b. Distance to light
      c. Size and type of light such as reflector with on-camera flash
   2. Continuous lighting vs flash and strobe light sources
      a. Use in indoor studio vs outdoors
      b. Metering artificial lighting
      c. Metering ambient lighting in combination with artificial lighting
      d. Application of distance-to-subject, inverse square law, shape and size of light source/reflector and other elements to create lighting effects
      e. Consideration of light capacity, guide number, power supply, speed, and synchronization and other equipment characteristics related to producing original photographs

B. Application of aesthetic and scientific properties of light related to producing original photographs
   1. Traditional lighting strategies employed in commercial and fine-art practice
   2. Application of color temperature theory of light
   3. Employ camera settings, filtration, digital conversion settings such as white balance, and
exposure settings relevant to various film mediums

4. Use of mixed lighting sources for creative effects in producing original photographs

C. Use of camera operations to produce intermediate and advanced-level, original photographs

1. Use of in-camera and studio meters to control diverse lighting situations
2. Use of syn-speed and long shutter exposures for studio lighting and ambient lighting strategies
3. Use of histogram for exposure control
4. Use of appropriate digital SLR and analog SLR features and settings for producing original photographs

B. ENROLLMENT RESTRICTIONS

1. Prerequisites
   Satisfactory completion of ART 173.

2. Requisite Skills
   Before entering the course, the student will be able to:
   A. Demonstrate an understanding of digital photographic tools and media, including camera capture, imaging software, file management, color management and digital workflow to produce professional-quality prints and on-screen imagery.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lectures on technical, critical, and aesthetic issues.
2. Visual presentations using slides, websites, video and other resources.
3. Class critiques of student projects and critical examination of the work of professional photographers.
4. Instructor-facilitate class discussions.
5. Field studies for photographing and/or visitation of gallery and museums and other resource sites.
6. Hands-on laboratory experiences and demonstrations.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)

A. Technical readings of the text and web-based materials with quizzes to measure retention and lab/field activities to prove comprehension and application; weekly for first 8 weeks.

B. Thematic readings from web-based sources and selected references highlighted in class with discussion and related short writings to measure retention and prove comprehension and application; bi-weekly

C. Technical and thematic assignments that require individual introspection and critical decision-making to produce a portfolio of original photographs; daily/continuously throughout the semester

D. Thematic assignments that address specific aesthetic concepts and cultural themes requiring interpretation by the student to demonstrate understanding; daily/continuously throughout the semester

E. Demonstrate application of skills and critical technical decision-making in camera work, use of lighting equipment, image editing, printing, and presentation of original photographs: daily/continuously throughout the semester

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking

A. Each student is required to complete several visual assignments that address specific aesthetic concepts as well as common and innovative themes requiring personal introspection and interpretation by the student.

B. Each student is required to formulate, with feedback from instructor, an individual portfolio project that applies technical, thematic, and artistic interpretation appropriate to intermediate and/or advanced level photography.

C. Each student is required to read and demonstrate understanding through written commentary or oral presentation, thematic readings of the text and selected references highlighted in class.

D. Each student is required to demonstrate understanding of at least one photography movement or photographer’s artwork through written commentary or oral presentation.

E. Each student is required to complete a quiz including, but not limited to, technical facts and interpretation of data such as the following specific questions:
   1. To create the effect of soft light in a photograph, you would use a _______ (large / small) light source, relative to your subject?
   2. What is the primary distinction between a reflective and an incident light meter?

F. TEXTS AND OTHER READINGS (TYPICAL)

   2. Other: Various original handouts and selected web-based readings.

III. DESIRED LEARNING

A. OBJECTIVES

   1. Required Objectives
Upon satisfactory completion of this course, the student will be able to:

a. Identify and apply photographic styles related to contemporary and historical photographic practices to make original imagery.

b. Demonstrate knowledge of scientific and aesthetic properties of light to enhance intent in making original photographs.

c. Formulate and perform the necessary lab and studio procedures to properly produce and output photographic imagery.

d. Perform correct operations with a portable flash and with studio lighting equipment to obtain desired exposure and aesthetic effects.

e. Explore various directions in photographic image making, including portraiture, landscape, still-life and others to make original photographs.

2. **Lab Objectives**  
Upon satisfactory completion of the lab portion of this course, the student will be able to:

**REQUIRED OBJECTIVES:**

1. Develop a printed portfolio of work demonstrating a proficiency in photographic lighting appropriate to a commercial and/or fine-art practice.

2. Employ the use of studio lighting and portable flash equipment to produce traditional and innovative lighting strategies.

3. Demonstrate knowledge of scientific and aesthetic properties of light to enhance intent in making original photographs.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**

1. Instructor evaluation of student participation and performance in lab and studio assignments

2. Visual assignments and projects

3. Instructor evaluation of written commentaries and reports

4. Quizzes and/or examinations

5. Instructor evaluation of student performance in class discussions and class critiques

B. **SUMMATIVE EVALUATION**

1. Final project of original photographs

2. Instructor evaluation of student's use of critical thought in creating a visual project

3. Instructor evaluation of student's technical execution of visual projects
ART - 193: Photographic Lighting

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Analyze lighting strategies employed in both studio and natural lighting scenarios.
2. Identify how to use both artificial and ambient lighting tools and equipment, and recognize when and how to use these tools on-location and in-studio.
3. Develop a portfolio of photographic imagery that demonstrates a competent use of photographic lighting techniques and tools.
I. OVERVIEW

The following information will appear in the 2020 - 2021 catalog

BUSAD 320—APPLIED ACCOUNTING WITH QUICKBOOKS 3 UNITS

Formerly listed as: BUSAD - 320: Bookkeeping 2
54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Recommended for Success: Before enrolling in this course, students are strongly advised to satisfactorily complete BUSAD 310 and satisfactorily complete BUSAD 350.

A study of accounting for merchandising, departmental, and manufacturing operations and partnerships. Covers the full accounting cycle, account reconciliations, payroll processing, valuation of inventory and receivables, notes receivable, fixed assets, and notes payable in a manual and computerized environment. Field trips are not required. Not repeatable. (A-F or P/NP)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. The Accounting Cycle

   B. Cash basis and accrual basis of Accounting

   C. Accounting principles and reporting standards - the role of generally accepted accounting principles

   D. Accounts receivable, uncollectible accounts, and valuing receivables

      1. Direct write off method

      2. Allowance for doubtful accounts method

   E. Notes payable and notes receivable

   F. Accounting for merchandise inventory and its valuation

   G. Accounting for Property, Plant, and Equipment

   H. Accounting for partnerships

   I. Departmental accounting

   J. Manufacturing accounting

   K. Creating a merchandising company in QuickBooks

   L. Recording transactions in QuickBooks

   M. Reconciling accounts in QuickBooks
N. Recording journal entries in QuickBooks
O. Running reports in QuickBooks

2. **Recommended Content:**
   
   A. Processing payroll with QuickBooks
   B. Job costing in QuickBooks

B. **ENROLLMENT RESTRICTIONS**

1. **Advisories**

   Before enrolling in this course, students are strongly advised to satisfactorily complete BUSAD 310 and satisfactorily complete BUSAD 350.

2. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   A. Identify bookkeeping terminology.
   B. Demonstrate knowledge of basic business calculations.
   C. Complete the accounting cycle for a service company.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

*Instructors of the course might conduct the course using the following method:*

1. Lectures, discussion, or other presentations, which develop theoretical material
2. Demonstrations of accounting techniques, applications and problem-solving strategies by both the instructor and students
3. Instructor-led, in-class applications of material to specific problems and problem-solving strategies
4. Demonstrations of computer accounting techniques, applications, problem-solving, and trouble-shooting strategies
5. Online videos demonstrating software techniques

E. **ASSIGNMENTS (TYPICAL)**
1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**
   *Time spent on coursework in addition to hours of instruction (lecture hours)*

   A. Weekly homework assignments (hand-written or computer assisted using, but not limited to, Microsoft Excel or other bookkeeping software) of no less than 5 problems and/or exercises. Assignments require students to analyze a given problem, select an appropriate procedure to solve the problem, apply the procedure, and evaluate the adequacy of both the result of the procedure and the procedure itself.

   B. Prepare for discussion and analysis of common ethical issues encountered in the bookkeeping environment for each chapter topic.

   C. Prepare for quizzes and exams.

   D. Complete at least one practice set covering the full accounting cycle for a merchandiser in a manual environment.

   E. Complete mini cases that cover specific modules in QuickBooks

   F. Complete at least one project covering the full accounting cycle for a merchandiser in QuickBooks.

2. **EVIDENCE OF CRITICAL THINKING**
   *Assignments require the appropriate level of critical thinking*

   A. Given the following transactions, complete an entire accounting cycle. Analyze transactions, write general journal entries, post to the general ledger, complete a worksheet through the adjusted trial balance, write closing entries, and create a post-closing trial balance.

   B. Given the following facts, compute the 2013 cash-basis net income and the 2013 accrual basis net income. Comment on your findings.

   1. O’Brien Industries collected $190,000 from customers in 2013. Of the amount collected, $60,000 was from revenue accrued for services performed in 2012 and $20,000 was received in advance for 2014 revenue. In addition, O’Brien earned $70,000 of revenue in 2013 which will not be collected until 2014. O’Brien also earned $25,000 of revenue in 2013 which had been collected in 2012.

   2. O’Brien Industries paid $150,000 for expenses in 2013. Of the amount paid, $50,000 was for expenses incurred on account in 2012 and $22,000 was paid in advance for 2014 expenses. In addition, O’Brien incurred $78,000 of expenses in 2013 which will not be paid until 2014. O’Brien also incurred $29,000 of expenses in 2013 which had been paid in 2012.

   C. Analyze transaction data to determine which QuickBooks module information should be entered into.

   D. As it relates to valuing accounts receivable, discuss the similarities and differences between the direct write off method and the allowance method. Which one is GAAP and why?

F. **TEXTS AND OTHER READINGS (TYPICAL)**


2. **Other:** Other reading, trade journals, current events, and related materials will be made available to students via the Internet and/or provided by the instructor.
III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

a. Demonstrate an understanding of generally accepted accounting principles.

b. Apply the principles and practices of modern bookkeeping to a merchandising business.

c. Distinguish between the cash basis and the accrual basis of accounting.

d. Perform a bank reconciliation.

e. Prepare correcting, adjusting, reversing, and closing entries.

f. Prepare GAAP financial statements.

g. Compare the perpetual and periodic inventory systems.

h. Cost Ending Inventory and Cost of Goods Sold using various costing methods (average, FIFO, and LIFO) under both the perpetual and the periodic methods and use the lower of cost or market rule.

i. Estimate ending inventory.

j. Describe current business practice in the handling of notes Payable and notes Receivable.

k. Identify the necessity for the provision of uncollectable accounts at the end of the fiscal period and the methods of write-off.

l. Describe the theory of depreciation, the computation of depreciation by methods in current use, and the recording of depreciation.

m. Complete a full accounting cycle for a merchandising company from source documents to financial statements on QuickBooks.

n. Report departmental contribution margin and departmental income from operations.

o. Journalize entries to record the flow of manufacturing costs.

p. Increase and refine one's bookkeeping skills, including the ability to make decisions concerning more complex entries and understanding their impact on the accounting system.

q. Explain the necessity for, and significance of, reports and statements and the way in which reports and statements are used by management in making decisions for future operations.

2. Recommended Objectives

Upon satisfactory completion of the course (when the related recommended content is covered) the student will be able to:

a. Describe the special applications of bookkeeping for a partnership.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION
1. Tests and/or quizzes given at regular intervals throughout the semester to include problem solving exercises, interpretations, applications, and/or essay question(s)

2. Assigned homework

3. Completion of a practice set, business simulation, or comprehensive problems

4. Mini cases that focus on at least one QuickBooks module

B. SUMMATIVE EVALUATION

1. Final examination
BUSAD - 320: Applied Accounting with QuickBooks

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Differentiate between cash and accrual accounting systems.
2. Complete a full accounting cycle for a merchandising company using QuickBooks.
3. Identify and assess ethical issues related to advanced bookkeeping topics.
I. **OVERVIEW**

The following information will appear in the 2018 - 2019 catalog

CSCI 242—DIRECTORY SERVICES 3 UNITS

**Formerly listed as:** CMPSC - 289: Directory Services

**36 Lecture Hours, 54 Lab Hours, 72 Outside-of-Class Hours = 162 Total Student Learning Hours**

**Recommended for Success:** Before enrolling in this course, students are strongly advised to satisfactorily complete CSCI 213 or have experience managing business server systems.

