

**Merced College
Merced Community College District
3600 M Street
Merced, CA 95348-2898**

Substantive Change Proposal January 2015

Addition of New Program in Digital Arts

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Submitted to:
**Accrediting Commission for Community and Junior College
Western Association of Schools and Colleges**

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**SUBSTANTIVE CHANGE PROPOSAL
DIGITAL ART — ART-D PROGRAM**

**MERCED COLLEGE
MERCED COMMUNITY COLLEGE DISTRICT**

A. Proposed Change and Rationale

A.1 Description of change

This Proposal for Substantive Change to add a new program is being submitted to ACCJC (Accrediting Commission for Community and Junior Colleges) to add a program in Digital Art at Merced Community College District. This new program would include a Certificate in Digital Art and an Associate of Arts degree in Digital Art. The proposed change is consistent with the mission of the college which includes a commitment to offer an accessible education that provides students with essential workforce skills. The proposed program falls in the Career and Technical Education area, and specifically aims to support students who wish to pursue one of many possible digital media career tracks.

The Digital Art certificate and degree fulfill academic and career oriented requirements as outlined under California's Code of Regulations, Title 5. This proposed program fits well with the Mission of the College, and with community need for excellent technology-based 2-year programs leading to rewarding career opportunities available locally, regionally, state- and nation-wide. The program also fits well with existing academic programs in the arts, with existing college facilities, and is in alignment with the college strategic plan.

One of the three primary goals of the California Community College system is to provide students with access to relevant Career Technical Education programs that will lead to gainful employment upon program completion. Knowledge and skills in digital media offer excellent opportunities in today's employment market place. Several recent studies indicate that graphic arts and digital media (various community colleges use graphic arts, graphic design and digital/new media as overlapping terms) are among the top growth fields for employment, with California outpacing all other states in job creation (see below, Labor Market data). Existing Digital Art classes have had wide appeal among Merced College students. The proposed degree and certificate programs grew out of the strong interest in these classes, as well as professor interest and expertise, administrator support, and research into the potential for local, regional and state employment.

Career and Technical Education plays a significant role in community college offerings. Digital Art courses, and the proposed certificate and degree are grouped within the CTE offerings at Merced College, though students who have taken these courses are able to not only move directly into professional careers in digital art fields, but are also able to take these knowledge and skills, and combine them with further education in art, business and other areas, in order to build careers relevant to the 21st century. This particular proposed program has been funded, in part, through a Perkins grant (also referred to in California as VTEA). Carl D. Perkins Career &

Technical Education is a part of the state's Vocational Education Basic Grant Award from the U.S. Department of Education under the Carl D. Perkins Career and Technical Education Improvement Act of 2006. The recognition and support from this funding source has positioned the proposed program well in the college, with not only adequate, but excellent resources for teaching and learning, and for preparation of students for a variety of career opportunities.

Merced College President Dr. Ron Taylor stated in the September 2014 *Campus Digest*:

Enrollment is the most important issue facing us at this point. If we can add more classes, or even new programs, if we can expand those programs where the potential for growth is great, we will generate more FTES (i.e., funded enrollment). This will help us shrink our budget gap and plan for the future. To do this, we need to think boldly.

Expanding programs simply for the sake of growth of the college is not a worthwhile goal, but the intention here is to seek opportunities to provide new programs that meet the needs of the community, and in the process strengthen the college overall. Adding new programs that address the needs and desires of students, and the local work place go hand in hand with striving for continuous improvement as an institution – with the goal of better serving our constituents and providing avenues for successful student and employment outcomes. Digital Art, as a certificate and degree program, has the potential to contribute significantly to the strength of the college, and the college’s ability to provide relevant education for the community we serve.

A.2 Relationship of proposed program to College Mission

The Merced College Mission Statement states:

Merced College serves as a gateway to the future, providing accessible, affordable, and relevant education and workforce training for students in our richly diverse region. The college offers programs of study that lead to transfer, associate degrees, and certificates. Merced College provides basic skills and noncredit courses, as well as community education for personal and professional enrichment.

The Digital Art program strongly supports this mission as it promotes “accessible, affordable and relevant education and workforce training” through consistent and timely curriculum updates and frequent technological overhauls to provide a sound academic curriculum and visual training commensurate with industry standards (see also **Appendix A**). The Digital Art curriculum has been rewritten to align with C-ID and UC-TCA standards and implemented with current student learning outcome and program assessments as of fall 2014. Additionally, the recently approved Art-D program designation has already been updated in CurricUNET.

The Digital Art faculty member attended the inaugural meeting of the Northern California Faculty Discipline Input Group (FDIG), sponsored by the Chancellor's Office. While meeting with a cross section of administrators and faculty members from the California State University and Community College systems, collaborators conceived of and implemented the forthcoming

Graphic Arts/Graphic Design Transfer Model Curriculum. Secondly, the Digital Art program leaders continually work to partner with the community through years-long collaborations with the Merced Union High School District to acquaint high school administrators, students and teachers with digital art fields, as well as offering and successfully filling two brand new courses in cutting-edge disciplines. The Merced College Strategic Plan is reflected in both an effort to provide excellence in educational opportunities, and in grant acquisition and curriculum overhauls which have upgraded Digital Art facilities to the most powerful computers on campus in order to assure student access and success (Strategic Plan Goal 1- see **Appendix A**). The student demographic lacks a consistent ability to utilize these 21st century skills and tools, making the technological upgrades critically important as a part of student education.

A.3 Rationale for change and labor market analysis

The need for a Digital Art program, including the college’s commitment to “accessible, affordable, and relevant education” was addressed during the Perkins grant application process by former Instructional Dean, Dr. John Gaulty, who identified the consistent prioritization of a Digital Art program by Visual Art faculty members and administrators. In the May 2006 Review of the Visual Arts Program, the Visual Arts faculty identified a critical need to “develop [the] Digital Arts curriculum into new areas . . . such as web design, animation, and video editing.” The report also identified the need for a new digital art lab in ART-8 “. . . with appropriate programs for graphic design, digital imagery, digital photography, and other programs that will enable the new Instructor of Digital Arts to carry the program forward.”

The report continued to note that

ART-8 is now equipped with 20 student computers that will soon be upgraded from the Adobe CS-4 Creative Suite to Adobe C5-5. Since the completion of its 2006 Program Review, the Art Department hired a digital art specialist who resigned after a very brief tenure. The College’s President and Vice President of Instruction support a search for a new digital art/digital media instructor, with the goal of engaging this new instructor in the fall of 2011. The goal is for this new instructor to develop new CTE program in “Digital Media,” under the TOP code 061400.

While considering the rapid changes occurring in the field of digital media, the College made a necessary initial investment to update the computer lab for digital art in 2012. Due in part to the local school district’s primary focus on PC based computer technology, and due in part to other considerations, including ability to support given Information Technology and fiscal resources, the College also made a commitment to college-wide use of PC/Microsoft compatible computer technology. The college needed to guarantee an adequate number of PC workstations in the Art-8 lab to meet current enrollment caps. Although the class cap stood at 24 students per course, only 20 computers were in the Art-8 lab due to space limitations once work stations were installed. This technology and space are adequate to the current needs of a Digital Art Program, and are able to accommodate existing courses and students. In the near future, however, the college does anticipate a need to expand the space and to incorporate additional technology, particularly the industry-standard Apple/iOS platform.

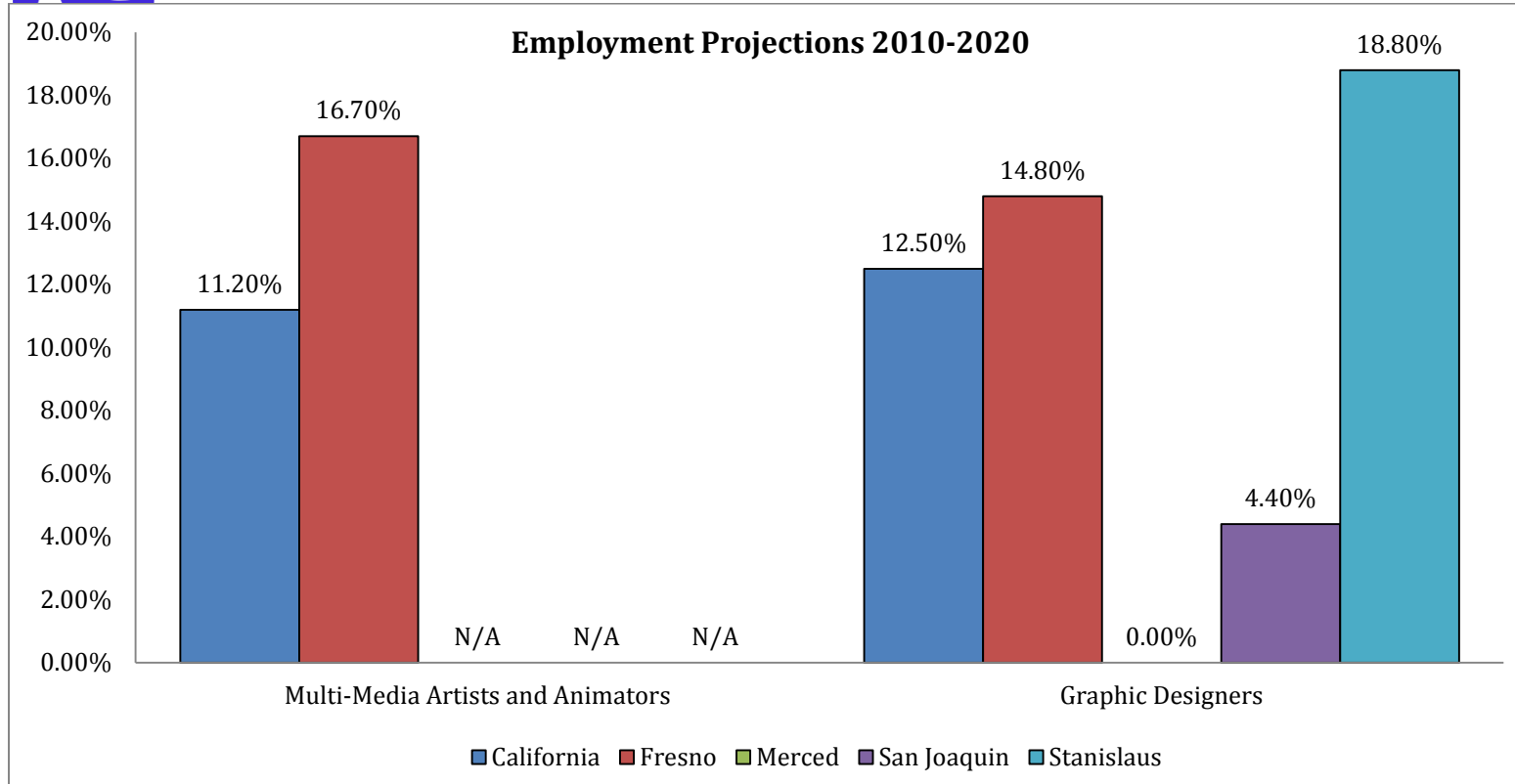
The College enrolls full classes in Digital Arts, with daily demand for computers far outstripping

the workstations currently available. While developing a new program in the quickly expanding digital media field, it will become necessary to switch to, or add on, the industry standard of Macintosh computers (in the long-term), which will enhance student preparedness in securing the best possible relevant graphic arts employment. This is a shift the college can make in the future; this will necessarily be a part of integrated planning and budget processes, which are described more fully below. Based on student and employer input, day-to-day observation of the substantial need to expand the present Art-8 computer lab, and continual review of existing Community College Digital Media programs working with a Macintosh-based setup, substantial indicators suggest the prevalence of Macintosh environments within the Digital Art field. Communicating specialized artistic ideas in a visual field necessitates that students attain the most current practices within the discipline.