Technical study of Directory Services using tools such as LDAP and Active Directory. Includes the design and implementation of directory services, analyzing business requirements, information technology structures, software, hardware and network requirements, large and small scale directory services design, group policy design, design topology and locations, replication and disaster recovery. Hands-on computer assignments required. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Introduction to Directory Service
      1. Overview of Directory Services
      2. Overview of Group Policies
      3. Overview of Security
      4. Overview of TCP/IP and Directory Services

   B. Analyzing Business Requirements
      1. Organizational models
      2. Business management models
      3. Business goals and strategies
      4. Business flow and process analysis
      5. Legal and company policy factors
      6. Outside relationships
      7. Other models

   C. Analyzing Information Technology Structures
1. IT organization and decision flow models
2. Company and IT relationships
3. Business management models
4. Matching business goals and strategies to IT strategies
5. Funding and cost issues
6. Outsourcing
7. Productivity issues
8. Change manage processes

D. Analyzing Software Requirements
1. Company user base and resources
2. User access and productivity
3. Evaluating existing software
4. Software systems
5. Databases and data structures
6. Exiting corporate culture and software implementation
7. Software system performance issues
8. Security issues
9. Backup and disaster recovery analysis
10. Technical support, user help, and testing

E. Analyzing Hardware and Network Requirements
1. Hardware systems and hardware culture
2. Network systems and bandwidth
3. Global and local connectivity
4. Network management models
5. User access and productivity
6. User computer needs
7. Performance issues
8. Security issues

F. Large-Scale Directory Services Design
1. Directory services design and the business model
2. Directory services design and the management model
3. Directory services design and the network model
4. Design issues
5. Namespace

G. Small-Scale Directory Services Design
   1. Directory services access and business organizational structure
   2. Planning sites
   3. Directory services management strategies
   4. Delegating management
   5. DNS implementation strategies
   6. Interoperability in an heterogeneous environment
   7. Directory services implementation planning

H. Group Policy Design
   1. Matching groups to the business model
   2. Matching groups to the management model
   3. Group policy overview
   4. Group policy implementation
   5. Using group policies to manage clients

I. Directory Services Security Design
   1. OS security overview
   2. File systems
   3. File and folder attributes
   4. User accounts
   5. User rights
   6. Permissions
   7. Share permissions
   8. Auditing
   9. Ownership
   10. Security implementation and delegation

J. Design Topology and Locations
   1. Topology and location models
   2. Site topology
3. Directory services topology
4. DNS server topology
5. DHCP server topology
6. Network design redundancy

K. Replication and Disaster Recovery
1. Replication services
2. Backup services
3. Designing a backup plan
4. Designing a disaster recovery plan

2. Required Lab Content:

   Laboratory content is designed to reinforce lecture concepts.

   A. Implementing large and small scale directory services design principles
   B. Installing Directory Services and required associated services
   C. Configuring services to provide connectivity
   D. Managing service updates and feature installations
   E. Creating organizational units to manage large groups of resources
   F. Implementing directory services security following commonly used methods
   G. Installing and configuring DNS server, and DHCP server topologies
   H. Evaluating service function from client operating system
   I. Implementing a backup disaster plan

B. Enrollment Restrictions

   1. Advisories

      Before enrolling in this course, students are strongly advised to satisfactorily complete CSCI 213 or
      have experience managing business server systems.

   2. Requisite Skills

      Before entering the course, the student will be able to:

      A. Implement, manage and troubleshoot hardware devices and drivers
      B. Describe how to monitor and optimize system performance and reliability
      C. Implement, manage, and troubleshoot network protocol services
C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Formal lectures
2. Instructor-supervised implementation of computer laboratory projects
3. Instructor demonstrations of troubleshooting and problem solving techniques
4. Technology presentations by instructors or occasional speakers
5. Use of multimedia and video
6. Possible field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. On a weekly basis:
   1. Reading assigned textbook content
   2. Reading online assigned or research content
   3. Maintaining a system administrator's log

B. Periodically:
   1. Completing hands-on computer lab assignments and simulations
   2. Researching pertinent topics and report on findings
   3. Preparing to take quizzes and tests to evaluate retention
   4. Executing group activities designed to build teamwork skills

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

A. Typical Assignment: Use the Internet to research the topic of LDAP (Lightweight Directory Access Protocol). Identify its origins, standards and the vendors (companies) involved in its development. Also explain how LDAP reduces costs and increases organization in large business networks. The report should be approximately two printed pages and you should cite at least four sources of information. Organization, content, presentation and grammar all are evaluated in your grade for this assignment.

B. Essay Question:
1. You are the network administrator for Jim’s Garages. The Jim’s Garages network is distributed throughout the United States and Canada. The main location has several hundred users, while there are 75 satellite locations directly connected to the main location with fewer than 10 users at each site. You want to deploy DHCP. You have configured all satellite offices to use APIPA in the event of a WAN link failure. How many DHCP servers will you require if you want to make certain the DHCP service has high availability to the network? Explain your reasoning.

   a. Short Answer: If I have seven subnets and one DHCP server, will I be able to use DHCP on all the clients?

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
   Upon satisfactory completion of this course, the student will be able to:
   
      a. Describe and analyze various business network models.
      b. Describe and analyze information technology structures.
      c. Analyze software, hardware, and network requirements.
      d. Design large and small scale directory services following accepted design principles.
      e. Design group policy and directory services security.
      f. Design network topology and location models.
      g. Analyze directory services controller, DNS server, and DHCP server topologies.
      h. Discuss and plan for systems replication and disaster recovery.
      i. Design a backup plan.

2. Lab Objectives
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

REQUIRED OBJECTIVES:
1. Implement large and small scale directory services design principles.
2. Install Directory Services and required associated services.
3. Configure services to provide connectivity.
4. Manage service updates and feature installations
5. Create organizational units to manage large groups of resources.
6. Implement directory services security following commonly used methods.
7. Install and configure DNS server, and DHCP server topologies.
8. Evaluate service function from client operating system.

9. Implement a backup disaster plan.

10. Demonstrate updated skills reflecting current industry standards as software tools, interface and functions evolve in new versions.

11. Demonstrate updated skills reflecting current industry standards as software tools, interface and functions evolve in new versions.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION
   1. Assignments
   2. Quizzes
   3. Lab Activities
   4. Exams

B. SUMMATIVE EVALUATION
   1. Assignments
   2. Quizzes
   3. Lab Activities
   4. Exams
CSCI - 242: Directory Services

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe the purpose, use and advantages of a network that maintains a directory of services.
2. Identify the necessary software, hardware and services to maintain a directory of services for a network including the purpose and configuration of each.
I. **OVERVIEW**

The following information will appear in the 2018 - 2019 catalog

CSCI 290—COMPUTER SCIENCE FINAL PROJECT 3 UNITS

Formerly listed as: CMPSC - 294: Computer Science Final Project
36 Lecture Hours, 54 Lab Hours, 72 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of CSCI 272 or CSCI 273.

Culminating experience for students pursuing an Associate of Science degree in Computer Science. Objectives of degree courses will be integrated into a final managed project advised by one or more Computer Science faculty. Effective project and team management will be emphasized. Field trips might be required. Not repeatable. (A-F or P/NP) Transfer: (CSU)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Problem Definition and Analysis
      1. Determination of project requirements
      2. Assessing stakeholder needs
      3. Accessing and evaluating information from a variety of sources and context

   B. Project Design and Implementation
      1. Synthesis of knowledge
      2. Feedback loops

   C. Evaluation and Interpretation of Data
      1. Data validation
      2. Solution integrity

   D. Project Maintenance
      1. Feedback loops
      2. Upgrades

   E. Project Documentation
1. CASE Tools

F. Effective Team Building and Management
   1. Techniques of team interaction
   2. Time management
   3. Importance of contractual obligations

G. Term Project Presentation
   1. Techniques of technical presentations

2. Required Lab Content:

   Laboratory content reinforces concepts covered in lecture content.

   A. Problem Definition and Analysis
      1. Determination of project requirements
      2. Assessing stakeholder needs
      3. Accessing and evaluating information from a variety of sources and context

   B. Project Design and Implementation
      1. Synthesis of knowledge
      2. Feedback loops

   C. Evaluation and Interpretation of Data
      1. Data validation
      2. Solution integrity

   D. Project Maintenance
      1. Feedback loops
      2. Upgrades

   E. Project Documentation
      1. CASE Tools

   F. Effective Team Building and Management
      1. Techniques of team interaction
      2. Time management
      3. Importance of contractual obligations
G. Term Project Presentation
   1. Techniques of technical presentations

B. ENROLLMENT RESTRICTIONS

1. Prerequisites
   Satisfactory completion of CSCI 272 or CSCI 273.

2. Requisite Skills
   Before entering the course, the student will be able to:
   A. Identify and describe the properties of a variable such as its associated address, value, scope, persistence, and size.
   B. Demonstrate different forms of binding, visibility, scoping, and lifetime management.
   C. Write simple assembly language program segments.

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3 Units

D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:

1. Multi-disciplinary approach to information systems, networking, and programming
2. Related material will be presented through designated class seminars and demonstrations
3. Business and community members in the field will be involved with the seminars, discussions, and demonstrations of the course objectives
4. Audiovisual presentations will augment seminars and demonstrations
5. Possible internships will be developed throughout the course to facilitate the project development process
6. Additional studies and discussion will be required from related material: a) Supplemental texts b) Trade magazines c) Professional interviews

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   A. (Weekly) Categorize and analyze assigned topic readings.
   B. (Weekly) Carefully analyze and follow detailed instructions for completion of assignments.
C. (Weekly) Discussions on advanced topics in Computer Science.

D. (Weekly) Lab activities utilizing computing technology to apply software engineering and programming concepts to a semester project.

E. (Monthly) Reports on emerging technologies in the field of computer science.

F. (Monthly) Updates for semester project.

G. (Per term) Individualized semester project extending a student's specialized degree program in Computer Science: Information Systems, Networking, or Programming.

2. **EVIDENCE OF CRITICAL THINKING**

   *Assignments require the appropriate level of critical thinking*

   A. Assignment Question: Using the Internet and other resources locate and research Multi-touch technologies and their current and future applications. Summarize your findings in a 3 to 5 page report using APA format.

   B. Assignment Question: Using the Internet and other resources locate and research Cloud Computing and the implications for current and future network infrastructures. Summarize your findings in a 3 to 5 page report using APA format.

   C. Assignment Question: Using the Internet and other resources locate and research massively Multiplayer Open Source game programming languages and paradigms. Summarize your findings in a 3 to 5 page report using APA format.

   D. Lab Project: Review the system requirements for the latest release of a server level operating system. Review the system requirements for the latest release of a server level operating system. Using hardware resources provided design and implement a plan to install and configure the server. Your configuration must provide for user application needs, client/server services, file management, and network security. Monthly updates on configuration problems and success must be provided to your instructor.

   E. Lab Project: Review the system requirements for the latest release of a client level operating system. Using hardware resources provided design and implement a plan to install and configure the client. Your configuration must ready the client to interact with a client/server network established in the lab. Monthly updates on configuration problems and success must be provided to your instructor.

   F. Class Presentation: Select a topic from "New Technologies" in your Computer Science area of specialization: Information Systems, Networking, or Programming. Prepare a PowerPresentation detailing the importance of this new technology to the future of computing. Your presentation should include a cover slide, a content slide, 10 to 20 detail slides, and a summary slide about your presentation. Meet with your instructor to determine the subject and scope of this presentation.

   G. Final Project Presentation: All students are required to present the cumulative work produced for the final project. You will have approximately 15 to 20 minutes to make your presentation to the rest of the class. Example of a presentation for a Programming project would include a discussion on the language used and why, unique language characteristics that were used in your solution, the design of and sample source code developed for your final project, and a demonstration of the working project. Example of a presentation for an Information Systems project would include a discussion of data tables designed, relationships between the tables, database software used, queries created, and reporting capabilities created for your final project. Example of a presentation for a Networking project would include diagrams of the network topology, network hardware, operating systems, services running, and security established in your final project. Coordination of your presentation must be scheduled with your instructor.

F. **TEXTS AND OTHER READINGS (TYPICAL)**
III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

   Upon satisfactory completion of this course, the student will be able to:
   
   a. Design and implement a solution to a complex problem under the supervision of Computer Science faculty members.
   
   b. Synthesize knowledge acquired and apply to the given problem domain.
   
   c. Independently apply the principles of problem-solving methodology.
   
   d. Critically evaluate and interpret data and concepts in Computer Science.
   
   e. Use social interactive skills to work in teams effectively.
   
   f. Access and evaluate information from a variety of sources and context.
   
   g. Present and defend processes of term project.

2. Lab Objectives

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

   REQUIRED OBJECTIVES:
   1. Design and implement a solution to a complex problem under the supervision of Computer Science faculty members.
   
   2. Synthesize knowledge acquired and apply to the given problem domain.
   
   3. Independently apply the principles of problem-solving methodology.
   
   4. Critically evaluate and interpret data and concepts in Computer Science.
   
   5. Use social interactive skills to work in teams effectively.
   
   6. Access and evaluate information from a variety of sources and context.
   
   7. Present and defend processes of term project.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

   1. Completeness and clarity of design documentation
   
   2. Accuracy of problem-solving methodology
   
   3. Student technical presentation

B. SUMMATIVE EVALUATION

   1. Completeness and clarity of design documentation
2. Accuracy of problem-solving methodology
3. Final project paper with appropriately cited references
4. Student technical presentation
CSCI - 290: Computer Science Final Project

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Articulate and synthesize social interactive skills to work in teams effectively.
2. Analyze and evaluate components of term projects.
I. **OVERVIEW**

The following information will appear in the 2019 - 2020 catalog

**EMS 350—FIRST RESPONDER WITH HEALTHCARE PROVIDER CPR**

Formerly listed as: EMS - 350: First Responder W/ Hlthcr Prvdr Cpr

54 Lecture Hours, 27 Lab Hours, 108 Outside-of-Class Hours = 189 Total Student Learning Hours

**Recommended for Success:** Before enrolling in this course, students are strongly advised to satisfactorily complete AP 50 and/or satisfactorily complete MDAST 321.

An entry-level course designed for firefighters and other emergency workers who will respond to medical emergencies ahead of ambulance transportation. Focuses on stabilization of ill or injured patients prior to arrival of more advanced life support. This course meets the basic requirements for most volunteer fire agencies as well as some paid fire departments. Materials fee required. Field trips are not required. Not repeatable. (A-F Only) (CC: EMS 157)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. The course utilizes the US Department of Transportation curriculum for Certified First Responders and includes:

   1. Basic anatomy and physiology
   2. Scene safety
   3. Medical-legal aspects of pre-hospital care
   4. Respiratory emergencies
   5. Cardiac disorders
   6. Obtaining medical history and physical assessment
   7. Medical emergencies and altered levels of consciousness
   8. Environmental emergencies
   9. Obstetrical emergencies
   10. Behavioral emergencies
   11. Burns and soft-tissue injuries
   12. Bleeding and shock
   13. Orthopedic trauma
14. Pediatric emergencies  
15. Geriatric emergencies  
16. Multiple casualty incidents  

2. **Required Lab Content:**

   A. Lab will include:

      1. Instructor led EMS skills demonstrations  
      2. Student practice time of required skills  
      3. Individual student skills performance and testing  
      4. Student group activities including Mass Casualty drill  

B. **ENROLLMENT RESTRICTIONS**

   1. **Advisories**

      Before enrolling in this course, students are strongly advised to satisfactorily complete AP 50 and/or satisfactorily complete MDAST 321.

   2. **Requisite Skills**

      *Before entering the course, the student will be able to:*

      A. Student will be able to use the language of anatomy relative to body orientation and direction, body planes and sections, surface anatomy, body cavities, and the concept of homeostatic mechanisms.

      B. Student will be able to analyze medical terms relating to the body as a whole by defining prefixes, suffixes, word roots, and their meanings.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

   *Instructors of the course might conduct the course using the following method:*

   1. Lecture  
   2. Guest lecture by experts and/or leaders in specific fields relating to their area of expertise  
   3. Use of audio-visual materials including, but not limited to: computer projection, overhead transparencies, videotape, slides, equipment specific to pre-hospital care.  
   4. Demonstration of skills by instructor and instructional aides
5. Prospective-specific observation; in simulation scenarios, students have the opportunity to role-play as medical providers, patients, allied agency representatives, and bystanders

E. ASSIGNMENTS (TYPICAL)

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**
   *Time spent on coursework in addition to hours of instruction (lecture hours)*

   A. Weekly read assigned chapters for each Module.
      1. Preparatory
      2. Airway
      3. Patient Assessment
      4. Circulation
      5. Illness and Injury
      6. Childbirth and Children
      7. EMS Operations

   B. Weekly study for quiz on the assigned Module

   C. Weekly practice of assigned skills for weekly test
      1. Determining Patient's Blood Pressure
      2. Breathing Aids and Oxygen Therapy
      3. Pharmacology
      4. Air Medical Operations
      5. Response to Terrorism and Weapons of Mass Destruction
      6. Swimming and Diving Incidents

2. **EVIDENCE OF CRITICAL THINKING**
   *Assignments require the appropriate level of critical thinking*

   A. Complete your weekly study of Student Learning Skill Sheets
      1. Bleeding Control/Shock Management
      2. Bag-Valve Mask--Non-breathing Patient
      3. Immobilization--Long Bone Injury
      4. Mouth-to-Mask Ventilation
      5. Oxygen Administration
      6. Suctioning
      7. Patient Assessment-Trauma
      8. Key Terms
9. Upper Airway Adjuncts

F. TEXTS AND OTHER READINGS (TYPICAL)


2. Other: Practical Examination Workbook version 1.5. Mountain – Valley Emergency Medical Services Agency (required).

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
   Upon satisfactory completion of this course, the student will be able to:
   a. Demonstrate appropriate and accurate patient assessment techniques by consistently performing each step in consecutive order.
   b. Demonstrate recognition and management skills relating to life threatening compromise of airway, breathing, and circulation of the victim of illness or injury through explanation and performance during mock scenarios and written testing.
   c. Demonstrate proper terminology and anatomical reference in charting and records relating to patient care through the use of such terminology on written tests and during the execution of mock scenarios.
   d. Identify injuries and conditions that require basic life support level care and provide such care in accordance with local protocols during mock scenarios.
   e. Identify situations that present a hazard to the emergency medical technician and patients, and institute appropriate safety measures during mock scenarios.
   f. Identify current medico-legal considerations and demonstrate appropriate patient care judgments based on patient welfare and legally acceptable practice through written testing and application of law during mock scenarios.
   g. Demonstrate competency in (A) two-person, infant, child, and adult cardio-pulmonary resuscitation; (B) use of a barrier device; and (C) infant, child, and adult removal of a foreign body airway obstruction using abdominal thrusts by completing CPR certification through the American Heart Association Health-Care Provider course.
   h. Perform each basic life support skill as defined by the California Code of Regulations, Title 22, Division 9 consistently during skill testing stations.

2. Lab Objectives
   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   REQUIRED OBJECTIVES:
   1. Perform required CPR skill.
   2. Perform required EMS skills.
   3. Properly use an AED.
IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION
1. Weekly quizzes
2. Classroom participation
3. Demonstrations of patient assessment for Medical and Trauma
4. Descriptions and/or performances of the treatment and stabilization of fractures

B. SUMMATIVE EVALUATION
1. Class participation
2. Assignments as deemed necessary by instructor
3. Written examinations consisting mostly of multiple-choice questions
4. Student demonstration of skills
EMS - 350: First Responder with Healthcare Provider CPR

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Compare proper terminology and anatomical reference in charting and records relating to patient care through the use of such terminology on written tests and during the execution of mock scenarios.

2. Formulate the appropriate and accurate patient assessment techniques by consistently performing each step in consecutive order.
I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

FTECH 301—PRINCIPLES OF EMERGENCY SERVICES 3 UNITS

Formerly listed as: FSCI - 301: Fire Protection Organization
54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Recommended for Success: Before enrolling in this course, students are strongly advised to satisfactorily complete an MJC English composition course or the equivalent, or to exhibit proficiency in college-level essay writing skills.

This course provides an overview to fire protection and emergency services; career opportunities in fire protection and related fields; culture and history of emergency services; fire loss analysis; organization and function of public and private fire protection services; fire departments as part of local government; laws and regulations affecting the fire service; fire service nomenclature; specific fire protection functions; basic fire chemistry and physics; introduction to fire protection systems; introduction to fire strategy and tactics; life safety initiatives. Field trips might be required. Not repeatable. (A-F Only) (CC: FIRE 1) (C-ID: FIRE 100X)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Careers in the Fire Protection/Emergency Services
   B. History
   C. Fire Prevention and Public Fire Education
   D. Scientific Terminology
   E. Building Design and Construction
   F. Fire Detection and Suppression Systems
   G. The Role of Public and Private Support Organizations
   H. Fire and Emergency Services Equipment and Facilities
   I. Management

B. ENROLLMENT RESTRICTIONS

1. Advisories

   Before enrolling in this course, students are strongly advised to satisfactorily complete an MJC English composition course or the equivalent, or to exhibit proficiency in college-level essay writing.
2. Requisite Skills
   Before entering the course, the student will be able to:

   A. Write coherent essays.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:

   1. Related material will be presented through designated class lectures and demonstrations, based on assigned chapter reading.

   2. Assign additional studies based on fire department visits consisting of interviews and research specific to that department.

E. ASSIGNMENTS (TYPICAL)

   1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
      Time spent on coursework in addition to hours of instruction (lecture hours)

      A. Preparation for oral boards take place outside of the classroom and are a part of the workload, outside of class, related to the in-class mock oral board. Preparation outside of class include practicing before 3-5 others to prepare for the testing process related to the fire academy.

      B. Develop Fire Department organizational chart.

      C. Identify target hazards within each student's city.

      D. Check employment opportunities for each community related to fire department/fire prevention. During that process, the student must identify the job requirements (i.e. HAZMAT, EMT, etc.).

      E. Chapter reading as assigned.

      F. Preparation for final exam.

   2. EVIDENCE OF CRITICAL THINKING
      Assignments require the appropriate level of critical thinking

      A. Create a resume that would enable you to be a competitive applicant for the typical fire department within our service area.