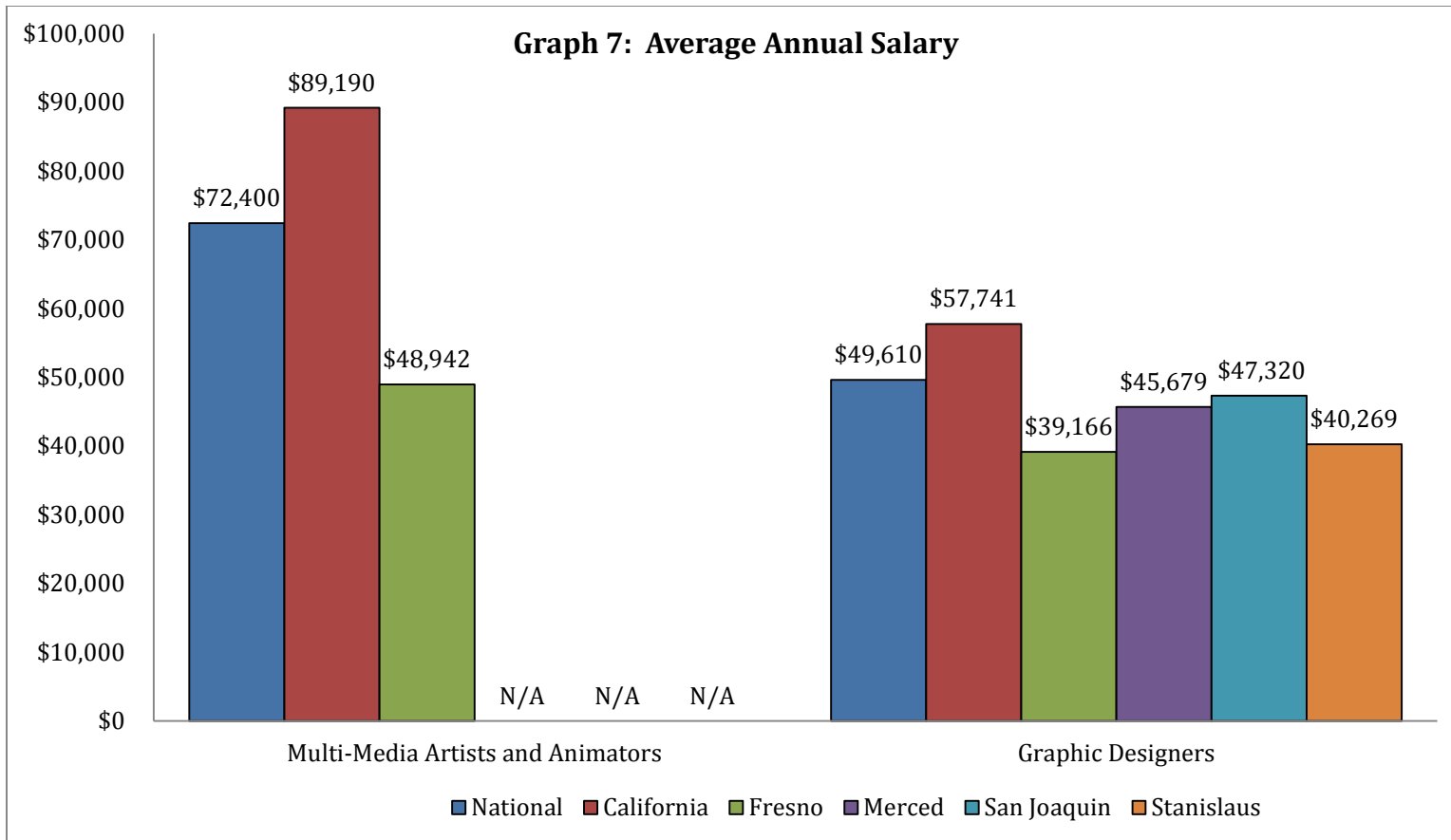
Labor Market analysis indicates this is an appropriate program for our college and region. According to national and California State labor market data, as well as additional data from many sources including the Center for Excellence, jobs in a variety of related fields will increase from between 1.3% to 24.4%, depending on the particular related occupation. These occupations may include a variety of media design services, including those related to radio, television, video and motion picture, as well as media advertising, game and interactive media design and general graphic design, multi-media artists and animators. Salaries are strong, ranging from \$40,000 to \$89,000 annually, depending upon the region and this is with a certificate or 2-year degree. The highest reported salaries are for California in general, but there are substantial job markets regionally, including in Merced, Stanislaus, San Joaquin and Fresno counties where projected salaries are also high for the Central Valley region, again particularly with a 2-year degree (See Charts below and **Appendix B**).



Merced College Digital Art Substantive Change Proposal
Spring 2015



Source: EDD (Q1 2014)



Source: BLS (May 2013), EDD (Q1 2014)

B. Description of Programs

B.1 New educational program description and purpose

The new Programs to be delivered include both a Certificate and an Associate of Arts Degree in Digital Art. These programs are visually represented in **Appendix C**. These programs are Career and Technical Education programs that prepare students for the workplace, though they do not limit students to single options. In the current visually-oriented, and high technology economy, digital media knowledge and skills can also be combined with a variety of other areas to provide numerous growth opportunities in careers and ongoing study. Students who graduate with a CT (Certificate) or an AA Degree in Digital Art benefit from numerous work opportunities in graphic, visual and media industries (i.e. design, multimedia, web design, animation, illustration, film, graphic design, graphic arts, etc.). The courses within this program provide the fundamental knowledge of digital media theory and the application of technological and conceptual frameworks for students to produce a body of work across media types. The more advanced “Capstone” courses concentrate on deep levels of engagement with multiple digital media types to create a thorough knowledge base. Music, Theater and Art recently underwent changes where all of the advanced third-level courses were removed from the curriculum. Digital Art faculty, however, chose to rewrite the inactivated third-level courses with a new conceptual framework utilizing motion and interactive media rather than a print-based focus in response to a particular need in this subject area. There is potential for further growth in Digital Art education, giving the college and community additional opportunities in the future to move in directions of video, film and other digital media certifications, again relevant to numerous career options and expressed student interest. The educational purposes of the proposed change are to provide opportunities for the strong interest of students in digital media (expressed by strong and consistent enrollments in existing courses) to achieve educational and skill levels that prepare them for occupational fields that already have strong potential, locally, regionally and throughout the state and nation (see labor market information above in section A 3). The added recognition of a Certificate or Degree in the discipline will assist students who are interested in both education and employment in digital media fields to demonstrate their level of knowledge, skill and expertise when they move from the college to the world of employment, and further support their abilities to move successfully into rewarding work. These additional certificate and degree also provide the opportunity for the college to provide additional coursework beyond basic, introductory skill level, again to meet student and employment need.

B.2 Meets Eligibility Requirements, Accreditation Standards and Commission policies in relation to student learning programs, services, resources

The proposed programs will meet all of the ACCJC Eligibility Requirements, Accreditation Standards and Commission policies related to student learning programs, services, and resources. In particular, the program will be integrated into and benefit from or be served by all of the College’s planning, curricular, and service processes. The program will be addressed as a part of Educational, Instructional, Student Services, Administrative (Business) Services and Facilities Master Planning processes. The program will be expected to carry out Student Learning Outcomes, for courses and the program, which are built into curriculum, to carry out assessment of SLO’s and to plan for improvement based on the results of the SLO Assessments (and in fact the discipline faculty has been doing this productively and successfully, making ongoing improvements in courses which have led to the proposal to create a new certificate and degree program, among other improvements). The program will also participate in regular scheduled annual and comprehensive Program Reviews. That the discipline faculty has already participated is well documented on the college website, and additionally on a website that the discipline area has used for the purposes of gathering and working with program-related assessment and data and improvement recommendations and plans (www.tinyurl.com/lbag9av -- **Appendix D**). Digital Art faculty attend all of the campus wide outcome assessment meetings (IPRSLOAC—Instructional Program Review and Student Learning Outcome Assessment Committee) to remain active and informed as the Cohort Assessment Trainer for Area 5, Cohort

B (Arts) in-conjunction with a second faculty member in the arts, Louisa Benhissen. Program accomplishments and needs are documented in the every-other-year Comprehensive Program Review, and the yearly abbreviated Program Reviews (annual program reports or updates in between Comprehensive reviews—CTE Programs are on a 2-year cycle for the Comprehensive reviews).

The faculty in Digital Art both writes/revises curriculum and conducts robust course-level assessments, maps these assessments to Program outcomes and Institutional outcomes, and takes a lead in creating a culture of continuous improvement within the discipline area. As a result of the conscientious assessment process, Digital Art faculty has determined the need for improved hardware and software to support student success. They have noted that they serve a cross-section of the local community, including students with physical, visual, auditory and learning challenges. Therefore, in order to better address the critique component which is an important component of a digital art course, the Digital Art faculty has created an art website and associated app for communication purposes. The lab now features as well ergonomically designed peripheral hardware and digital tablets to better enable students to meet the portfolio SLO component in each class. A course by course list of Student Learning Outcomes is included in **Appendix E**.

Additionally, faculty write and submit several grant proposals annually that address ongoing program-level structural support. Appropriate existing and needed resources are and will continue to be identified as part of this process. The faculty also submit requests based on assessment and program need and ongoing improvement and development through the college Resource Allocation Process (Instructional Equipment allocation) in order to keep the program current and provide the best possible educational experience and career preparation for students.

In brief, the proposed Digital Art Program (Certificate and Degree) meet ACCJC eligibility requirements and standards for student achievement through publication of current course and program-specific student learning and achievement outcomes, regular and systematic assessment, and insurance that outcomes and standards for achievement are met. The faculty are mindful of the importance of using assessment and program review to make meaningful changes in teaching, in course resources and equipment to support effective student learning, in courses and in the program as a whole.

C. Planning Process Description

C.1 Relationship to planning, evaluation and mission

The proposed program is a concrete example of, and is highly related to, Merced College's mission statement. The College's mission includes a commitment to continuously improving methods of "*providing an accessible, affordable, and relevant education*" in a rapidly changing and increasingly global society faced with great challenges.

The planning process was initiated when Visual Arts faculty identified the need to update existing curriculum to meet newly emerging artistic fields, thereby creating the framework for a Digital Art program. The program's design aligns with the College's broader campus goals for remediation, retention, and completion. Careful consideration was given to identifying a program that would meet campus and grant goals alike. The Digital Art program has been reviewed with respect to its relationship to the College's institutional planning, evaluation, and mission through the curriculum, assessment and program review processes. New courses already provide additional revenue by expanding course offerings in the arts, which equates to a higher number of students. These courses meet student need, and provide educational opportunities relevant to employment opportunities.

C.2 Needs and resources assessment

Assessment of existing resources, and additional anticipated needs in order to establish a Digital Art program was carried out initially through the Program Investigation described in C.1 above which was part of the planning process prior to developing the proposed certificate and degree program. Digital Art faculty carry out regular annual and every-other-year comprehensive program reviews which always include an assessment of existing resources and anticipated needs. Program review is linked to the resource allocation process (see below). Ongoing grant proposals, primarily to the State and through Perkins up until the present time, have provided additional opportunities for assessment of resource and other needs in order to provide proper equipment, supplies, staff and professional development for the program. Even Student Learning Outcomes Assessment provides opportunities to address possible resource needs; for example additional technology has enhanced the ability of students with challenges to meet some program objectives more successfully.