      B. Complete a fire department profile (with a fire department of your choice with more than 15 personnel). The following information must be received to receive maximum credit for your profile: Number of Stations, Number of Personnel, Emergency Vehicles at Each Station (type, function, and manning), Protection Area (size and type), Population of Protected Agency, I.S.O rating, Projected Growth, Employment Opportunities, Minimum Qualifications (with special restrictions), Fire Chief (who is he/she and what are his/her areas of interest), Salary and Benefits package, and Conclusion/Closing Statement (what you learned from this assignment and what you liked/disliked about the department you profiled).
F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. **Required Objectives**

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

   a. Describe the components and development of the fire and emergency services.

   b. Recognize & Illustrate the history of the fire service.

   c. Recognize careers in fire and emergency services.

   d. Illustrate and explain the history and culture of the fire service.

   e. Analyze the basic components of fire as a chemical chain reaction, the major phases of fire, and examine the main factors that influence fire spread and fire behavior.

   f. Differentiate between fire service training and education and explain the value of higher education to the professionalization of the fire service.

   g. List and describe the major organizations that provide emergency response service and illustrate how they interrelate.

   h. Identify fire protection and emergency-service careers in both the public and private sector.

   i. Define the role of national, State and local support organizations in fire and emergency services.

   j. Discuss and describe the scope, purpose, and organizational structure of fire and emergency services.

   k. Describe the common types of fire and emergency service facilities, equipment, and apparatus.

   l. Compare and contrast effective management concepts for various emergency situations.

   m. Identify the primary responsibilities of fire prevention personnel including, code enforcement, public information, and public and private protection systems.

   n. Recognize the components of career preparation and goal setting.

   o. Describe the importance of wellness and fitness as it relates to emergency services.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Quizzes based upon information from lecture and textbook

2. Oral presentations based on fire service practices
B. **SUMMATIVE EVALUATION**

1. Final evaluation from assignments and a final exam

2. Scores from weekly quizzes, class participation and attendance
FTECH - 301: Principles of Emergency Services

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Identify the different divisions and operations of fire departments and the importance and the impact of the fire service on the general public. The students will gain an overall view of the fire service, skills necessary to advance in emergency services course study and the fire service.

2. Analyze the effects of fire on the environment and the historical efforts made to protect society against unwanted fire.
I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

FTECH 302—FIRE PREVENTION

Formerly listed as: FSCI - 302: Fire Prevention Technology
54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours
Corequisite: Concurrent enrollment in or satisfactory completion of FTECH 301.

This course provides fundamental knowledge relating to the field of fire prevention. Topics include: history and philosophy of fire prevention; organization of a fire prevention bureau; use and application of codes and standards; plans review; fire inspections; fire and life safety education; and fire investigation. Field trips might be required. Not repeatable. (A-F or P/NP) (CC: FIRE 2) (C-ID: FIRE 110X)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. National Fire Problem and Role of Fire Prevention
   B. Fire Prevention Organizations and Association
   C. Laws, Rules, Regulations, and Codes
   D. Fire Prevention Bureau Functions
   E. Fire Prevention Tools and Equipment
   F. Roles and Responsibilities of Fire Prevention Personnel
   G. Professional Certification
   H. Professional Development

B. ENROLLMENT RESTRICTIONS

1. Co-requisites

   Concurrent enrollment in or satisfactory completion of FTECH 301.

2. Requisite Skills

   Before entering the course, the student will be able to:

   A. Discuss and describe the scope, purpose, and organizational structure of fire and emergency services.

C. HOURS AND UNITS
D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture
2. Instructor-facilitated discussion groups
3. Instructor-supervised group activities
4. Possible field trips

E. ASSIGNMENTS (TYPICAL)

1. Evidence of Appropriate Workload for Course Units

   Time spent on coursework in addition to hours of instruction (lecture hours)

   A. Daily reading of text and materials
   B. Preparation of weekly reports on recent fires.
   C. Per term, one major written report discussing a historical fire and the fire prevention regulations that resulted from that fire.
   D. Preparation for weekly quizzes taken from the reading assignments, prior discussion, video and fire reports.

2. Evidence of Critical Thinking

   Assignments require the appropriate level of critical thinking

   A. Complete an analysis of a major historical fire and the fire prevention regulations that resulted from that fire.
   B. Compare fire regulations and their effect on loss of life or property at large fires.
   C. Write a weekly report that reviews a recent fire and a fire safety/fire prevention tips.
   D. Discuss a recent fire that includes information on who, what, when, why, and how the fire occurred with emphasis on the cause.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

   1. Required Objectives

   Upon satisfactory completion of this course, the student will be able to:
a. Identify laws, codes, ordinances, and regulations as they relate to fire prevention.

b. Understand code enforcement as it impacts life and property loss.

c. Define the national fire problem and role of fire prevention.

d. Identify and describe fire prevention organizations and associations.

e. Define laws, rules, regulations, and codes, and identify those relevant to fire prevention of the authority having jurisdiction.

f. Define the functions of a fire bureau.

g. Describe the functions of a fire bureau.

h. Describe inspection practices and procedures.

i. Identify and describe the standards for professional qualification for Fire Marshal, Plans Examiner, Fire Inspector, Fire and Life Safety Educator, and Fire Investigator.

j. List opportunities in professional development for fire prevention personnel.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Weekly quizzes

2. Oral reports as assigned

3. Homework assignments

4. Written report on recent fires

B. SUMMATIVE EVALUATION

1. Term paper on historical fire

2. Final exam
FTECH - 302: Fire Prevention

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Evaluate the use of fire codes, built in fire protection features as they relate to build design and construction.

2. Analyze the responsibilities and functions of the fire prevention bureau in relationship to the fire department organizational structure.
I. **OVERVIEW**

The following information will appear in the 2019 - 2020 catalog

**FTECH 303—FIRE PROTECTION SYSTEMS**

- **Formerly listed as:** FSCI - 303: Fire Protection Equip & systems, FSCI - 303: Fire Protection Equipment & Systems
- **54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours**
- **Corequisite:** Concurrent enrollment in or satisfactory completion of FTECH 301.

This course provides information relating to the features of design and operation of fire alarm systems, water-based suppression systems, special hazard fire suppression systems, water supply for protection systems, and portable fire extinguishers. Field trips are required. Not repeatable. (A-F Only) (CC: FIRE 3) (C-ID: FIRE 120X)

II. **LEARNING CONTEXT**

*Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:*

A. **COURSE CONTENT**

1. **Required Content:**

   A. Introduction to Fire Protection Systems
   B. Water Supply Systems for Fire Protection Systems
   C. Water-Based Fire Suppression Systems
   D. Non-Water-Based Fire Suppression Systems
   E. Fire Alarm Systems
   F. Smoke Management Systems
   G. Portable Fire Extinguishers

B. **ENROLLMENT RESTRICTIONS**

1. **Co-requisites**

   Concurrent enrollment in or satisfactory completion of FTECH 301.

2. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   A. Identify terminology specific to the fire service occupation.
   B. Identify the basic concepts of fire behavior, chemistry and extinguishment.

C. **HOURS AND UNITS**
D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Related material will be presented through class lecture, visual aids and demonstrations

2. Additional studies may be required by instructor from newly updated CA State technical manuals and textbooks.

3. Field trips

4. Instructor supervision of problem solving exercises of special hazard systems and their effectiveness

5. Instructor supervision of problem solving exercises of standard systems, such as calculating effectiveness and determining system adequacy

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)

   A. Weekly, study for chapter tests.
      1. Definitions
      2. Terminology

   B. Weekly, study and prepare to describe the functions of the assigned fire protection equipment of systems.
      1. Standpipe systems
      2. Automatic sprinkler systems
      3. Fire Pumps
      4. Extinguishing systems

   C. Per term, study and prepare to demonstrate the proper use of portable fire extinguishers.

   D. Per term, one written report.

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking

   A. Typical exam question: Calculate the GPM flows in a high rise building.
      1. Number of floors
      2. Square footage per floor
B. Typical assignments:

1. Design an automatic sprinkler system for a shopping mall.
   a. Type of occupancy
   b. Square footage

2. Describe the different types of alarm systems and how each functions.

3. Write a report on your local water supply system. Include the following items in the report:
   a. Water source
   b. Water mains
   c. Other supply systems
   d. GPM requirements

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
   Upon satisfactory completion of this course, the student will be able to:
   a. Identify and describe various types and uses of fire protection systems.
   b. Describe the basic elements of a public water supply system as it relates to fire protection.
   c. Explain the benefits of fire protection systems in various types of structures.
   d. Describe the basic elements of a public water supply system including sources, distribution networks, piping and hydrants.
   e. Explain why water is a commonly used extinguishing agent.
   f. Identify the different types and components of sprinkler, standpipe and foam systems.
   g. Review residential and commercial sprinkler legislation.
   h. Identify the different types of non-water-based fire suppression systems.
   i. Explain the basic components of a fire alarm system.
   j. Identify the different types of detectors and explain how they detect fire.
   k. Describe the hazards of smoke and list the four factors that can influence smoke movement in a building.
   l. Discuss the appropriate application of fire protection systems.
   m. Explain the operation and appropriate application for the different types of portable fire
IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Written assignments
2. Participation
3. Group discussions
4. Quizzes
5. Homework when assigned

B. SUMMATIVE EVALUATION

1. Written examinations including essays
2. Problem solving exercises
3. Final written test
FTECH - 303: Fire Protection Systems

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe fire protection systems in various structures and the history of sprinkler ordnances and legislation.
2. Design and construct the basic elements of a public water supply system including sources, distribution networks, piping and hydrants.
I. OVERVIEW

The following information will appear in the 2018 - 2019 catalog

FTECH 304—BUILDING CONSTRUCTION FOR FIRE PROTECTION 3 UNITS


54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Corequisite: Concurrent enrollment in or satisfactory completion of FTECH 301.

This course provides the components of building construction related to firefighter and life safety. The elements of construction and design of structures are shown to be key factors when inspecting buildings, preplanning fire operations, and operating at emergencies. Field trips might be required. Not repeatable. (A-F or P/NP) (CC: FIRE 4) (C-ID: FIRE 130X)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Introduction
   B. Principles of Construction
   C. Building Construction
   D. Principles of Fire Resistance
   E. Fire Behavior versus Building Construction
   F. Wood Construction
   G. Ordinary Construction
   H. Collapse
   I. Ventilation
   J. Non-Combustible
   K. Steel Construction
   L. Concrete Construction
   M. High Rise Construction

B. ENROLLMENT RESTRICTIONS

1. Co-requisites
Concurrent enrollment in or satisfactory completion of FTECH 301.

2. Requisite Skills
   Before entering the course, the student will be able to:
   A. Identify laws, occupational standards and minimum qualifications related to the fire service.
   B. Explain fire service organization structure and its relationship to national, state and local government.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:
   1. Demonstration
   2. Lecture
   3. Instructor-led group work
   4. Class discussions
   5. Use of PowerPoint presentations
   6. Possible field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   A. Weekly, study for quizzes and read assignments from textbook and other reports, such as the Final Report, City of Oklahoma, Federal Building Bombing, World Trade Center.
   B. Per term, complete one mid-term paper.
   C. Per term, prepare one discussion paper on assigned components of building construction material.
   D. Per term, complete one term project.
   E. Per term, prepare an oral report on fire retardants and fire resistant buildings.

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   A. Weekly quizzes on building construction will require the students to compare the types of material used in construction and how it is affected by heat and fire.
   B. Typical exam question: Analyze the hazards and tactical consideration associated with the various types of building construction.
C. Typical exam question: Identify the principal structural components of buildings and demonstrate an understanding of the functions of each.

D. Typical exam question: Identify the indicators of potential structural failure and factors that contribute to failure as they relate to firefighter safety.

E. Term project: Two photographs, taken by the student, depicting a topic covered in the textbook will be submitted. One typewritten page will accompany each photograph. Explain why the topic you are depicting would be important to a firefighter.

F. Mid-term paper: Submit at least 1 typewritten page, with illustration and/or photos, explaining and depicting the framing stage of a residential occupancy under construction.

G. Prepare an oral report on fire retardants and fire resistant buildings.

F. TEXTS AND OTHER READINGS (TYPICAL)


2. Other: Strategic and Tactical Considerations on the Fireground, 2nd Edition

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

   a. Identify various classifications of building construction.
   
   b. Understand theoretical concepts of how fire impacts major types of building construction.
   
   c. Describe building construction as it relates to firefighter safety, building codes, fire prevention, code inspection, firefighting strategy, and tactics.
   
   d. Classify major types of building construction in accordance with a local/model building code.
   
   e. Analyze the hazards and tactical considerations associated with the various types of building construction.
   
   f. Explain the different loads and stresses that are placed on a building and their relationships.
   
   g. Identify the function of each principle structural component in typical building design.
   
   h. Differentiate between fire resistance, flame spread, and describe the testing procedures used to establish ratings for each.
   
   i. Classify occupancy designations of the building code.
   
   j. Identify the indicators of potential structural failure as they relate to firefighter safety.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION
1. Weekly quizzes based on reading assignments and class lectures
2. Oral reports on building failures
3. Midterm exam
4. Term paper on case studies

B. SUMMATIVE EVALUATION

1. Final exam
FTECH - 304: Building Construction for Fire Protection

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Evaluate the safe use and construction design that effect firefighting safety in building.
2. Differentiate between fire resistance and flame spread, and describe the testing procedures used to establish ratings for each.
I. **OVERVIEW**

The following information will appear in the 2019 - 2020 catalog

**FTECH 305—FIRE BEHAVIOR AND COMBUSTION**

Formerly listed as: FSCI - 305: Fire Behavior and Combustion

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Corequisite: Concurrent enrollment in or satisfactory completion of FTECH 301.