To date, the Digital Art Program has been able to secure adequate space and resources primarily through Perkins and state CTE funding, but the college fully expects to transition the program to primary support through non-grant sources (rather instead through apportionment and general college funds). The program anticipates the needs for additional space with expected growth. Discussion has already occurred between faculty and administration regarding the possibility of reconfiguring space adjacent to the Digital Art computer lab, as well as moving to incorporate IOS platform computers (Macintosh) which are more commonly industry standard. This is not to say that the current very high quality Microsoft platform computers are not capable of providing excellent learning experiences for students, but as discussed in an earlier section above, the program should provide experience with Macintosh computers which students are very likely to encounter in a majority of digital media work environments. These are the largest resource needs the program will face in the near future; additional resource needs are being met through a combination of available funding, and have been regularly updated and enhanced through grants and college integrated planning and resource allocation, a process which includes faculty participation in the prioritization process through the Instructional Master Planning Committee, and other shared governance processes (**Appendix F**).

Finally, there is the expectation that with program growth there will eventually be a need for additional faculty. This need would be addressed through the Faculty Hiring Prioritization process as specified in Board Policy BP7214, which is also a shared governance process with recommendations coming initially through Academic Senate to college executive administration (**Appendix G**). While the President has final decision making authority, faculty have an opportunity to put forward program need, and every attempt is made to honor and support the recommendations through the Academic Senate task force that reviews the requests from the faculty at large. The goal is to address the need for additional full-time faculty to the extent fiscally possible, and to strive for a 75%/25% ratio of full-time to part-time or adjunct faculty throughout the college.

C.3 Anticipated effect on college

Merced College maintains a well-established and equipped Digital Art lab facility to support the Digital Art Program. Funding for the advanced training equipment is provided through the Perkins Grant and Resource Allocation process. There are already instructional support technicians in place within the Art Department and no negative fiscal effects are anticipated. The anticipated positive effects are that the Digital Art program will significantly enhance students' ability to be marketable and competitive for jobs available in digitally-oriented visual fields. Arguably, the 21st century will demand new knowledge bases and skill sets in an increasingly visually mediated world. An additional anticipated positive effect is the enrollment growth and growth in associated enrollment-based funding for the college.

C.4 Intended benefits

The clear benefit of implementing a Digital Art program relates to students reaching their professional artistic

potential. The program will increase student completion rates within the arts. Our current Art Department graduates between three to eight visual arts and art students annually. Previously, the College included a Certificate in Communication Arts (over a decade ago). Since the digital graphic field's terminology and skill set has changed dramatically since that time (computer-based rather than hand-rendered), the College is poised to address the digitally mediated world in which students find themselves. This program will meet expressed needs of students and the community, as well as employers, and will likely increase certificate and degree completion overall with the addition of a certificate and degree program to enhance educational outcomes in already very well enrolled courses.

C.5 Description of preparation and planning

Preparation for a new Digital Art program was carried out through research and data-informed planning. Significant time was invested into researching a wide array of comparable programs (see further discussion below, this section), both statewide and across the nation, in order to identify and determine digital art disciplines relevant to a program of study. Advisory committee meetings with representatives from the local business community were held regularly throughout the initial phase of preparation. This was an important step to ensure that the new program will maximize student success and will actually meet the needs and expectations of the community and industry. Based on several years of consultation with Visual Arts faculty and cross-discipline faculty, the Fine and Performing Arts and CTE academic deans, the Vice President of Instruction, Accreditation Liaison Officer, Curriculum Committee, developmental education faculty, facilities and scheduling office, librarians, and Student Support Services staff, identified components to incorporate into the Digital Art curriculum structure. Through these critical preparation and planning steps, the Digital Art program now fulfills a major role in the Perkins Grant-funded Career and Technical Education (CTE) programming at Merced College (**Appendix H**). Digital Art stands poised to reward committed students with an opportunity for a well-rounded artistic education leading to professional employment in numerous growing fields.

An initial or launch meeting was held early in Fall 2011 at Merced College to determine the proposed scope of the Digital Art program and to ensure that Merced College Digital Art infrastructure upgrades would support students with up to date graphic software and hardware, faculty training, curriculum and other learning resources. A State wide study of existing Community College Digital Art programs was also part of the early planning phase (2011-12). The Digital Art faculty made in-person visits to five system campuses. The goal was to visit sites that could provide a broad range of expertise and examples of digital art teaching and learning facilities and methodology. The on-site visits were completed at:

- Las Positas College with highly knowledgeable discipline faculty member Eric Berendt;
- Santa Barbara City College with personal contacts, Alejandra Jarabo and Esther Frankel; the tour of computer labs at this site provided best-practice guidance adopted for the Merced College lab;
- Napa Valley College (two locations) to gain an overview of their solution to printing and to providing general staff and technical support for a computer lab
- Berkeley City College contact M. Silverberg arranged a full-day on-campus tour of their entire multi-story building, meetings with key administrative and faculty heads, and the computer lab with a focus on layout strategy
- Cabrillo College—a full-day tour led by John Grouly and Beth Regards, including campus Art facilities from top to bottom, as well as meetings with faculty and administrators.

Through meetings and workshops (e.g. to investigate and evaluate software) with faculty members and computer staff around the state, a 2011-12 two-hundred page report encapsulated best-practices approaches to implementing the proposed Digital Art Certificate and Degree (**Appendix I**) including recommendations

for lab layout, support, hardware, software and curriculum/program design. Merced College faculty collaborated with other California Community College Digital Art faculty over several years as a part of a thorough investigation of the proposed new Digital Art degrees. Faculty members, Deans, Information Technology staff and an external consultant contributed expertise to decisions regarding an update to the college's hardware infrastructure in the Digital Art lab space. During Winter Break 2011-12, Art Professor Cheryl Barnett and Digital Art Instructor Alana Perlin produced a thorough investigative study of the lab space utilization with guidance from M. Silverberg of Berkeley City College who served as external consultant. Afterward, Instructor Perlin produced a document which encapsulated the meeting strategy based on data collected from several high-tech Digital Art computer labs across the community college system. The Digital Art and other Art faculty also determined a need to form a collaborative interchange between the Art department and other Merced College disciplines in the form of several units of Digital Art elective credit in Business, Administrative Office Management, Computer Studies, Marketing and the Virtual Office program. Similarly, a comprehensive study ensured that our hardware infrastructure supports industry-standard graphic arts software, which the college was able to do with the purchase of new industry-compatible Art department computers.

D. Evidence of Adequate Human, Physical, Technology and Financial Resources to Ensure Program Quality

D.1 Adequate and accessible student support services

Digital Art program students will receive the same services as other students, including assessment, orientation, education planning and counseling, tutorial services, access to the library and other learning resources. All credit students are issued password protected access to the student portal and other online resources. Art students benefit from the library's recently acquired ArtStor database to further broaden their art knowledge base. Similarly, librarians and Digital Art faculty frequently collaborate to provide discipline-relevant books and artistic resources to students.

Merced College students have benefitted greatly from the new Student Success and Support Program (SSSP), with required Education Planning for all students who are either new, or returning after more than a semester away from campus. While this plan has only been in place for one semester (this current semester is the second semester for implementation of SSSP), there is already evidence that student retention and success may be positively supported by the requirement for planning at an early stage of a student's career. This positive impact will of course incorporate students intending to pursue education in digital arts, and will help support students through successful program completion. This academic year Merced College, along with other community colleges in the state, created Equity plans in order to increase access, retention and completion among our many underserved students. As a direct consequence of the Equity initiative, additional personnel and resources will be available to support students in attainment of educational goals. The college looks forward to the additional resources this plan is beginning to generate, and to the increased success and opportunities for students and the community. Again, there is the expectation that this will positively impact this new program, and position it for even greater success than anticipated during the planning phase.

Merced College has an excellent student success program, with a variety of programs, dedicated personnel and activities available to support students. These include the reading and writing labs, math lab, tutorial lab, Study Central (an open study area with assistance, and a variety of workshops geared towards student success, career planning, technology and other relevant topics), peer mentoring and supplemental instruction. Study Central won an award this past December 2014 from the Chancellor's office for providing excellence in student success programming. Merced College was one of two colleges in the state to be recognized with this California Community College Chancellor's Office award. While not all these services support only

digital arts, they support all Merced College students, and include students who pursue digital arts coursework, and who are expected to enroll in the new proposed certificate and degree programs. In addition the Digital Art faculty is very sensitive to the needs of our diverse student community, and has made efforts to not only recognize the needs of students with a variety of challenges that might otherwise stand in the way of successful program completion, but has sought services, support staff and technology to assist these students wherever possible (e.g. inclusion of tablets for portfolio work, making a successful case for the hire of support staff in the digital art lab), and stays abreast of college conversations regarding SLO Assessment, and student success through committee and other participation.

Student support services and programs are consistent with the College's mission and value statements. Responding to the diverse needs of the constituent student population is a college priority.

D.2 Faculty, management and support staffing

The Digital Art Program would reside under Area 5 (Fine and Performing Arts, Humanities and Social Sciences), within Cohort B (Fine and Performing Arts Departments). Digital Art has one full-time faculty member hired specifically to create the AA and certificate degrees. The program's direct supervisors consist of the Academic Dean of Fine and Performing Arts, Humanities and Social Sciences, and the Academic Dean of Career and Technical Education. The Art Department's one instructional support staff member maintains equipment and supplies for all of the visual art courses including digital art. All Instructional Deans, Faculty and Staff ultimately report to the Vice President of Instruction. The Counseling Cohort will provide all needed academic advising for students in the program. Counselors report to the Dean of Student Services, and the Vice President of Student Services. (**Appendix J, Organization Charts**)

D.3 Faculty and staff professional development

Professional development in the Digital Art program is carried out on a continual basis, and includes development in the professional field, as well as in college teaching, and other matters relevant to higher education, community colleges and student success. Recent professional development for faculty included attendance at the Chancellor's Office inaugural Summer 2014 "Doing What Matters" conference within the Information Technology and Digital Media/Art sector. In addition, faculty acquired extra education in complex visual disciplines by attending courses at the Academy of Art. The course of study allowed the College to implement new coursework in keeping with cutting-edge disciplines. Faculty attain additional education above and beyond the terminal Master's in Fine Arts (MFA) degree, which serves as an essential component of professional development. Faculty remain well versed in the current artistic applications and broad-based thought patterns vital to student success (see **Appendix K, Faculty Resume**).

The college provides professional development opportunities for faculty and staff, coordinated through Human Resources and supported through various avenues including CTE grant funding and the Office of Instruction.

D.4 Equipment and facilities

The Digital Art computer lab contains state-of-the-art computer and other equipment and software that assists students in acquiring best practices in the field. Comprehensive equipment, materials and supplies for the new Digital Art program, including the cost associated with each item, may be found in **Appendix L**. As stated above, in C.2, Needs and Resources Assessment; the Digital Art program will eventually need to supplement or re-outfit the lab with Macintosh or Apple computers in order to be fully industry-competitive, but the program at the present does have the benefit of the best PC computers at the college, which are essentially able to provide all necessary learning opportunities from the point of view of the activities and

projects students need to carry out in order to achieve course objectives. Most digital media employment settings, however, will also expect familiarity with Macintosh products, and therefore that is a high priority for the near future. Fresno City College, which is within California's Central Valley region, and is similar in size and demographics, offers preparation in both Macintosh and Windows platforms in its current Graphic Communications/Design Program, as well as open lab time for all students enrolled in its program. This would be a goal for the Merced College Digital Art Program as well.