The course explores the theories and fundamentals of how and why fires start, spread and are controlled. Field trips might be required. Not repeatable. (A-F or P/NP) (CC: FIRE 5) (C-ID: FIRE 140X)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Introduction
   B. Units of Measurement
   C. Chemical Reactions
   D. Fire and the Physical World
   E. Heat and its Effects
   F. Properties of Solid Materials
   G. Common Flammable Liquids and Gases
   H. Fire Behavior
   I. Fire Extinguishment
   J. Extinguishing Agents
   K. Hazards by Classification Types

B. **ENROLLMENT RESTRICTIONS**

1. **Co-requisites**

Concurrent enrollment in or satisfactory completion of FTECH 301.

2. **Requisite Skills**

   *Before entering the course, the student will be able to:*
   
   A. Distinguish the three forms of matter.
   B. Describe fire movement and behavior.
C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

Instructors of the course might conduct the course using the following method:

1. Group discussions
2. Lecture
3. Demonstrations
4. Possible field trips

E. **ASSIGNMENTS (TYPICAL)**

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**

   Time spent on coursework in addition to hours of instruction (lecture hours)
   - A. Weekly quizzes corresponding to the different chapters and or subject area within the curriculum.
   - B. Analysis of fire reports.
   - C. Weekly oral reports on recent fires in students local area.

2. **EVIDENCE OF CRITICAL THINKING**

   Assignments require the appropriate level of critical thinking
   - A. Case study of recent major fire incidents.
   - B. Oral presentation of historical fire, evaluation of tactics used.
   - C. Design an experiment or process that will demonstrate some aspect of fire chemistry.

F. **TEXTS AND OTHER READINGS (TYPICAL)**


III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

   Upon satisfactory completion of this course, the student will be able to:
   - a. Identify the fundamental theories of fire behavior and combustion.
b. Differentiate the various types of extinguishing agents.

c. Identify Physical properties of the three states of matter.

d. Categorize the components of fire.

e. Explain the physical and chemical properties of fire.

f. Describe and apply the process of burning.

g. Define and use basic terms and concepts associated with the chemistry and dynamics of fire.

h. Discuss various materials and their relationship to fires as fuel.

i. Demonstrate knowledge of the characteristics of water as a fire suppression agent.

j. Articulate other suppression agents and strategies.

k. Compare other methods and techniques of fire extinguishments.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Weekly quizzes

2. Oral reports on fires

3. Homework as assigned

4. Written report on historical fires

B. SUMMATIVE EVALUATION

1. Final exam

2. Semester project on fire chemistry
FTECH - 305: Fire Behavior and Combustion

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Describe the atom and its parts, how they relate to the chemical actions that produce heat, energy, and ignition. The student will be able to identify the characteristics of fire and its effect on solids, liquids and gases.

2. Describe the combustion process.
I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

FTECH 306—PRINCIPLES OF FIRE AND EMERGENCY SERVICES SAFETY AND SURVIVAL

Formerly listed as: FSCI - 306: Principles of Fire and Emergency Services Safety
54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours
Corequisite: Concurrent enrollment in or satisfactory completion of FTECH 301.

This course introduces the basic principles and history related to the national firefighter life safety initiatives, focusing on the need for cultural and behavior changes throughout the emergency services. Field trips might be required. Not repeatable. (A-F or P/NP) (C-ID: FIRE 150X)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Introduction
   B. The national context, health and safety
   C. Training, equipment, response
   D. Organizational health and safety profile
   E. Risk Management
   F. Prevention

B. ENROLLMENT RESTRICTIONS

1. Co-requisites

   Concurrent enrollment in or satisfactory completion of FTECH 301.

2. Requisite Skills

   Before entering the course, the student will be able to:

   A. Demonstrate understanding of fire department roles.
   B. Explain the history of fire personnel safety.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Lecture
2. Demonstrations
3. Use of multi-media presentations
4. Possible field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)

A. Weekly, chapter reading assignments
B. Weekly, complete written chapter questions
C. Weekly, prepare for participation in classroom discussions
D. Per term, complete assigned subject term paper
E. Per term, prepare for 2 oral reports on firefighter safety

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking

A. Formulate an awareness of how adopting standardized policies for responding to emergency scenes can minimize near-misses, injuries and deaths.
B. Recognize the need for counseling and psychological support for emergency services personnel, their families, as well as, identify access to local resources and services.
C. Explain how the increase in violent incidents impacts safety for emergency services personnel when responding to emergency scenes.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
Upon satisfactory completion of this course, the student will be able to:

   a. Identify and explain the 16 life safety initiatives.
b. Understand the concepts of risk management and mitigation as it pertains to emergency services.

c. Define and describe the need for cultural and behavioral change within the emergency services relating to safety, incorporating leadership, supervision, accountability and personal responsibility.

d. Explain the need for enhancements of personal and organizational accountability for health and safety.

e. Define how the concepts of risk management affect strategic and tactical decision-making.

f. Describe and evaluate circumstances that might constitute an unsafe act.

g. Explain the concept of empowering all emergency services personnel to stop unsafe acts.

h. Validate the need for national training standards as they correlate to professional development inclusive of qualifications, certifications, and re-certifications.

i. Defend the need for annual medical evaluations and the establishment of physical fitness criteria for emergency services personnel throughout their careers.

j. Explain the vital role of local departments in national research and data collection systems.

k. Illustrate how technological advancements can produce higher levels of emergency services safety and survival.

l. Explain the importance of investigating all near-misses, injuries and fatalities.

m. Discuss how incorporating the lessons learned from investigations can support cultural change throughout the emergency services.

n. Describe how obtaining grants can support safety and survival initiatives.

o. Formulate an awareness of how adopting standardized policies for responding to emergency scenes can minimize near-misses.

p. Explain how the increase in violent incidents impacts safety for emergency services personnel when responding to emergency scenes.

q. Recognize the need for counseling and psychological support for emergency services personnel, their families, as well as, identify access to local resources and services.

r. Describe the importance of public education as a critical component of life safety programs.

s. Discuss the importance of fire sprinkler and code enforcement.

t. Explain the importance of safety in the design of apparatus and equipment.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. In-the-field exercises which measure understanding of hazardous conditions response when involved in firefighting

2. Written quizzes

3. Homework as assigned
B. **SUMMATIVE EVALUATION**

1. Final exam
2. Term paper
FTECH - 306: Principles of Fire and Emergency Services Safety and Survival

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Define and describe Emergency Services cultural and behavioral changes needed from Fire Industry Leadership to improve Firefighter Safety.

2. Define and describe Emergency Services cultural and behavioral changes needed from individual Firefighters to improve Firefighter Safety.

3. Define and describe at least 3 improvements needed from Emergency Services Fire equipment manufacturers to improve Firefighter Safety.
I. **OVERVIEW**

The following information will appear in the 2019 - 2020 catalog.

**FTECH 307—FIRE SCIENCE TACTICS & STRATEGY**

Formerly listed as: FSCI - 332: Fire Science Tactics & Strategy

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of FTECH 301.

Principles of fire control through the utilization of manpower, equipment and extinguishing agents on the fireground. Field trips might be required. Not repeatable. (A-F Only)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Fire Chemistry Terms and Concepts
      1. Heat transfer
      2. Principal fire characteristics of materials
      3. Fire classification

   B. Visual Perception
      1. Pre-planning
      2. Size-up

   C. Pre-fire Planning
      1. Concept
      2. Phases
      3. Methods
      4. Format
      5. Resources

   D. Basic Divisions of Tactics
      1. Size-up
         a. Facts
         b. Probabilities
c. Own situation  
d. Decision  
e. Plan of operation

E. Rescue  
1. Life safety problems of fire  
2. Determination of life hazard  
3. Rescue resources and operation

F. Exposures  
1. Principal contributing factors  
2. Basic construction types

G. Confinement  
1. Fire separations  
2. Fire loading  
3. Built-in protection  
4. Operations

H. Ventilation  
1. Relationship to objectives  
2. Equipment  
3. Roof  
4. Methods

I. Salvage  
1. Relationship to objectives  
2. Equipment  
3. Operation during fire  
4. Operation after fire

J. Overhaul  
1. Objective  
2. Methods of operation  
3. Specific problems
K. Post-Fire Analysis
   1. Objectives
   2. Methods
   3. Format
   4. Incident debriefing

L. Command Procedures
   1. Tactical fireground organization
   2. Basic positions
   3. Command responsibility
   4. Water supply utilization

M. Fundamental Fire Problems
   1. Structure fires
   2. Transportation
   3. Flammable liquids
   4. Chemical and other hazards
   5. Wildland fire control fundamentals

B. ENROLLMENT RESTRICTIONS

   1. Prerequisites
      Satisfactory completion of FTECH 301.

   2. Requisite Skills
      Before entering the course, the student will be able to:
      A. Identify the types of equipment used at a fire scene; also must have knowledge of the Incident Command Systems used at all emergency response, as required by Federal Safety Procedures.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture visual aids and demonstrations.
2. Assign additional studies from technical manuals and textbooks.
3. Supervise completion of practical exercises.
4. Using Canvas, the instructor will assign required individual and group activities, and interact with students in the discussion assignments.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)
   A. Studying for weekly chapter quizzes
   B. Preparation for oral reports on local fire protection agencies
   C. Written report on a major fire incident, from fire magazines, one per term
   D. Term paper on fire department tactics and strategy

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking
   A. Review a fire incident from an article in a fire magazine and either write a report or give an oral presentation on the incident.
   B. Review a fire that involved the death of fire fighters and write a report.
   C. Write a report of an after incident summary.
   D. Evaluate a local fire protection organization in your area.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives
Upon satisfactory completion of this course, the student will be able to:
   a. Identify the fundamental principles of fire tactics and strategy as it relates to the complexities of fireground conditions.
   b. Describe the procedures for the effective development and application of pre-fire plans.
   c. Analyze and determine the proper strategies, tactics to be deployed in a given emergency situation.
d. Explain emergency incident management.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. In-class presentations, or online, as directed by instructor, which include visual aids and demonstrations
2. Assigned projects will be graded (benchmarking information)
3. Periodic problem solving exercises to gauge student understanding and mastery of the materials
4. Classroom & on-line discussions and question and answer sessions

B. SUMMATIVE EVALUATION

1. Written exams including essays
2. Satisfactory completion of an assigned research project
3. Completion of practical exercise utilizing analysis and determination of the proper strategies and tactics to be used
FTECH - 307: Fire Science Tactics & Strategy

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Examine the fundamental principles of fire tactics and strategy as it relates to the complexities of fire ground conditions.

2. Analyze and determine the proper strategies, tactics to be deployed in a given emergency situation.
I. **OVERVIEW**

The following information will appear in the 2019 - 2020 catalog

**FTECH 308—FIRE SERVICE CAREER DEVELOPMENT/PROMOTIONS**

3 UNITS

Formerly listed as: FSCI - 322: Fire Service Career Development/Promotions

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of FTECH 301.