The program will also undoubtedly need additional space if current course enrollments are an indication of expected growth once the certificate and degree opportunities are in place. There is space for potential growth, though it will involve allocation of capital resources, and potential shifting of other courses (particularly Photography with which it currently shares space) to different areas of the campus. It is expected that plans for expansion of Digital Art will be incorporated into a coming revision of the Educational Master Plan. These are future possibilities; for the present the new program will be adequately accommodated in existing space, and will be able to meet all educational goals with existing equipment, software and other physical resources.

At this time, there are no plans to offer this program at the college's Los Banos Campus, which is an Educational Center or at any other off-site location.

D.5 Sustainable Long-term Fiscal Resources and Fiscal Impact

The Perkins grant currently provides annual funding for the program. The successful grant model enables the purchase of equipment and materials, but just as importantly, allows the College the time to develop curricula and plans for program implementation.

Once established, the program will remain part of Merced College's regular offerings. As such, apportionment under the California Community College model will be collected for the students attending the program. It is expected that the future budget for the area, based on expected consistent enrollments, will be adequate to support the goals of this new educational program. This year Merced Community College District has been budgeted for 2.75% enrollment growth, and the college is poised to achieve that growth target. Possible continued CTE funding sources through the state and instructional equipment allocations would provide additional funding, to be determined by program need and integrated planning and budget processes that currently exist at the college.

A typical fiscal breakdown of community college funding sources is well represented visually in Figure One, and in narrative, in an article by Alicia C. Dowd and Linda Taing Shieh, *Community College Financing: Equity, Efficiency, and Accountability* (in *The NEA 2013 Almanac of Higher Education*, pp. 37-65; see **Appendix M**). This description is representative of funding for Merced Community College District. A blend of multiple revenue streams (discussed above) will provide necessary ongoing financial support for the Digital Art program. The Digital Art program will start off with relatively small numbers of classes (necessarily small as a new program, and at present limited by one dedicated lab space/classroom shared with an existing Photography AA Program and Certificate) and will not represent a significant burden to the educational budget. Therefore, the college will easily fulfill its sustainability mandate. The college is, however, prepared to support a successful and growing program with allocation of future expected resources and is planning accordingly.

D.6. Budget, Enrollment and Resources

Budget

Digital Art has no designated program budget at present; it is included within the larger Art Department

budget. The program would have a designated budget line if it is fully approved as a Certificate and Degree program, and those funds will be diverted from the larger Art Department budget as needed (similar to Sculpture, Ceramics, Painting and so on), but still a sub-set of the Art Department budget. Digital Art courses have been supported until now, and will continue to be supported in the next academic year through Perkins funding. There are opportunities for CTE funding through the state. The long-term expectation, however, is that the program will be supported as are most all other college programs, through the regular budget process and apportionment. The college is confident that it will be able to provide for this program through all regular college processes as described above in D.5. There is a single full-time faculty member who was hired prior to development of the proposed program, and who has been teaching all Digital Art courses, carrying out SLO's in the context of those courses and Assessment of SLO's, carrying out Program Review, writing curriculum, working with and advising. At this point in time, the size of the program aligns with a single full-time faculty member. There is strong possibility that in the future, with expected program growth, another full-time faculty member may be warranted, but this would be determined based on enrollment growth and program success, and through the established college process for making that kind of decision. The full-time faculty salary is already included in the General Fund budget, though it is paid in several different categories split between Digital Arts and Graphic Design (**Appendix N, Budget**)

Enrollment

Fresno City College provides a comparison for the likely suitability and success of a digital art program at Merced College. Fresno City College successfully offers a Fine Art (two-dimensional and three-dimensional), Graphic Design and Graphic Communications program as well as a Multimedia and Web Design Certificate. Fresno City College and Merced College share similar demographic traits, with a majority of females aged 20-24 years. Fresno City College's overall FTES exceeds Merced College's due to the Fresno/Clovis area's larger population base (Fresno City College's Fall/Sep. 2, 2014 FTES at Census: 8949.85; compared to Merced College's Fall FTES at Census approximately 4486.18 for the same period; the actual breakdown is available to us on our website at a later date). In spite of the size difference in the two institutions, other comparability indicates that Merced College is well positioned to offer a similar program, with the expectation of course of enrollments within the general student population size of the college.

Comprehensive data collected at Merced College during the Spring 2014 Semester indicates high overall course retention and success rate for classes under the Art discipline. Merced College exceeded benchmarks at 89.20 percent retention and 81.44 percent success in art classes, overall. Impressively, seven students attained the Art or Visual Art AA degree during the 2013-2014 academic year. Increasing numbers of student majors and graduates underscore the strong interest in the visual arts. Merced College's six-year (2006-2007 to 2011-2012) course retention and course success averages are 82.55 percent and 66.61 percent, respectively.

The Digital Art classes this past spring generated 66 students between three courses, and 11.01 FTES. Two of the three courses were filled over capacity (22 enrolled in a class capped at 20; 19 enrolled in a class capped at 24, and 25 enrolled in a class capped at 24). The headcount numbers, the productivity of these classes, indicates strong student interest. Retention and success are also strong, over 80% success and approaching 90% retention, paralleling the official data numbers from the 2013-14 academic year. (The official FTES will be available later this spring).

Human Resources

Section D.2 provides a summary of faculty, management and classified staff for the programs. All human resources processes, including recruitment and hiring, are handled by the Human Resources Department. All employees will follow standard college personnel evaluation processes. Employees working in other departments, such as Information and Technology Services or the Learning Resources Center (library and audio-visual department) will provide needed infrastructural support.

Other Campus Resources

A variety of student support services are already available on campus for use by enrolled students and are described in greater detail in Section D.1. The Digital Art program cohorts will also use these services and resources. The following list serves as a brief example:

- Academic Counseling and Guidance
- Admissions and Registration
- Bookstore
- Library Resource Center (LRC)
- Disabled Student Services
- Financial Aid
- Tutoring and Peer Mentoring
- Supplemental Instruction
- Study Central
- New Student Orientation (SSSP)
- Student Educational Planning
- Computer Labs, including labs situated in the Allied Health Building
- Student Health Services
- Career/Transfer Counseling
- Veterans Services

Physical and Technology and other Financial Resources

The section D.4 above outlines the physical space and technology resources allocated to supporting the Digital Art coursework and proposed certificate and degree program, and financial resources are also spelled out. Physical Space, Technology Resources and other Financial Resources are appropriate to supporting this program successfully.

D.7 Achievement Monitoring Plan

Achievement monitoring for the Digital Art program is evident through the standard college assessment tools, i.e., Program review, Student Learning Outcome assessments, Program outcomes and student success for course completion (the proposed programs are not yet awarding certificates and degrees and therefore have no data). The Perkins/VTEA grant requires annual tracking of student success and a written reflection of structural support mechanisms. Student exam/project scores and successful course completion rates are also monitored for student achievement. The program, as a condition of being approved by the local and state Curriculum Committee and Chancellor's Office committees, is to be included in overall college accreditation through ACCJC which also has requirements for tracking student achievement. The college and the Arts Department, and the Digital Art courses are in compliance with the requirement to monitor achievement.

D.8 Evaluation and Assessment of Student Learning Outcomes, Achievement, Retention and Completion

Monitoring of student success, retention and completion for the new Digital Art program will occur through evaluation and assessment of data. While formulating reports on behalf of program faculty, the Student Success Committee, Student Success Support Program (SSSP), and other advisory groups will be provided with appropriate documentation. Review and discussion of research results will inform quality improvements in academic and student support services, pedagogy, offerings, and other aspects related to the Digital Art program. The Office of Grants & Institutional Research (OGIR) will provide the following

research and staff support for the proposed program to stay current with the Fine Arts and accompanying Career Technical Education program evaluation and assessment:

- OGIR will collaborate with Digital Art faculty on an annual basis to request and set benchmarks for Visual Art data from the Clearinghouse database;
- OGIR will analyze institutional effectiveness metrics, including success, retention and completion information;
- OGIR will monitor and report term-to-term and program cohort persistence to various stakeholders, including the Student Success, Matriculation Advisory and discipline-specific advisory committees, as well as conduct disproportionate impact studies (i.e., race/ethnicity, gender, age) on students entering and progressing through both programs as part of student equity initiatives;
- OGIR will monitor and report the Digital Art program's utilization of Academic Support Services centers to various stakeholders, including the Student Success, Matriculation Advisory and discipline-specific advisory committees.

Beginning in early fall 2014, the Institutional Effectiveness Metrics 2.0 will include each student's high school. This information will be used for target marketing of students in certain geographic areas. Additionally, Digital Art faculty will serve as the Cohort B assessment trainer for Fine Art. Similar disciplines will complete and report course and program Student Learning Outcomes (SLO) assessments to the Fine and Performing Art Dean, SLO coordinator, and Vice President of Instruction. The Instructional Program Review and Student Learning Outcome Committee (IPRSLOAC), with the newly formed Assessment Review Committee (ARC) will review and assess the SLO results and will incorporate their findings into an annual report presented to the College Council. Course SLO's will be mapped to Program Outcomes and General Education and Institutional Outcomes.

In brief, the proposed programs will meet all of accreditation standards related to Assessment and student learning outcomes. For additional information about Assessment, please also refer to section B.2 above and associated Attachments.

E. Evidence of Necessary Internal and External Approvals

E.1 Evidence of Internal and External Approvals

The Digital Art program will require approval from the California Community Colleges Chancellor's Office and the Accrediting Commission for Community and Junior Colleges (ACCJC). Development of curriculum occurs at the department level and is reviewed by the Curriculum Committee and Academic Senate. With their approvals all curricula are approved by the Merced College Board of Trustees and also by the state Chancellor's Office. The Certificate and Associate of Arts Degree have been approved by the Merced College Curriculum Committee and the Merced College Board of Trustees (**Appendix O**). They have been submitted to the CCC Chancellor's Office for approval. This Proposal for Substantive Change represents a request for approval consideration from the Accrediting Commission for Community and Junior Colleges. No additional external accreditation is necessary or desirable for this program.

E.2 Legal Requirements Met

All contracts are reviewed by Business and Fiscal Services to ensure that all legal requirements are met. There are no contracts currently associated with this proposed program. The college is in compliance with all state and federal laws and regulations pertaining to higher education.

E.3 Governing Board action to approve change and budget detail

As described in E.1 above, the proposed change has been approved by the governing board (Merced College board of Trustees). There is currently budget for the program, though it is not designated separately from Art. This will occur after final approval of the new program through this process. Budget information is also provided in D.6 above (see also **Appendices N and O**).

F. Accreditation Eligibility Requirements

- 1. Authority.** Merced College, a California community college, is authorized or licensed to operate as an educational institution and to award certificates and degrees by an appropriate governmental organization or agency as required by each of the jurisdictions or regions in which it operates (reference California Code of Regulations, Title 5, division 6). The College is accredited by the Western Association of Schools and Colleges (WASC) and Accrediting Commission for Community and Junior Colleges (ACCJC) and is part of the California Community College system.
- 2. Mission.** The College's mission has been adopted by its Board of Trustees and published in official documents, including the College Catalog. The full text of the College's mission statement may be found on page 3 of this report and in **Appendix A**. The College has a process for regular review and revision of the Mission in order to ensure continuous improvement. The mission is clearly defined, adopted and published by the college's governing board consistent with its legal authorization, and is appropriate to a degree granting institution of higher education and the constituency it seeks to serve.
- 3. Governing Board.** Merced College has a seven-member elected Board of Trustees responsible for the quality, integrity and financial stability of the College and for ensuring that the College's mission is accomplished. The Board is an independent policy-making body capable of reflecting constituent and public interest in decision making. Trustee terms of office are staggered to provide continuity. The student trustee votes on College business in an advisory capacity. Each trustee verifies annually that they have no conflict of interest, according to Board Policy BP2710 (**Appendix P**). The intent of this policy is to ensure that interests are disclosed and do not interfere with the impartiality of trustees or to outweigh their greater duty to secure and ensure the academic and fiscal integrity of the institution.
- 4. Chief Executive Officer.** The Chief Executive Officer is chosen by the Board of Trustees. The CEO's full-time responsibility is to serve as the superintendent/president of the Merced Community College District.
- 5. Administrative Capacity.** Merced College has sufficient staff, with appropriate preparation and experience to provide the administrative services necessary to support and carry forward its mission and purpose. The College's management structure includes 41 managers, 11 of whom function as educational administrators (Deans or Vice Presidents). The Vice President of Instruction has ultimate oversight of the proposed program.
- 6. Operational Status.** Merced Community College District was established in 1962. Classes were first held in the fall of 1963 at the current college location. Merced Community College District serves the residents of Merced County and adjoining areas. The college is fully operational with students actively pursuing degree and certificate programs.
- 7. Degrees.** The majority of course offerings and programs lead to certificates and degrees, as described in the college catalog. Degree opportunities and transfer courses are clearly identified in the catalog.

Approval of the substantive change proposal to add a Digital Art Certificate and AA Degree will further expand the certificate and degree opportunities available to our student population.

8. Educational Programs. Merced College’s programs are consistent with its mission statement, meet recognized fields of study (including articulation to other colleges and universities and licensure where appropriate), are of sufficient content and length, and maintain appropriate levels of quality and rigor for the degrees and certificates offered. Basic skills programs in reading, writing and math help students develop proficiencies necessary to advance to college-level curricula or to qualify for entry-level employment. Those with limited English proficiency may enroll in English as a Second Language (ESL) courses. The College offers 77 associate degrees and associate degrees for transfer and 55 total certificates (2014-15 Catalog). In the 2013-14 academic year the College awarded 884 associate degrees and 211 certificates of achievement. Almost all associate degree programs are two years in length.

9. Academic Credit. Academic credits are based on regulatory requirements established by federal and state governing agencies, in particular Title 5, Section 55002.5 of the California Code of Regulations (**Appendix Q**). The College follows the Chancellor’s Office’s requirements for the awarding of academic credit. Information about the amount of credit awarded may be found in the college catalog, online, and in the class schedule.

10. Student Learning and Achievement. Merced College defines and publishes each program’s expected student learning outcomes (SLOs) which all undergo regular and systematic assessment to ensure that programs achieve stated student learning outcomes. All Fine Art programs have established student learning and achievement outcomes on a sustainable, rotational cycle of phases. These reports may be found online in the College’s public website (CurricUNET). In addition, the Digital Art Faculty Member/Cohort Assessment Trainer (CAT) created a robust SharePoint website with archived reports and assessments that provide immediate access. Program assessment occurs on a regular cycle regardless of the frequency of course offerings. Program review is also completed on a regular cycle, with annual updates, and that data may also be found on the college website. Embedded in the program reviews are SLO assessment results, analyses of results and action plans used for departmental goal-setting and budget requests.

11. General Education. All associate degree programs include general education courses, including competency in writing, computational skills, and introductory courses in major areas of knowledge (Title 5 – 55806). The courses are reviewed and approved by the Curriculum Committee and evaluated by other colleges for articulation and transfer. The rigor and amount of credit awarded is consistent with state and federal practice. Merced College has three patterns of General Education courses (MC GE Option A, CSU GE Option B, and IGETC Option C) that promotes a students’ personal and intellectual growth.

12. Academic Freedom. Merced College’s Board Policy BP4030 confirms the importance of academic freedom (**Appendix R**). The Policy is posted online and in the College catalog. Merced College’s faculty and students are free to examine and test all knowledge appropriate to their discipline or area of major study as judged by the academic/educational community in general. Merced College maintains an atmosphere in which intellectual freedom and independence exist.

13. Faculty. The majority of courses are taught by full-time faculty, whose responsibilities are defined in their job descriptions. A key faculty responsibility is the development and review of curriculum. As of Fall 2014 the District employed 168 full-time faculty and 306 adjunct instructors. The names, degrees and years of employment of full-time faculty are listed in the college catalog. This number is sufficient in size and experience to support all of the College’s educational programs.

14. Student Services. Merced College provides for all its students appropriate student services and

development programs consistent with student characteristics and the College's mission. Processes for admissions, registration, educational planning are published and easily available to students and potential students. The college employs sufficient counselors and other student services staff to meet the needs of students.

15. Admissions. Merced College's policies are consistent with its mission and adhere to regulations established by the U.S. Department of Education and the California Community College Chancellor's Office (CCCCO).

16. Information and Learning Resources. All students have access to sufficient information and learning resources, either at the libraries/Learning Resource Centers located at the Merced and Los Banos campuses, and/or through access to online resources. Online resources may be utilized from home, at the libraries, or from various computer labs. Supplementary agreements have been reached between the Digital Art faculty and Student Success managers. Students may now access relevant digital art software in the Communications computer lab and at the Study Central computer/tutorial lab.

17. Financial Resources. Merced College is a public community college. Its financial resources are stable and adequate to support and improve program effectiveness. Merced College has made a commitment to fund the proposed new program.

18. Financial Accountability. Merced College regularly undergoes and makes available to the Chancellor's Office and the public an external financial audit by certified public accountants. The College submits a copy of the current budget and a copy of the current audited financial statement prepared by an outside certified public accountant with no other relationship to Merced College. The audit is certified and any exceptions are explained. The college also submits an annual fiscal report to the ACCJC as a part of the Annual Report.

19. Institutional Planning and Evaluation. Merced College engages in institutional planning with a planning process that identifies and integrates plans for academic personnel, learning resources, facilities and financial development, as well as procedures for program review and institutional improvement. These plans include the Strategic Plan, the Educational Facilities Master Plan, a technology plan, as well as established processes for regular, cyclical, and systematic evaluation of educational programs. These include assessment of student learning outcomes and service outcomes, and program evaluation. These integrated processes are part of overall college integrated budget and planning process.

20. Integrity in Communication with the Public. Merced College's print and electronic catalog includes required general information, requirements, and major policies affecting students including the college's mission, purposes and objectives, admissions requirements and procedures, rules and regulations directly affecting students, programs, courses, degrees offered and degree requirements, costs and refund policies, complaint and grievance procedures, academic credentials of faculty and administrators, and other items related to attending or withdrawing from College. Board policies and procedures may be found on the College's public website as well. Information about all of the above also is shared in student orientations (live and online), class schedules, and in course syllabi when appropriate.

21. Integrity in Relations with the Accrediting Commission. Board Policy BP3200 confirms that Merced College will "adhere to the Eligibility Requirements and Accreditation Standards and policies of the Commission, describes itself in identical terms to all accrediting agencies, communicates any changes in its accredited status, and agrees to disclose information required by the Commission to carry out its accrediting responsibilities (**Appendix S**).” Merced College addresses all Commission requests and directives. Merced College has created a culture focused on continuous improvement, and ongoing engagement with

Accreditation Standards through the work of the Standing Accreditation Committee. The completion and submission of this Substantive Change Proposal is in accordance with the College's commitment to the Commission.

G. Accreditation Standards and Relevant Commission Policies

Evidence that each Accreditation Standard will still be fulfilled specifically related to the change and that all relevant Commission policies are addressed.

Standard I: Mission and Effectiveness

The institution demonstrates strong commitment to a mission that emphasizes achievement of student learning and to communicating the mission internally and externally. The institution uses analyses of quantitative and qualitative data and analysis in an ongoing and systematic cycle of evaluation, integrated planning, implementation and re-evaluation to verify and improve the effectiveness by which the mission is accomplished.

A. Mission

The institution has a statement of mission that defines the institution's broad educational purposes, its intended student population, and its commitment to achieving student learning.

Creation of this new Certificate and Degree Program relates directly to Merced College's mission, which includes a commitment to "continuously improving methods of providing an accessible, affordable, and relevant education that improves the quality of life for all students and their families." Other relevant portions of the mission statement include the desire to provide "state of the art facilities," the "latest technology," and "mutually beneficial community partnerships." Perkins grant funding allowed for the Digital Art program to acquire the needed planning and equipment resources to create a quality program.

B. Institutional Effectiveness

The institution demonstrates a conscious effort to produce and support student learning, measures that learning, assesses how well learning is occurring, and makes changes to improve student learning. The institution also organizes its key processes and allocates its resources to effectively support student learning. The institution demonstrates its effectiveness by providing 1) evidence of the achievement of student learning outcomes and 2) evidence of institution and program performance. The institution uses ongoing and systematic evaluation and planning to refine its key processes and improve student learning.

All courses at Merced College are subject to the same rigorous approval and evaluation process including curriculum review, program review, and continuous quality improvement through the SLO review cycle. Qualitative and quantitative data and a collaborative process are used to improve institutional effectiveness in the proposed Digital Art program (currently offered only as courses in the Art Department, and not as a Certificate or Degree program pending approval). The program's planning processes are folded into institutional planning as a whole. The need for these programs had been identified previously by Visual Art faculty during the Program Review cycle. Although Digital Art will be evaluated by the requirements of the Perkins grant, it also will become part of the College's overall evaluation of effectiveness.

Standard II: Student Learning Programs and Services

The institution offers high-quality instructional programs, student support services, and library and learning support services that facilitate and demonstrate the achievement of stated student learning outcomes. The institution provides an environment that supports learning, enhances student understanding and appreciation of diversity, and encourages personal and civic responsibility as well as intellectual, aesthetic, and personal development for all of its students.

A. Instructional Programs

The institution offers high-quality instructional programs in recognized and emerging fields of study that culminate in identified student outcomes leading to degrees, certificates, employment, or transfer to other higher education institutions or programs consistent with its mission. Instructional programs are systematically assessed in order to assure currency, improve teaching and learning strategies, and achieve stated student learning outcomes. The provisions of this standard are broadly applicable to all instructional activities offered in the name of the institution.

Merced College faculty develop and teach college-level curricula that meet the educational standards, practices and excellence set forth by the discipline and by transfer institutions as well as industry standards. The quality of instruction for the Digital Art program will achieve the same caliber as other programs offered at Merced College. All of the courses have been submitted for review by the Curriculum Committee and ultimately are submitted for approval by the Board of Trustees and the California Community College Chancellor's Office. All courses must incorporate Student Learning Outcomes; discipline faculty are required to complete assessments at both the course and program level. The program will be part of the College's ongoing program review process overseen by the Assessment Review Committee (ARC). Acceptable standards for awarding credit are utilized. Students completing Associate of Arts degrees will complete already existing general education and other degree requirements. When approved, these programs will be included in the College's course catalog. All policies related to instructional standards, conduct, and freedom of expression will be upheld.

B. Student Support Services

The institution recruits and admits diverse students who are able to benefit from its programs, consistent with its mission. Student support services address the identified needs of students and enhance a supportive learning environment. The entire student pathway through the institutional experience is characterized by a concern for student access, progress, learning and success. The institution systematically assesses student support services using student learning outcomes, faculty and staff input, and other appropriate measures in order to improve the effectiveness of these services.

Merced College is committed to an array of student support services and programs that identify and address the needs of all students. Student Services implemented SSSP in the Fall of 2014, and began work on the Equity Plan also in Fall 2014 in order to better serve our large underserved population, and all students. Student support services and programs are consistent with the College's mission. Student support services are systematically assessed and evaluated using Service Area Outcomes (learning outcomes designed specifically for this service area). The College researches and identifies the learning support needs of its student population and provides appropriate services and programs for those students. The College is committed to continual improvement in student support, as in all areas of the college.