Introduction to Fire Service Career Development. This course of instruction is designed to assist fire science students to prepare for entry level and interdepartmental Fire Service examinations. To be considered an eligible candidate students must have a working knowledge of fire service testing standards and terminology. Students will collect information for the application processes, resume writing, entry level written tests, mechanical aptitude and oral interviews. Students are also instructed on aspects of pre-employment medical and psychological tests and background checks. Field trips might be required. (A-F Only)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Self Confidence

      1. Goal/result oriented lifestyle

         a. Measurable
         b. Realistic
         c. Dream with a time line

   B. Attitude

      1. Mental replays of success
      2. Attitudes/traits survey
      3. Self-awareness
      4. Expanding your horizons

   C. Reality and Accountability

      1. Perceptions
2. Reticular activating system
3. Goodall studies in Long Beach
4. Transform fear into action
5. Practice for recovery not the crash

D. Values
1. Fire Service values in general

E. Self-Evaluation
1. Value identifying questions
2. Develop sense of self
3. Maturity
4. Developing assets to set self apart from others
5. Values seen as positive or negative

F. Well Rounded Career Background
1. Education
2. Specialized training
3. Non-fire related
4. Intergovernmental relations

G. Fire Department Requirements
1. Professional skills
2. Certifications

H. Outside Skills
I. Positive Character Traits and Qualities
1. How and where you would fit into the organization

J. Promotional Development
1. Education

K. Written Tests for Fire Service
1. Skills departments are seeking
2. Types of questions
3. Scoring
4. Review tests given in past
5. What you need to know

L. Resume for Fire Service

1. Purpose and value
2. Format
3. Education
4. Experience
5. Skills
6. Background/maturity
7. Action oriented adjectives
8. Typewritten
9. Don't appear too packaged

M. Resume Essentials

1. Do not exceed 2 pages
2. Do not waste space providing
3. References (don't drop names)
4. Statements on religion or politics
5. Tailor each resume for position being sought

N. Oral Interviews

1. Most important employment tool in the Fire Service
2. First impressions are the most important
3. Clothing
4. Demeanor
   a. Handshake
   b. Humility
c. Eye contact  
d. Positive attitude, (smiling and happy to be there)

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of FTECH 301.

2. Requisite Skills

Before entering the course, the student will be able to:

A. Identify the types of common fire department apparatus, equipment, and personal safety.

B. Identify the various codes, standards, ordinances, and regulations that affect fire protection and the functions of a fire prevention bureau.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Course material will be presented through class lecture with multi-media visual aids
2. Instructor and student demonstrations will assist learning goals
3. In-class discussion of additional studies required from the internet, technical manuals and textbooks
4. Possible field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. Weekly reading assignment from textbook, and study for quizzes

B. Per term, written introduction 250 words

C. Per term, written assignment identifying 3 specialized fields that interest you in the fire service

D. Per term, submit resume and cover letter

E. Weekly, oral report on "Who is hiring and Job applications".

F. Per term, conduct oral interviews in class

G. Weekly, prepare "Career Binder"

1. Aspects of oral interviews
2. Physical fitness and agility testing
3. Ethics and leadership

H. Per term, 500 word assignment on personal areas for improvement

2. EVIDENCE OF CRITICAL THINKING
   *Assignments require the appropriate level of critical thinking*
   A. Provide a 250-word written assignment on the word ethics and what it means to you.
   B. Write a paper on 3 character traits that describe you and why they are important to you, 2 plus pages.
   C. Describe a website, testing Notification Company, or an article that provides tips on how to get hired.

F. TEXTS AND OTHER READINGS (TYPICAL)

III. DESIRED LEARNING
   A. OBJECTIVES
      1. Required Objectives
         *Upon satisfactory completion of this course, the student will be able to:*
         a. Identify the fundamental principles of the Fire Service examination process.
         b. Describe the procedures of self-evaluation and self-improvement.
         c. Analyze and determine the proper strategies to adapt to different Fire Department testing processes.
         d. Research Fire Departments to identify organizational structures that will help students in the testing and oral interview process.
         e. Develop applications and resumes that comply with Fire Department requirements.
         f. Compare the systematic approach to examination preparation (SAEP).
         g. Enable the student to pinpoint areas of weakness in terms of NFPA Standard 1001.
         h. Discuss the improved qualifications and standards for Fire and Emergency Medical Service personnel.

IV. METHODS OF EVALUATION (TYPICAL)
   A. FORMATIVE EVALUATION
      1. Written exam
2. Quizzes
3. Written assignments
4. Oral presentations
5. Graded applications and resumes

B. SUMMATIVE EVALUATION

1. Graded applications and resumes
2. Term paper
3. Final exam
FTECH - 308: Fire Service Career Development/Promotions

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Take Fire Service entry level and promotional examinations, including pre-employment requirements.
I. **OVERVIEW**

The following information will appear in the 2020 - 2021 catalog

**FTECH 318—BASIC FIREFIGHTER 1 ACADEMY**

8 UNITS

*Formerly listed as: FSCI - 362: Basic Fire Academy*

108 Lecture Hours, 108 Lab Hours, 216 Outside-of-Class Hours = 432 Total Student Learning Hours

**Prerequisite:** Satisfactory completion of EMS 350 and FTECH 301.

**Limitations on Enrollment:** Enrollment limited to students who are accepted into the Fire Academy program by Fire Academy Selection Committee and who possess CPAT certification, per NFPA 1582 regulation.

Basic knowledge and skills of a fire fighter as set by the State Fire Marshal. Successful completion of the course fulfills the educational requirement for Fire Fighter I. Materials fee required. Field trips are required. Not repeatable. (A-F Only)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Fire Department Organization
      1. Relationship with other governmental agencies
      2. Introduction to fire prevention
      3. Agency rules and regulations
      4. Obedience and obligation of work sites
      5. Labor organizations
      6. Health and safety legislation

   B. Behavior and Extinguishment Theory
      1. Classification of fires
      2. Sources of heat energy
      3. Combustion process
      4. Phases of fire
      5. Flashover, backdraft and pyrolysis
      6. Theory of heat transfer
      7. Products of combustion
8. Protective measures
9. Command and Control Procedures

C. Extinguishers
1. Classification and numbering system on portable extinguishers
2. Extinguishing agents
3. Characteristics of foam extinguishers
4. Safety precautions
5. Backpack extinguishers

D. Protective Equipment and Safety
1. Reasons for protective clothing
2. How protective clothing can fail
3. Personal alarm devices
4. Safety precautions to be used in all emergency situations
5. Safety precautions in structure fires
6. Safety precautions in vehicle fires
7. Traffic controls, flares, cones, barricades
8. Self-contained breathing apparatus
9. Inspection of apparatus

E. Ropes and Knots
1. Fibers used in rope construction
2. Construction of ropes
3. Applications of ropes
4. How to tie various knots used in the Fire Service
5. Equipment used in hoisting
6. Storage of ropes

F. Ground Ladders
1. Ladder safety practices
2. Termology of ladders
3. Design and construction
4. Testing of ladders
5. Maintenance
6. Handling and carrying
7. Ladder uses
8. Types and size selection criteria
9. Ladder placement

G. Hose, Nozzles, Fittings and Evolutions
1. Spanners and wrenches
2. Coupling
3. Hose construction
4. Hose care
5. How to carry hose
6. Hose to reel and hard line hoses
7. Moving working line(hose that charged)
8. Fog and straight stream nozzles
9. Special purpose nozzles
10. Hose and nozzles tools
11. Small charged lines (3/4" to 1 3/4")
12. Medium charged lines (2 1/2" to 3 1/2")
13. Large charged lines (4" to 6")
14. Loading methods
15. Hose lays
16. Stand pipes
17. Hydrants
18. Multiple hose connections
19. Advancing hose methods

H. Fire Steams
1. Characteristics
2. Selection criteria
3. Fixed and portable
4. Stream patterns

2. Required Lab Content:
A. Physical and Chemical Changes of Matter Related to Fire
   1. Difference between heat and temperature
   2. Common products of combustion
B. Purpose of Protective Clothing and Equipment
   1. General donning and doffing considerations for SCBA
   2. Emergency operations procedures for an SCBA
C. Characteristics of Life-safety Rope and Utility Rope
D. Rope
   1. Parts
   2. Tying a knot
E. Rescue Rope and Harness
F. Types of Ground Ladders Used in the Fire Service
   1. Extension
   2. Straight
   3. Rescue
G. Proper Procedures
   1. Positioning ground ladders
      a. Various types of ladder raises
H. General Care and Maintenance of Fire Hose
I. Types of Fire Hose Damage
   1. Types
   2. Practices to prevent damage

B. ENROLLMENT RESTRICTIONS
   1. Prerequisites
      Satisfactory completion of EMS 350 and FTECH 301.
2. **Limitations on Enrollment**

   Enrollment limited to students who are accepted into the Fire Academy program by Fire Academy Selection Committee and who possess CPAT certification, per NFPA 1582 regulation.

3. **Requisite Skills**

   Before entering the course, the student will be able to:
   
   A. Describe the history of the fire service and the evolution of both public fire protection and private fire protection.
   
   B. Differentiate between fire department functions.
   
   C. Demonstrate proper terminology and anatomical reference in charting and records relating to patient care through the use of such terminology on written tests and during the execution of mock scenarios.

4. **Health and Safety Skills/Restrictions**

   Before entering the course, the student must demonstrate the following skill or condition:
   
   A. Enrollment limited to students who have passed a physical agility test and have a valid CPAT card. Enrollment limited to students who must possess both a valid Healthcare Provider CPR card, and a Physician's statement of Student Health.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

   Instructors of the course might conduct the course using the following method:
   
   1. Classroom lecture with visual aids
   2. Practical demonstrations and hands on skills
   3. Instructor supervision of practical application with exercises and real fire fighting
   4. Field trips

E. **ASSIGNMENTS (TYPICAL)**

   1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**

   Time spent on coursework in addition to hours of instruction (lecture hours)
   
   A. Prepare for daily testing on SCBA equipment.
   
   B. Study for quizzes which will be given 3 to 4 times a week on lecture material.
   
   C. Once per week all students will be timed for hose pulls and ladder placement.
   
   D. Prepare for oral presentation on the uses of fire fighting equipment.
   
   E. Daily review of fire technology terminology.
F. Write resumes and prepare for oral interviews.

G. Daily maintenance of equipment to be ready for duty (class).

H. Practice and prepare for manipulative ("hands-on") performance tests.

I. Review outline of interview questions.

J. Study for comprehensive tests for each training module.

2. **EVIDENCE OF CRITICAL THINKING**

   *Assignments require the appropriate level of critical thinking*

   A. Examine problem solving exercise dealing with handling fire conditions and safety on the fire ground.

   B. Evaluate a scene and determine fire origins.

   C. Evaluate emergency medical situations and determine the proper methods, procedures.

   D. Determine the proper ladders to use on building fires and on rescue scene.

   E. Determine and set scene safety for hazardous material emergency.

   F. Determine the proper tactics for fire control and the best method for fire containment.

   G. Determine the proper extraction procedures for victim trapped in a structure, vehicle and underground.

**F. TEXTS AND OTHER READINGS (TYPICAL)**


**III. DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

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

   a. Identify phases, classifications and fire problems.

   b. Identify construction, design and application of rope, hose, and ladders.

   c. Identify hazardous material labeling systems and placards.

   d. Demonstrate recognition and management skills relating to life threatening situations dealing with airway, breathing and circulation of the victim of illness or injury.

   e. Demonstrate proper techniques of artificial ventilation, control of bleeding, patient assessment, emergency child birth, extraction from entrapment.

   f. Analyze given fire ground practical exercises, determine current conditions and develop proper safety procedures to follow.

2. **Lab Objectives**

   *Upon satisfactory completion of the lab portion of this course, the student will be able to:*
REQUIRED OBJECTIVES:
1. Describe the physical and chemical changes of matter related to fire.
2. Explain the difference between heat and temperature.
3. Describe common products of combustion.
4. Describe the purpose of protective clothing and equipment.
5. Discuss general donning and doffing considerations for SCBA.
6. Perform emergency operations procedures for an SCBA.
7. Compare and contrast the characteristics of life-safety rope and utility rope.
8. Describe parts of a rope and considerations in tying a knot.
9. Discuss rescue rope and harness.
10. Describe types of ground ladders used in the fire service.
11. Explain proper procedures for positions ground ladders.
12. Describe various types of ladder raises.
13. Discuss general care and maintenance of fire hose.
14. Describe types of fire hose damage and practices to prevent such damage.