Students participating in the new Digital Art program will be eligible for student services related to registration, orientation, counseling, education planning, financial aid, and all supportive services. All major policies that affect students will apply.

C. Library and Learning Support Services

Library and other learning support services for students are sufficient to support the institution's instructional programs and intellectual, aesthetic, and cultural activities in whatever format and wherever they are offered. Such services include library services and collections, tutoring, learning centers, computer laboratories, and learning technology development and training. The institution provides access and training to students so that library and other learning support services may be used effectively and efficiently. The institution systematically assesses these services using student learning outcomes, faculty input, and other appropriate measures in order to improve the effectiveness of the services.

The Merced College Library houses an excellent collection of library materials in a large, aesthetically pleasing space. It is part of the larger Learning Resources Center (LRC) which includes computer lab space, the audio visual support area for instructional technology, a variety of student work areas equipped with computers to facilitate small group work, and classrooms for information literacy teaching and presentations. The LRC provides training for faculty and staff on teaching technology, information literacy and other relevant topics (student training is provided in Study Central). Students on campus or at remote locations including online are able to access library databases using the student portal. Faculty librarians collaborate with faculty in general to provide library research guides specific to assignments (LibGuides). The Merced College LRC evaluates all its services on a regular basis and carries out assessment using both SLO and Service Area Outcome Assessment, and carries out both annual and comprehensive program reviews which are posted on the web with the Instruction area of the college. Students in the new proposed program will have full access to all relevant services, including tutorial programs, computer learning laboratories, the library, and online resources. In addition, the Digital Art faculty work with the faculty librarians and library staff to provide materials relevant to the program and to ensure collaboration between the program and this excellent college resource.

Standard III: Resources

The institution effectively uses its human, physical, technology and financial resources to achieve its broad educational purposes, including stated student learning outcomes, and to improve institutional effectiveness.

A. Human Resources

The institution employs qualified personnel to support student learning programs and services wherever offered and by whatever means delivered, and to improve institutional effectiveness. Personnel are treated equitably, are evaluated regularly and systematically, and are provided opportunities for professional development. Consistent with its mission, the institution demonstrates its commitment to the significant educational role played by persons of diverse backgrounds by making positive efforts to encourage such diversity. Human resource planning is integrated with institutional planning.

Earlier portions of this document have described the personnel and the hiring requirements. Human Resources at Merced College follows Board policies and Administrative procedures in order to employ the best qualified personnel as faculty and in other areas of the college, in order to best support student learning programs and services, wherever and however offered and delivered. Job advertisements and hiring committees and processes also adhere to federal regulations, and make every effort to recruit a diverse faculty and employee pool to the college. Full-time and adjunct faculty are hired through a rigorous and consistent process, and participate in annual evaluations that include both faculty peers and supervisors. Full-time faculty are evaluated for tenure during their first four years, and if granted tenure move to a different, but equally rigorous evaluation process. Faculty and staff employed in the new program will be subject to the same personnel policies and procedures, and the same efforts to create an employee pool that reflects the diversity of our population, as other Merced College employees. Human resources planning is part of college integrated budget and planning processes.

Physical Resources

Physical resources, which include facilities, equipment, land, and other assets, support student learning programs and services and improve institutional effectiveness. Physical resource planning is integrated with institutional planning.

The learning facilities and equipment were described earlier in this document. The provision of grant funding has allowed for purchase of current equipment. Classroom facilities already exist and are appropriate. There are opportunities for future expansion of the program based on student need, including

opportunities for expansion of lab space. The faculty have indicated a need to eventually acquire Macintosh computers to reflect employer preference and industry standard, though they also support continued use of a Windows platform as well. Current computers are excellent quality Windows computers that support the coursework and are able to serve the present needs of the program with access to high quality equipment. Merced College has integrated physical resource planning for all programs and services with the institutional planning processes, and with the strategic plan. The Educational Facilities Master Planning Committee reviews, evaluates and prioritizes the evaluation, renovation and maintenance of existing facilities.

B. Technology Resources

Technology resources are used to support student learning programs and services and to improve institutional effectiveness. Technology planning is integrated with institutional planning.

The programs will utilize both new technology purchased by the Digital Art instructor's annual Perkins grant proposals, as well as existing campus technology. Digital Art will utilize the college's technology infrastructure and will be supported by existing information technology personnel. Training in support of technology use in teaching and learning is available to all faculty and staff, at all teaching sites by well trained personnel, either in person, by telephone or through the online help desk. The technology infrastructure is sound and will also be maintained through systematic review and regular, planned upgrades. As stated above, incorporation of additional technology resources, in particular Macintosh computers, will eventually enhance the Digital Art program.

C. Financial Resources

Financial resources are sufficient to support student learning programs and services and to improve institutional effectiveness. The distribution of resources supports the development, maintenance, and enhancement of programs and services. The institution plans and manages its financial affairs with integrity and in a manner that ensures financial stability. The level of financial resources provides a reasonable expectation of both short-term and long-term financial solvency. Financial resources planning is integrated with institutional planning.

The College is fortunate to receive generous program funding through a federal funding model. State apportionment and annually acquired state and other grants will provide ongoing funding. It is possible that other resources may become available in the future as part of grants specifically provided for career and technical education or through the creativity of college grant writing professionals.

Merced College has sound financial planning and management and has taken into account planning for support for technology for instructional and other college needs, including a program such as the new proposed program in Digital Art. Focusing on the mission, strategic plan, and program review, Merced College has an Administrative Services Master Planning Committee, under the umbrella of the Educational Master Planning Committee, as well as Budget and Technology committees which all address the complex needs of the college and its educational programs. The Strategic plan also addresses financial resources to support student learning and improve institutional effectiveness.

Financial planning is linked to institutional planning. The resource allocation process is evaluated annually to ensure that it is tied to planning, the mission, equity and program review. The new Digital Art program will be held to and incorporated into the same processes as all other programs at the college.

Standard IV: Leadership and Governance

The institution recognizes and utilizes the contributions of leadership throughout the organization for continuous improvement of the institution. Governance roles are designed to facilitate decisions that support student learning programs and services and improve institutional effectiveness, while acknowledging the

designated responsibilities of the governing board and the chief administrator.

A. Decision-Making Roles and Processes

The institution recognizes that ethical and effective leadership throughout the organization enables the institution to identify institutional values, set and achieve goals, learn and improve.

Merced Community College District holds its leaders to a high standard of ethical and effective leadership. The college follows shared governance, as prescribed by Title 5 regulations and promotes a focus on service to student learning. The college's Core Values include creating an "atmosphere of trust" and cultivation of "a rich environment for teaching and learning" as well as a "focus on student access and success" (**Appendix N**). Merced College regularly reviews its Mission, Vision and Core Values. Through integrated planning processes the college sets goals. The new Strategic Plan, approved by the Board in the Fall of 2014, includes *Goal 2: Foster a culture of ... academic excellence throughout the District* and *Goal 6: Foster a culture of institutional effectiveness and excellence* which includes as a linked objective to *Ensure accreditation standards are met or exceeded* (**Appendix N**).

The College is led by a 7-member elected Board of Trustees, and a Superintendent/President who reports to the Board. Three Vice Presidents report directly to the President, along with other direct reports; the Vice Presidents oversee three major areas of the college including Instruction and Instructional Services, Student Services and Administrative Services.

As part of the College's instructional program, this new program is included in the decision-making roles and processes that already exist. Members of the Art Department are part of shared governance, participate in planning and other committees, and have a voice in budget development. All program faculty members are represented by the Academic Senate for decisions related to instruction, counseling, and other student learning programs and services. Curricula for all programs are approved by the Curriculum Committee, a subcommittee of the Academic Senate.

B. Board and Administrative Leadership

In addition to the leadership of individuals and constituencies, institutions recognize the designated responsibilities of the governing board for setting policies and of the chief administrator for the effective operation of the institution.

The Board of Trustees is ultimately responsible for policies and procedures for the College. The Board is responsible for hiring the Chief Executive Officer or Superintendent/President. The Superintendent/President reports to the Board of Trustees and is responsible for providing leadership for institutional progress and effectiveness and for overall quality of the institution.

The College engages in a participatory governance model that seeks input from all college constituencies. The Superintendent/President chairs the College's principal shared governance oversight council, College Council, and the College's principal planning council, The Educational Master Planning Committee (EMPC). EMPC is charged with implementing the integrated planning, evaluation and resource allocation processes. EMPC serves as the oversight committee for all Merced Community College District master planning committees to ensure a student-centered focus in the District and recommends resource allocations to the College Council, evaluates institutional resource requests forwarded by other master planning committees, fosters communication among master planning committees and ensures that institutional outcomes are evaluated and implemented.

All constituent groups are represented and participate on the College's master planning committees. The Academic Senate has primary responsibility for academic and professional matters. The Curriculum

Committee which has oversight of faculty-generated curriculum and programs is an Academic Senate committee.

Appendices

Appendix A: Merced College Strategic Plan 2014-2016

http://www.mccd.edu/about_us/merced_college/strategic_planning/downloads/StrategicPlanUpdate_Final.pdf

Appendix B: Labor Market Data

Animators

California:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=animators&careerID=&menuChoice=&geogArea=0601000000&soccode=271014&search=Explore+Occupation>

Fresno:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=animation&careerID=&menuChoice=&geogArea=0604000019&soccode=271014&search=Explore+Occupation>

Madera: N/A

Merced: N/A

San Joaquin: N/A

Stanislaus: N/A

Graphic Designers

California:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=graphic+designer&careerID=&menuChoice=&geogArea=0601000000&soccode=271024&search=Explore+Occupation>

Fresno:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=graphic+designer&careerID=&menuChoice=&geogArea=0604000019&soccode=271024&search=Explore+Occupation>

Madera: N/A

Merced:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=graphic+designer&careerID=&menuChoice=&geogArea=0604000047&soccode=271024&search=Explore+Occupation>

San Joaquin:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=graphic+designer&careerID=&menuChoice=&geogArea=0604000077&soccode=271024&search=Explore+Occupation>

Stanislaus:

<http://www.labormarketinfo.edd.ca.gov/cgi/databrowsing/occExplorerQSDetails.asp?searchCriteria=graphic+designer&careerID=&menuChoice=&geogArea=0604000099&soccode=271024&search=Explore+Occupation>

Appendix C: Digital Art Program Curriculum

Merced College

Course Outline

1. Course Number: ART 06 and Title: Art of the 20th Century
2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to:

ENGL 85

Linked Student Learning Outcomes:

Compose essays at the English 1A entrance level.

Apply reading strategies and critical reading and thinking skills at English 1A entrance level.

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 01A

Linked Student Learning Outcomes:

Analyze and evaluate college-level texts

Compose clear and logical prose at the college level.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is a survey of the prominent artists and art movements from Impressionism through Post-Modernism to today. Major works in painting, sculpture, architecture and the applied arts are covered. The historical context of science, invention, world events, politics, philosophy, religion, and music are examined as influences reflected in each generation's contribution to the visual arts.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Kleiner, Fred, *Gardner's Art through the Ages, The Western Perspective, Volume II*, (13/e). Thomson / Wadsworth. (2010).

Frank, Patrick, *Prebles' ARTFORMS*, (9th/e). Pearson / Prentice hall. (2009).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Identify, distinguish, and assess the cultural patterns and historical context in the visual arts from the time spanning from Impressionism to Post-Modernism to today.
2. Differentiate between the various art styles, periods, and prominent artists of the 20th Century.
3. Develop the ability to analyze, understand and appreciate the elements and principles of aesthetic expression.
4. Critically examine and appraise the philosophy behind the visual expression of each era

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Selected texts

3. Required Writing Assignments:

- Total course minimum: 2000 words. The student will write one or more of the following: 1. Reports about various artists 2. Evaluations of art gallery exhibits 3. Research papers

4. Learning Activities Required Outside of Class:

- 1. Completion of reading assignments 2. Required writing 3. Study for quiz and examinations 4. Library research 5. Attendance at local activities that relate to the course

5. Assignments or Activities that Demonstrate Critical Thinking:

Identify, distinguish, and assess the cultural patterns and historical context in the visual arts from the time spanning from Impressionism to Post-Modernism to today. Analyze the relationship of specific art work to the various movements in art Evaluate specific works of art by applying the principles and trends of each historical style Compare and contrast historical approaches and philosophies of art with those of subsequent and contemporary works of art Critically evaluate historical and contemporary works of art Differentiate between the various art styles, periods, and prominent artists of the 20th Century. Analyze the relationship of specific art work to the various movements in art Evaluate specific works of art by applying the principles and trends of each historical style Compare and contrast historical approaches and philosophies of art with those of subsequent and contemporary works of art Critically evaluate historical and contemporary works of art Develop the ability to analyze, understand and appreciate the elements and principles of aesthetic expression. Analyze the relationship of specific art work to the various movements in art Evaluate specific works of art by applying the principles and trends of each historical style Compare and contrast historical approaches and philosophies of art with those of subsequent and contemporary works of art Critically evaluate historical and contemporary works of art Critically examine and appraise the philosophy behind the visual expression of each era Analyze the relationship of specific art work to the various movements in art Evaluate specific works of art by applying the principles and trends of each historical style Compare and contrast historical approaches and philosophies of art with those of subsequent and contemporary works of art Critically evaluate historical and contemporary works of art

6. Lab Content and scope:

8. Methods of Instruction:

Identify, distinguish, and assess the cultural patterns and historical context in the visual arts from the time spanning from Impressionism to Post-Modernism to today. Lecture Class Discussion Other - Reading and writing assignments Multi-media Field Trips Differentiate between the various art styles, periods, and prominent artists of the 20th Century. Lecture Class Discussion Other - Reading and writing assignments Multi-media Field Trips Develop the ability to analyze, understand and appreciate the elements and principles of aesthetic expression. Lecture Class Discussion Other - Reading and writing assignments Multi-media Field Trips Critically examine and appraise the philosophy behind the visual expression of each era Lecture Class Discussion Other - Reading and writing assignments Multi-media Field Trips

9. Methods of Evaluation:

Identify, distinguish, and assess the cultural patterns and historical context in the visual arts from the time spanning from Impressionism to Post-Modernism to today. Exams/Tests

Quizzes

Papers

Differentiate between the various art styles, periods, and prominent artists of the 20th Century. Exams/Tests

Quizzes

Papers

Develop the ability to analyze, understand and appreciate the elements and principles of aesthetic expression. Papers

Class Participation

Critically examine and appraise the philosophy behind the visual expression of each era Papers

10. COURSE CONTENT

ART PERIODS COVERED:

Impressionism / Post-Impressionism

Symbolism / Art Nouveau

Fauvism / German Expressionism

Cubism / Futurism

Dada

Fantasy / Surrealism

Constructivism / De Stijl

Bauhaus / International Style / Art Deco

Social Realism / Regionalism

Abstract Expressionism

Pop Art / Op Art

Minimal / Conceptual / Earthworks

Photo Realists

Feminism / Multi-Culturalism

Post-Modernism / Deconstructivism

Art & Technology / Installations

Neo-Expressionism / Art of Today

Identify, distinguish, and assess the cultural patterns and historical context in the visual arts from the time spanning from Impressionism to Post-Modernism to today.

Differentiate between the various art styles, periods, and prominent artists of the 20th Century.

Develop the ability to analyze, understand and appreciate the elements and principles of aesthetic expression.

Critically examine and appraise the philosophy behind the visual expression of each era

FOCAL ARTISTS - among many other prominent artists

Monet, Renoir, Degas, Cassatt, Rodin

Cezanne, Gauguin, Van Gogh

Toulouse-Lautrec, Seurat, Rousseau

Tiffany, Klimt, Mucha, Beardsley

Matisse, Derain,

Kandinsky, Kirchner, Munch

Picasso, Braque

Boccioni, Balla, Carra

Wright, Le Corbusier

Duchamp, Arp, Ray

Klee, Chagall

Dali, Magritte, Ernst, Miro, Kahlo

Mondrian, Doesburg

van der Rohe, Gropius, Rietveld, Breuer

O'Keeffe, Wood, Hopper, Benton

Brancusi, Moore, Calder, Nevelson, Smith

Rivera, Orozco

Motherwell, Pollock, Rothko

Rauschenberg, Johns

Warhol, Lichtenstein

Stella, Kosuth

Christo, Smithson, Lin, Goldsworthy

Hansen, Flack, Close

Chicago, Kruger, Holzer

Gehry, Fairey, Banksy

Identify, distinguish, and assess the cultural patterns and historical context in the visual arts from the time spanning from Impressionism to Post-Modernism to today.

Differentiate between the various art styles, periods, and prominent artists of the 20th Century.

Develop the ability to analyze, understand and appreciate the elements and principles of aesthetic expression.

Critically examine and appraise the philosophy behind the visual expression of each era

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Course Dates:

Implementation Date: Summer 2011

Board of Trustees: May 18, 2010

Effective: May 28, 2011

Last Outline Revision: Apr 01, 2010

CC Approval: Apr 01, 2010

Title 5 Review: Apr 01, 2010

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ART 15 and Title: Design: 2- D Foundations
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 01A

Linked Student Learning Outcomes:

Analyze, interpret, and evaluate texts and sources (primary and secondary).

Apply a variety of rhetorical strategies to write unified, well-organized essays with arguable theses and persuasive support.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This is a foundation course for the study of the Visual Arts. Lectures and studio projects explore and analyze concepts and theories related to the elements and principles of design, including: line, shape, iconography, value, color, texture, space, time and motion, compositional substructures, unity, variety, balance, emphasis, rhythm, scale and proportion. Subject matter is directly linked to topics in 2-D, fine art, graphic design, commercial art, and photography, with broader applications to professional fields of 3-D, applied arts, environmental design, architecture, interior design and fashion.

5. Typical Text(s), Author/Editor, Publication Date(s) and Supplies

Fichner-Rathus, *Foundations of Art and Design*, Wadsworth Cengage. (2012).

Ocvirk, Stinson, Wigg, Bone, Cayton, *Art Fundamentals: Theory and Practice*, (11/e). New York McGraw-Hill. (2011).

An art supply list will be provided to students on the first day of class as each instructor may prefer to select their own variety of materials related to their design projects.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Create two-dimensional projects that exemplify the basic elements and principles of design theory.
2. Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.
3. Examine techniques and methods to transform a given medium into a strong visual design.
4. Construct a strong foundation for the study of all other visual art related subjects including Art History.
5. Develop an appreciation and critical awareness of the various professional fields of design.

Student Learning Objectives:

Each objective applies to every SLO

6. A.

Demonstrate a working knowledge and understanding of the basic elements of a two-dimensional art design, including line, shape, value, color, texture, space, visual movement, time and motion.

7. B.

Demonstrate a working knowledge and understanding of the organizing principles of 2-D art designs including unity, variety, balance, rhythm, repetition, emphasis, contrast, scale and proportion.

8. C.

Independently produce visual compositions and problem-solving projects that successfully incorporate the basic elements and organizing principles of 2-D art and design.

9. D.

Make individual aesthetic decisions and judgements related to their own artwork

10. E.

Skillfully use a variety of artistic materials, techniques and tools.

11. F.

Translate ideas and visual experience into images using both formal and conceptual approaches.

12. G.

Discuss, critique and evaluate their own 2-D compositions, as well as those of their classmates and examples in the textbook.

13. H.

Discuss and write a critical evaluation of 2-D art using the appropriate vocabulary and terminology pertaining to the basic elements and organizing principles of design.

14. I.

Examine, compare and analyze historical and contemporary examples of two-dimensional art with a global context.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Textbook
- 2. Related articles and handouts
- 3. Research Library resources

3. Required Writing Assignments:

- 1. One term paper - a critical analysis of one work of art, covering all the terminology of design presented in class (approx. 2000 words).
- 2. Evaluations of art gallery exhibitions are encouraged for extra credit.

4. Learning Activities Required Outside of Class:

- 1. Additional work on design projects.
- 2. Research Library resources.
- 3. Attendance at various local art exhibitions are recommended.

5. Assignments or Activities that Demonstrate Critical Thinking:

Create two-dimensional projects that exemplify the basic elements and principles of design theory. Creative and conceptual problem solving and brain storming privately and in groups
Analysis of design methods related to project structure and material restraints
Compare student art projects with professional design works in textbook and lecture examples. Demonstrate knowledge in analyzing design concepts, aesthetics, and theory. Creative and conceptual problem solving and brain storming privately and in groups
Analysis of design methods related to project structure and material restraints
Compare student art projects with professional design works in textbook and lecture examples. Examine techniques and methods to transform a given medium into a strong visual design. Creative and conceptual problem solving and brain storming privately and in groups
Analysis of design methods related to project structure and material restraints
Compare student art projects with professional design works in textbook and lecture examples. Construct a strong foundation for the study of all other visual art related subjects including Art History. Creative and conceptual problem solving and brain storming privately and in groups
Analysis of design methods related to project structure and material restraints
Compare student art projects with professional design works in textbook and lecture examples. Develop an appreciation and critical awareness of the various professional fields of design. Creative and conceptual problem solving and brain storming privately and in groups
Analysis of design methods related to project structure and material restraints
Compare student art projects with professional design works in textbook and lecture examples.

6. Lab Content and scope:

- Lab/studio is integrated with and covers the same content as lecture

8. Methods of Instruction:

Create two-dimensional projects that exemplify the basic elements and principles of design theory. Lecture Class Discussion
Projects Observation and Demonstration Individualized Instruction Critique Multi-media Field Trips Demonstrate knowledge in analyzing design concepts, aesthetics, and theory. Lecture Class Discussion
Projects Observation and Demonstration Individualized Instruction Critique Multi-media Field Trips Examine techniques and methods to transform a given medium into a strong visual design. Lecture Class Discussion
Projects Observation and Demonstration Individualized Instruction Critique Multi-media Field Trips Construct a strong foundation for the study of all other visual art related subjects including Art History. Lecture Class Discussion
Projects Observation and Demonstration Individualized Instruction Critique Multi-media Field Trips Develop an appreciation and critical awareness of the various professional fields of design. Lecture Class Discussion
Projects Observation and Demonstration Individualized Instruction Critique Multi-media Field Trips

9. Methods of Evaluation:

Create two-dimensional projects that exemplify the basic elements and principles of design theory. Class Work

Class Performance

Class Participation

Quizzes

Projects

Papers

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory. Class Work

Class Performance

Class Participation

Quizzes

Projects

Papers

Examine techniques and methods to transform a given medium into a strong visual design. Class Work

Class Performance

Class Participation

Quizzes

Projects

Papers

Construct a strong foundation for the study of all other visual art related subjects including Art History. Class Work

Class Performance

Class Participation

Quizzes

Projects

Papers

Develop an appreciation and critical awareness of the various professional fields of design. Class Work

Class Performance

Class Participation

Quizzes

Projects

Papers

10. COURSE CONTENT

I. The Nature of Art and the Creative Impulse

A. Purposes and Functions of Art

B. Understanding Art

Create two-dimensional projects that exemplify the basic elements and principles of design theory.

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Examine techniques and methods to transform a given medium into a strong visual design.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

Develop an appreciation and critical awareness of the various professional fields of design.