3. **Recommended Objectives**
   Upon satisfactory completion of the course (when the related recommended content is covered) the student will be able to:
   
a. Identify types of built in fire control systems.
b. Demonstrate knowledge of building construction.
c. Identify the command positions of the Incident Command System.
d. Demonstrate knowledge of wildland fire control, utilizing water, utilizing ground cover tools, direct and indirect attack.

IV. METHODS OF EVALUATION (TYPICAL)

A. **FORMATIVE EVALUATION**

1. Face-to-face testing on rope ties and knots
2. Exam on Hazardous Material
3. Face-to-Face hose carries and advancing of multiple hose lines
4. Exam on Incident Command Systems
5. Face-to-Face testing of ladders, carries, positioning and commands used on the foreground
6. Face-to-Face testing of Personnel Protective Equipment i.e., SCBA, Turnout gear.
7. Exam on First Responder with Healthcare
8. Quizzes on the Fire Engineering's Handbook for Firefighter I&II
B. **SUMMATIVE EVALUATION**

1. Final manipulative (hands-on) exam on the handling of fire hose, ladders, SCBAs, salvage, fire streams and rope ties

2. Final written exam on wildland fire control

3. Final written exam on the Fire Engineering's Handbook for Firefighter I&II
FTECH - 318: Basic Firefighter 1 Academy

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Analyze given fire ground practical exercises, determine current conditions and develop proper safety procedures to follow.

2. Examine problem solving exercises dealing with handling fire conditions and safety on the fire ground.
I. **OVERVIEW**

The following information will appear in the 2017 - 2018 catalog

**OFADM 315—TODAY’S OFFICE**

2 UNITS

108 Lab Hours , 0 Outside-of-Class Hours = 108 Total Student Learning Hours

Prerequisite: Satisfactory completion of OFADM 202 and OFADM 314.

Provides a simulated office environment to give students the experience that is often necessary in obtaining and keeping an office position. Students will be "hired" as an employee within the simulated office with the availability of transferring to other positions later in the course. Emphasis on application of skills and knowledge necessary to be an effective employee. Upon mastery of necessary skills, students may be placed as interns in offices to gain additional experience. The course should be taken in the student's last semester before graduation or certificate completion. (Course offered during spring semester only.) Field trips might be required. Not repeatable. (A-F Only)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

2. **Required Lab Content:**

   A. Overview of the office as a work place
      1. Technology
      2. Positions
      3. Necessary experience
   
   B. Workflow simulation
      1. Positions and responsibilities (org. chart)
      2. Job acquisition
      3. New employee orientation
      4. Job transfers and promotions
      5. Peer training
      6. Teamwork
      7. Taking notes and following oral and written directions
      8. Handling incoming and outgoing mail
      9. Telecommunications
a. Telephone equipment  
b. Handling incoming/outgoing calls  
c. Telephone etiquette  
d. Electronic messaging (e-mail)  

10. Time management  
a. Scheduling  
b. Prioritizing  
c. Delegation of work  
d. Electronic calendars  

11. Human relations  
12. Communication  
13. Customer service  
14. Records management  
15. Document creation/design  
16. Office equipment ergonomics  
17. Office management  

B. ENROLLMENT RESTRICTIONS  

1. Prerequisites  
Satisfactory completion of OFADM 202 and OFADM 314.  

2. Requisite Skills  
Before entering the course, the student will be able to:  
A. Demonstrate prior knowledge of office procedures and administrative functions.  
B. Demonstrate intermediate level keyboarding.  

C. HOURS AND UNITS  

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture/demonstration
2. Simulation
3. Internship
4. Possible field trips

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

Lab only--no outside-of-class hours required

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

A. Student will receive telephone calls from customers asking for a variety of information and assistance or voicing complaints and will be responsible for helping the customer in an effective manner.

B. Student will receive mail that will need to be distributed and prioritized based on content.

C. Student will prioritize daily work projects and decide upon design and preparation of those projects.

D. Given basic information, student will be required to create a variety of forms necessary for their business to operate.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

2. Lab Objectives

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

REQUIRED OBJECTIVES:

1. Describe a typical work flow in an office.
2. Prioritize a series of work assignments based on due dates and workload.
3. Demonstrate proper use of telephone equipment for incoming and outgoing calls.
4. Utilize an electronic calendar for prioritizing and scheduling.
5. Create a variety of mailable documents used within an office.
6. Demonstrate professional office attire.

7. Utilize e-mail effectively for messaging and appointments.

8. Employ effective customer service when dealing with office callers and visitors.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION
   1. Performance reviews and evaluations
   2. Accuracy of day-to-day work
   3. Speed of work completion
   4. Observation by instructor of work ethic and co-worker interactions

B. SUMMATIVE EVALUATION
   1. Work productivity
   2. Performance reviews
   3. Internship self-evaluation by employee
   4. Internship performance rating
   5. Participation in class and on job site
OFADM - 315: Today's Office

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Demonstrate correct telephone techniques in dealing with customers and co-workers within an office.
2. Solve problems encountered with customers within the simulation with appropriate results.
3. Demonstrate appropriate attire, attendance, skills, and attitude when placed in an office internship.
I. **OVERVIEW**

The following information will appear in the 2017 - 2018 catalog

**OFADM 320—TELEPHONE TECHNIQUES**  
1 UNITS

18 Lecture Hours, 36 Outside-of-Class Hours = 54 Total Student Learning Hours

Development of effective use of the telephone. Scenarios include appropriate greetings, placing callers on hold, dealing with difficult callers, and communication on the telephone. Telephone equipment and services are also covered. Field trips are not required. Not repeatable. (A-F or P/NP)

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

**A. COURSE CONTENT**

1. **Required Content:**

   A. Positive telephone communication
   B. Customer service
   C. Effective listening
   D. Pronunciation and enunciation
   E. Telephone services
      1. Long distance
      2. Operator-assisted calls
      3. Directory use
      4. Business service plans
   F. Incoming calls
      1. Greeting
      2. Holds
      3. Transfers
      4. Screening calls
      5. Taking messages
      6. Appropriate sharing of information
   G. Outgoing calls
      1. Sales calls
2. Requesting information

H. How to handle special types of calls
   1. Complaint/problems
   2. Difficult caller
   3. Appointment scheduling

I. Telephone technology and equipment
   1. Single versus multi-line telephones
   2. Voice mail
   3. Auto attendant
   4. Video conferencing and teleconferencing
   5. Cell/PDA use
   6. Auxiliary equipment

B. HOURS AND UNITS

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C. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:
   1. Lecture
   2. Demonstration
   3. Instructor supervised hands-on practice

D. ASSIGNMENTS (TYPICAL)
   1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
      Time spent on coursework in addition to hours of instruction (lecture hours)
      A. Daily written responses for different types of telephone calls.
      B. Daily use of telephone for simulated calls
      C. Weekly taking messages for telephone calls.
      D. Weekly preparation of call transcripts.
      E. Prepare for quizzes and final examination.
2. **EVIDENCE OF CRITICAL THINKING**  
Assignments require the appropriate level of critical thinking

A. Written scenarios where student will determine appropriate responses to customers.

B. Preparation of written transcripts of situations where they will gain information from potential vendors through their telephone calls.

C. The student will compare transcripts of calls and changes to make for a more effective call.

D. The student will create appropriate messages as both the caller and receiver using voice mail.

E. Use of the telephone to simulate actual callers and administrative professionals practicing topics covered in class.

Sample questions:

A. Create a voice mail message that reflects that you will be in the office, but conducting training sessions all morning.

B. Plan your call for this scenario: You have to call Mrs. Smith to tell her that you underestimated the cost of remodeling her bathroom. Instead of costing $3,500 as you originally said, it will be $4,800. (You verified materials costs and discovered the recent price increases due to the hurricane.) Mrs. Smith has already agreed to have the work done at the original price, and you’d still like to get this job for your company.

C. What are two methods of handling the talkative caller? Describe each method.

E. **TEXTS AND OTHER READINGS (TYPICAL)**

1. Other: Online articles and videos will be used to supplement course lectures.

III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**  
Upon satisfactory completion of this course, the student will be able to:

   a. Identify the types of telephone services available to businesses.

   b. Handle customer problems and complaints effectively by telephone.

   c. Utilize reference tools effectively when making or handling a call.

   d. Compare and contrast different types of telephone technology available and assess which would be best suited given a typical business environment.

   e. Demonstrate correct use of telephone features to place call on hold and to transfer calls.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**
1. Simulated telephone calls
2. Voice mail messages
3. Quizzes
4. Homework assignments

B. SUMMATIVE EVALUATION

1. Simulated telephone calls
2. Comprehensive final exam
OFADM - 320: Telephone Techniques

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Demonstrate and/or describe how to execute both a blind and an announced transfer of a call.
2. Describe an appropriate response to a customer when given a certain situation.
3. Demonstrate positive communication while handling telephone calls.
I. OVERVIEW

The following information will appear in the 2016 - 2017 catalog

POLSC 120—CALIFORNIA POLITICS AND PROBLEMS 3 UNITS

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Analysis of government institutions, politics, issues and political behavior in California in constitutional, social, economic and cultural perspective. Included are studies of issues confronted by U.S. and California state, county, city and regional governments including political representation, resources and energy, land use and planning, population growth, poverty, education, criminal justice, pollution, budgets and taxation. Special attention to the rights and obligations of citizenship. Field trips are not required. (A-F or P/NP) Transfer: (CSU, UC) General Education: (MJC-GE: B) (CSU-GE: b - Group b, D8) (IGETC: 4H)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

A. The End of the California Dream?

1. Basic political science concepts
2. Terms and concepts used by political scientists
3. The current state of the state: what explains California's politics?
4. Is California governable?

B. The Institutional Setting of California Politics- The National Government/California Constitution

1. The U.S. Constitution
   a. Philosophy of the Founding Fathers
   b. The nature of the national government established in 1789
   c. The evolution of the national government
   d. Contemporary operation of political institutions and processes under the U.S. Constitution
      i. Federalism
      ii. U.S. presidency, Congress, and the court system
      iii. National political parties and interest groups
      iv. Campaigns, elections
v. Rights and obligations of U.S. citizens under the U.S. Constitution

2. California state constitution and political processes
   a. Basic philosophy of the California constitution
   b. Structure of California state government
      i. State
      ii. Local
      iii. Links between state and local government

3. Relationship of state and local government with the federal government
   a. State vs. federal powers
   b. State and federal apportionment
   c. Allocation of federal resources

C. Direct Democracy
   1. Impact of progressivism
   2. Initiative, referendum, and recall
   3. Recent initiative campaigns in California
   4. Reforming the reforms

D. Politics and Political Behavior of Californians
   1. Who are the voters?
   2. How do Californians vote?
   3. Non-conventional forms of political participation
   4. Implications of participation and non-participation
   5. Increasing citizen responsibility

E. Politics, Press, and Parties
   1. Progressive legacy
   2. Role of the mass media
   3. Political parties, California style
   4. Election campaigning in California
   5. Role of money and campaign professionals
   6. Minority politics
7. Should we strengthen the political parties?

F. Legislative Politics

1. Who are the California legislators?
2. What does the California legislature do?
3. The Third House: interest groups
   a. Who are they?
   b. How are they organized?
   c. What do they do?

4. What influences legislators?
5. Legislative reform: term limits and unicameralism
6. The politics of drawing legislative district lines

G. Executive Politics

1. Becoming and remaining governor
2. Governing styles
3. Governor's duties, powers, and limits
4. California's plural executive
5. Executive leadership and California's bureaucracy

H. Judicial Politics

1. Role of state courts in the legal system
2. How California's courts are organized
3. How California's judges are hired and fired
4. Judges and policymaking

I. Local politics

1. Camelot: Role-playing simulations of local government
2. Organizations and functions of cities, counties and special districts
3. Politics and problems of local governments
4. Who influences local policymaking?

J. Budgetary Politics

1. Budgetary environment: the economy
2. The budget process
3. Sources of revenue
4. Where the money goes
5. Breaking the budget impasse
6. Revising Proposition 13

K. Public Policy in California
1. Growth in California
2. The politics of storing and moving water
3. The politics of the environment and natural resources
4. The politics of transportation
5. Rural and urban politics
6. The politics of public assistance
7. The politics of education
8. The politics of criminal justice
9. The politics of immigration

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C. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Lecture
2. Use visual aid supplements, including PowerPoint slides and DVDs
3. Organize simulations (role playing and computer)
4. In-class discussion of assigned community observation and participation projects

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   
   A. Weekly reading assignments
   B. Multiple essays per term
C. One research paper per term
D. Studying for multiple exams per term
E. Studying for multiple quizzes per term

2. **EVIDENCE OF CRITICAL THINKING**
   *Assignments require the appropriate level of critical thinking*
   
   
   B. Exam Question: Can one individual make a difference in bringing positive political change to California? Explain, and use examples from the class readings.

E. **TEXTS AND OTHER READINGS (TYPICAL)**
   
   

III. **DESIRED LEARNING**

A. **OBJECTIVES**

   1. **Required Objectives**
   
   *Upon satisfactory completion of this course, the student will be able to:*
   
   a. Compare and contrast the philosophies of the framers of the U.S. and California Constitution and the nature and operation of national, state, and local political institutions.
   
   b. Describe the structure of the U.S. federal government, and the California state and local governments.
   
   c. Identify the contemporary operation of the political institutions and processes under the U.S. Constitution and the California Constitution.
   
   d. Discuss the relationship of California state and local government with the federal government (state vs. federal powers, state and federal apportionment, allocation of federal resources).
   
   e. Discuss the mechanism of direct democracy in California.
   
   f. Describe the role of elections in California, including their impact on public policy, electoral competition, and implications of voter turnout.
   
   g. Explain the powers and limitations of California's governor, legislature, and judiciary.
   
   h. Describe California's budgetary process, its constraints and its key players.
   
   i. Explain the constitutional rights and the obligations of U.S. citizens and California residents.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**
1. Objective tests and quizzes
2. Class presentations and participation
3. Web-based assignments
4. Papers

B. SUMMATIVE EVALUATION

1. Term paper
2. Comprehensive final exam
POLSC - 120: California Politics and Problems

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Critically and creatively analyze a major contemporary issue in California politics.
2. Effectively search for, interpret, and critique literature that addresses topics in California politics.
3. Evaluate the extent to which California's political system is democratic.
I. OVERVIEW

The following information will appear in the 2015 - 2016 catalog

SOCIO 125—SOCILOGY OF THE FAMILY 3 UNITS

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Recommended for Success: Before enrolling in this course, students are strongly advised to satisfactorily complete an MJC English composition course or the equivalent, or to exhibit proficiency in college-level essay writing skills.

Sociological analysis of the family, including historical and recent changes, present nature and the socio-cultural and economic forces shaping these changes. Field trips are not required. (A-F or P/NP)

Transfer: (CSU, UC) (CC: SOCIO 12) (C-ID: SOCI 130) General Education: (MJC-GE: B) (CSU-GE: D0) (IGETC: 4J)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Development and descriptions of the family

      1. Traditional and changing forms
      2. Historical perspectives
      3. Effects of class and culture

   B. Family as a process

      1. Gender roles and socialization
      2. Love, sexuality and orientation
      3. Partner selection
      4. Singlehood, cohabitation and other non-marital options
      5. Marriage
      6. Reproduction and parenting
      7. Divorce and remarriage
      8. Health, aging and family life

   C. Challenging and Changes
1. Conflict and communication patterns
2. Family economics and work
3. Family violence, crises and change
4. New family forms
5. Future of the family

B. ENROLLMENT RESTRICTIONS

1. Advisories

Before enrolling in this course, students are strongly advised to satisfactorily complete an MJC English composition course or the equivalent, or to exhibit proficiency in college-level essay writing skills.

2. Requisite Skills

Before entering the course, the student will be able to:

A. Write a composition.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture
2. Use of audio-visuals
3. Topical expert speakers for classroom presentations
4. Leading/facilitating classroom discussion

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

A. Assign approximately 25-35 pages of reading per week.
B. Complete study guides on assigned reading per week in preparation for exams.
C. Personal opinion essays (approximately 750 words) on topical issue five times per semester, or one two thousand word library research paper on relevant issues pertaining to family life.

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking

A. Typical exam essay question: Discuss how a family’s position in the social class system affects their opportunity to participate in the “American Dream.”

B. Typical short topical issue essay prompt: What top three variables do you believe contribute to creating a happy relationship?

C. Typical research paper prompt: Examine the consequences of divorce on children and the factors contributing to their difficulties.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

a. Contrast various theoretical, historical and current definitions and forms of marriage and the family.

b. Evaluate and analyze the impact of social inequality and social change of the role and function of the family in society in relation to other social institutions.

c. Analyze the intersection among socio-economic indicators (i.e. race/ethnicity, class gender, etc.)on family uniting or disuniting

d. Differentiate and compare the elements, phases, processes and functions of family life: dating, marriage, sexuality, parenthood, aging and bereavement.

e. Identify and evaluate the effects of gender role expectations, socialization and age on family life.

f. Assess and evaluate the challenges and changes facing contemporary families as they apply to the students personal relationships

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Quizzes and Unit Exams

2. Short Essays or Research Paper
3. Analysis of Supplemental Readings
4. Instructor Evaluation of Student Reflection and Discussion

B. SUMMATIVE EVALUATION

1. Portfolio Evaluation
2. Final Exam
SOCIO - 125: Sociology of the Family

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Explain the processes that lead to successful coupling and family relationships and those variables that impede the ability of individuals to shape satisfactory family relationships.

2. Critically analyze topics related to intimate relationships and family life.
I. **OVERVIEW**

The following information will appear in the 2019 - 2020 catalog

**SOCIO 154—AFRICAN-AMERICAN CULTURES AND COMMUNITIES**  
3 UNITS

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

A sociological exploration of the social and historical forces shaping contemporary African American experiences and their multiple statuses in American society. Effects of stratification, conflict and change as well as the historical and current roles of the family within dynamic communities are emphasized. Field trips are not required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) **General Education:** (MJC-GE: B) (CSU-GE: D3, D0) (IGETC: 4J)

II. **LEARNING CONTEXT**

*Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:*

A. **COURSE CONTENT**

1. **Required Content:**

   A. Historical Backgrounds

      1. Slavery
      2. Civil War
      3. Reconstruction
      4. Institutionalized white dominance

   B. Communities and Institutions

      1. Family and Religion
      2. Politics and Economics
      3. Education and Occupations
      4. Urban and Rural

   C. Challenge and Response

      1. Stratification and socioeconomic status
      2. Social problems
      3. Assimilation and accommodation
D. Black Revolt and Consequences

1. Beginnings and resistance
2. Black Power to Civil Rights
3. Black Nationalism to Affirmative Action

E. African-American contributions to American cultures

1. Music
2. Art
3. Literature

B. HOURS AND UNITS

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C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture
2. Discussion
3. Use of media presentations

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   A. Assign approximately 25-35 pages of reading per week.
   B. Complete REVEL guides on assigned reading per week in preparation for exams.
   C. Response papers to assigned readings.

2. EVIDENCE OF CRITICAL THINKING

   Assignments require the appropriate level of critical thinking

   A. Typical exam essay question: Discuss how a family's position in the social class system affects their opportunity to participate in the "American Dream."
   B. Presentations to peers
   C. Projects
E. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

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

   a. Examine information on social, historical, political and economic factors affecting the development of contemporary and dynamic Black American cultures.

   b. Identify the forms of African-American enslavement practiced in America.

   c. Analyze the cultural and legal mechanisms used by the dominant society to perpetuate inequality.

   d. Assess the impact of American attitudes, policies and institutions on the African-American family and on the African-American population in general.

   e. Evaluate the present state of relationships between African-Americans and other cultural/ethnic groups in America.

   f. Identify the contributions of African-Americans to American culture and assess their impact.

   g. Identify and evaluate inter-group similarities and differences between African-American cultures and other cultural groups in the U.S.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Objective tests and quizzes

2. Assignments and in class activities

B. SUMMATIVE EVALUATION

1. Class participation and contributions

2. Oral reports

3. Projects

4. Final exam
SOCIO - 154: African-American Cultures and Communities

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Develop an understanding of the unique history of African Americans in the United States.

2. Analyze the part that identity formation plays in the African American Experience and the impact of the African American family unit on managing one's personal identity.

3. Trace the revolving relationship of African Americans to political and economic structures of United States society.

4. Articulate how African American literature, film, art and music have helped to shape United States culture and define the African American Community.
I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

SOcio 156—Mexican Culture in the United States

54 Lecture Hours, 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Contemporary Mexican-American Culture, problems and contributions, origins and nature. Intergroup contacts and conflicts. Field trips are not required. Not repeatable. (A-F Only) Transfer: (CSU, UC)

General Education: (MJC-GE: B ) (CSU-GE: D3, D0 ) (IGETC: 4J )

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   A. Origins and Background of Mexican-American Culture

      1. Pre-Colombian Mexico
      2. Conquest & colonialism
      3. The mixing of cultures – Mestizo
      4. The role of the Catholic Church
      5. Mexican independence

   B. Contact with the United States

      1. Manifest Destiny
      2. Mexican American War (Treaty of Guadalupe Hidalgo)
      3. Vaqueros and cowboys
      4. Mexican revolution
      5. Adaptive behaviors (assimilation, acculturation)

   C. 20th Century

      1. The Depression
      2. Zoot suit riots
      3. Mexican-American organizations (G.I. Forum, MAPA, etc.)
4. "Chicanismo"
5. Education programs, bilingual education
6. Farm labor programs and the emergence of the U.F.W.
7. Immigration reform
8. Health and housing programs

D. Contemporary Mexican-American cultures
1. Family
2. Arts
3. Change and persistence

B. HOURS AND UNITS

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C. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:
1. Lecture
2. Discussion
3. Media presentations
4. Guest speakers

D. ASSIGNMENTS (TYPICAL)
1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)

A. Read 25-35 pages weekly
B. Write bi-weekly critical reflection papers on class material
C. Prepare for 5-10 quizzes on class material
D. Prepare for three tests per semester
E. Create group skit demonstrating their understanding of a particular time in Chicano history
F. One research paper, 8-10 pages
G. Prepare for group presentations
2. **EVIDENCE OF CRITICAL THINKING**
   Assignments require the appropriate level of critical thinking
   
   A. Discuss the push and pull factors affecting Mexican nationals to the United States. (essay prompt)
   
   B. Act out the various creations and consequences of forming a subordinate group out of the Mexican people.

E. **TEXTS AND OTHER READINGS (TYPICAL)**

   

III. **DESIRED LEARNING**

A. **OBJECTIVES**

   1. **Required Objectives**
      Upon satisfactory completion of this course, the student will be able to:
      
      a. Examine information on the social, historical, political and economic factors affecting the development of Mexican-American cultures.
      
      b. Assess the effects of stratification and intergroup conflict on contemporary Chicano cultures and families.
      
      c. Evaluate factors in Mexican-American adaptation to the dominant culture and the struggle for self-determination.
      
      d. Identify and analyze the major economic, political and social problems and challenges confronting Chicanos today.
      
      e. Identify the contributions of Mexican-Americans to American cultures and assess their impact.

IV. **METHODS OF EVALUATION (TYPICAL)**

A. **FORMATIVE EVALUATION**

   1. Objective tests and/or quizzes
   
   2. Class participation

B. **SUMMATIVE EVALUATION**

   1. Oral report
   
   2. Outside project
SOCIO - 156: Mexican Culture in the United States

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Recognize the contributions Mexicans/Chicanos have on the fabric of the American society.

2. Critically analyze how socio-historical variables and experiences impact(ed) Mexican/Chicanos from Pre-Columbian period to modern day.