II. The Classifications of Design:

A. Realistic, Stylized, Abstract and Non-Objective

Create two-dimensional projects that exemplify the basic elements and principles of design theory.

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Examine techniques and methods to transform a given medium into a strong visual design.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

Develop an appreciation and critical awareness of the various professional fields of design.

III. The Elements of Design:

A. Line

1. Characteristics

2. Techniques

3. Direction

4. Implied Line

B. Form, Shape, Mass and Volume

1. Geometric, Organic, Referential

2. Figure/Ground Relationships

3. Implied Form

4. Iconography

C. Value

1. The Value Scale - Chiaroscuro

2. The Value Keys and Moods

D. Color

1. Physics of Color

2. Pigment and Light

3. Psychology and Symbolism

4. Color Schemes, Harmony and Balance

E. Texture

1. Actual, Simulated and Invented

F. Space

1. Methods of Implied Depth

2. Perspective:

a. one-point

b. two-point

c. isometric

G. Time and Movement

1. Implied and Actual

2. Compositional Substructures

Create two-dimensional projects that exemplify the basic elements and principles of design theory.

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Examine techniques and methods to transform a given medium into a strong visual design.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

Develop an appreciation and critical awareness of the various professional fields of design.

IV. The Principles of Design:

A. Unity and Variety

1. Contrast

B. Emphasis

1. Methods to create a focal point

C. Balance

1. Symmetrical

2. AsymmetricalD. Directional Forces/Substructure

D. Rhythm

1.Repetition

2. Alternation

3.Gradation

E. Scale and Proportion

1. The Golden Mean

2. The Fibonacci series

Create two-dimensional projects that exemplify the basic elements and principles of design theory.

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Examine techniques and methods to transform a given medium into a strong visual design.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

Develop an appreciation and critical awareness of the various professional fields of design.

V. The Professional Fields of Design:

A. Two-Dimensional:

1. Drawing

2. Painting

3. Printmaking

4. Photography/Film/TV/Video

5. Computer / Digital Arts

6. Graphic Design / Illustration

7. Commercial Arts / Advertising

B. Applications in 3-D:

1. Crafts

2. Sculpture

3. Architecture

4. Environmental Design / Landscape Design

5. Fashion Design

6. Interior Design

7. Industrial Design

Create two-dimensional projects that exemplify the basic elements and principles of design theory.

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Examine techniques and methods to transform a given medium into a strong visual design.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

Develop an appreciation and critical awareness of the various professional fields of design.

VI. A Visual Glossary of Styles:

1. Abstract Art

2. Abstract Expressionism

3. Academic Art

4. Baroque Art

5. Classicism

6. Conceptual Art

7. Constructivism

8. Cubism

9. Dada

10. Deconstructivism

11. De Stijl

12. Expressionism

13. Fauvism

14. Feminist Art

15 Futurism

16. Impressionism

17. Minimalism

18. Modernism

19. Neoclassicism
20. Neo-Expressionism
21. Op Art
22. Pop Art
23. Post-Impressionism
24. Postmodern

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

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Course Dates:

Implementation Date: Summer 2013

Board of Trustees: Dec 04, 2012

Effective: May 25, 2013

Last Outline Revision: Nov 15, 2012

CC Approval: Nov 15, 2012

Title 5 Review: Nov 15, 2012

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ART 24A and Title: Drawing I

2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to: NONE

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This is an introduction to the principles, theories, and techniques of drawing and composition. Students will explore foundation level concepts while surveying materials used in drawing as an art form as well as the history of their development.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Enstice, W. & Peters, M., *Drawing: Space, Form & Expression*, (4th /e). Prentice Hall. (2011).

Curtis, B., *Drawing from Observation*, (2nd/e). McGraw Hill. (2009).

Mendelowitz, D.M., & Faber, D.L., *A Guide to Drawing*, (8th/e). Thomson/ Wadsworth. (2012).

6-B woodless graphite pencil

2-H, H-B, B, 2-B drawing pencils

Charcoal pencils = soft & hard

White charcoal pencils

Vine charcoal: Both thin & jumbo

Compressed charcoal or ?Char-koles?

?Pink Pearl? or ?Magic-rub? eraser

Kneaded rubber eraser

18? x 24? rough newsprint pad ? 50 sheets ?

18? x 24? 70-lb., all-purpose drawing paper pad ? spiral bound

Clip-type portable drawing board

Small sized sketchbook (optional)

Any of these Fundamentals of Drawing texts are recommended, but optional to purchase, as a reserve copy is held in the classroom and library. Specific study of one of the textbooks is required for the written assignment. Various other beneficial textbooks, manuals and periodicals are provided in the classroom and library for research and examination. A material / supply list will be provided.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Create works that explore the use of line quality in contour drawing.

2. Analyze complex objects utilizing a methodical approach.

3. Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

4. Examine the formulae of one and two point geometric perspective.

5. Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

Student Learning Objectives:

Create works that explore the use of line quality in contour drawing.

6. A.

Create works that explore the use of varied, expressive line in contour drawing as appropriate to both line drawings, as well as fully realized tonal renderings.

Analyze complex objects utilizing a methodical approach.

7. A.

Analyze and portray complex objects utilizing a methodical approach to axis lines and basic forms as tools of measurement.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

8. A.

Develop their perception of and ability to portray tonality from white, through the grayscale to black, in both representational and imaginative drawings. Design drawings that utilize the principles of light and shadow and their depiction, to create the illusion of depth, weight and mood.

Examine the formulae of one and two point geometric perspective.

9. A.

Examine the geometric formulae for depicting the reduction of the apparent size of objects as they move further away in illusory space.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

10. A.

Develop a critical awareness of varied compositional strategies and their application to drawings for both aesthetic and practical purposes. Learn the history of the development of these artistic practices and the key individuals involved.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Selected chapters 2. Texts are available in library

3. Required Writing Assignments:

- 1. Required writing assignment 2. Extra-credit papers on a variety of drawing related topics are encouraged

4. Learning Activities Required Outside of Class:

- 1. Completion of class assignments 2. Visits to galleries 3. Completion of reading and writing assignment

5. Assignments or Activities that Demonstrate Critical Thinking:

Create works that explore the use of line quality in contour drawing. Create six semi-blind contour drawings of the students own hand demonstrating an understanding of line quality. Create drawings that use analysis and portrayal of complex objects using axis lines and basic forms as measuring tools. Create tonal charcoal drawings that construct compositions examining light theory as value. Analyze complex objects utilizing a methodical approach. Create drawings that use analysis and portrayal of complex objects using axis lines and basic forms as measuring tools. Create tonal charcoal drawings that construct compositions examining light theory as value. Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory. Create tonal charcoal drawings that construct compositions examining light theory as value. Examine the formulae of one and two point geometric perspective. Create drawings that utilize geometric perspective theory in both one-point and two-point systems. Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition. Create six semi-blind contour drawings of the students own hand demonstrating an understanding of line quality. Create drawings that use analysis and portrayal of complex objects using axis lines and basic forms as measuring tools. Create tonal charcoal drawings that construct compositions examining light theory as value. Create drawings that utilize geometric perspective theory in both one-point and two-point systems.

6. Lab Content and scope:

- Lab content is embedded into and contains the same content as lecture.

8. Methods of Instruction:

Create works that explore the use of line quality in contour drawing. Lecture Demonstration Class Discussion Other - Directed application of technique Other - Critical feedback in one-on-one and group formats Analyze complex objects utilizing a methodical approach. Lecture Demonstration Class Discussion Other - Directed application of technique Other - Critical feedback in one-on-one and group formats Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory. Lecture Demonstration Class Discussion Other - Directed application of technique Other - Critical feedback in one-on-one and group formats Examine the formulae of one and two point geometric perspective. Lecture Demonstration Class Discussion Other - Directed application of technique Other - Critical feedback in one-on-one and group formats Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition. Lecture Demonstration Class Discussion Other - Directed application of technique Other - Critical feedback in one-on-one and group formats

9. Methods of Evaluation:

Create works that explore the use of line quality in contour drawing. Other - Completion of set number of projects

Other - Participation in in-class activities and critiques

Other - Performance and effort displayed in studio work

Analyze complex objects utilizing a methodical approach. Other - Completion of set number of projects

Other - Participation in in-class activities and critiques

Other - Performance and effort displayed in studio work

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory. Other - Completion of set number of projects

Other - Participation in in-class activities and critiques

Other - Performance and effort displayed in studio work

Examine the formulae of one and two point geometric perspective. Other - Completion of set number of projects

Other - Participation in in-class activities and critiques

Other - Performance and effort displayed in studio work

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition. Other - Completion of set number of projects

Other - Participation in in-class activities and critiques

Other - Performance and effort displayed in studio work

10. COURSE CONTENT

The topics listed below will be introduced, discussed, and applied throughout the semester. Included will be information about their historical, theoretical, and critical development.

I. Definition of art:

A. Art as expression

B. Representing forms in space

Create works that explore the use of line quality in contour drawing.

Analyze complex objects utilizing a methodical approach.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

Examine the formulae of one and two point geometric perspective.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

II. Study of form:

A. Basic forms: cube, cone, cylinder, sphere, and pyramid

B. Reducing shapes in nature to basic forms: representing these forms in line

C. Representing form by light and shade

Create works that explore the use of line quality in contour drawing.

Analyze complex objects utilizing a methodical approach.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

III. Study of structure:

A. Form determined by underlying structure

B. Two types of structure: skeletal structure and structure of mass

C. Finding examples of skeletal structure, structure in nature and representing in line

D. Finding examples of structure of mass in nature and representing a continuous contour

E. Combining the continuous contour line and light and shade to show structural form

F. Representing three dimensional forms on a flat surface

Create works that explore the use of line quality in contour drawing.

Analyze complex objects utilizing a methodical approach.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

Examine the formulae of one and two point geometric perspective.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

IV. Study of forms in space:

A. Devices of aerial perspective: color, size, detail, overlapping and position

B. The picture plane

C. Isometric and oblique drawings

D. Mechanical perspective: one and two point

E. Intuitive vs. conscious organization of forms in space

F. Line and plane movement in space

G. Dynamics of form and space: surface tension

Create works that explore the use of line quality in contour drawing.

Analyze complex objects utilizing a methodical approach.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

Examine the formulae of one and two point geometric perspective.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

V. Pictorial Elements:

A. The elements: line, shape, texture, color, value, size and directions

B. Exercises in the elements: isolating elements in problems in figure study, landscape, and still-life

Create works that explore the use of line quality in contour drawing.

Analyze complex objects utilizing a methodical approach.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

Examine the formulae of one and two point geometric perspective.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

VI. Principles of composition:

A. The principles: unity, contrast, dominance, repetition, variety, harmony, gradation, and balance

B. The importance of variety in unity as a principle in all the art forms

C. Problems in application of principles to these elements of design: line, shape, texture, value, size and direction

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

VII. Techniques:

- A. The use of technique as a means to expression in harmony with the artist's nature, intent, and materials
- B. The importance of the tool mark in picture making
- C. Pencil techniques
- D. Charcoal techniques

Create works that explore the use of line quality in contour drawing.

Analyze complex objects utilizing a methodical approach.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

Examine the formulae of one and two point geometric perspective.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

VIII. Imagination in art:

- A. Development of a personal approach to art
- B. The uses of exaggeration, distortion, and abstraction as a means to expression
- C. Imaginative re-combining of conventional elements
- D. A search for new tools, methods, and techniques

Examine the formulae of one and two point geometric perspective.

IX. Critical skills:

- A. Visual criticism
- B. Technical criticism
- C. Expressing criticism - diplomacy
- D. Receiving criticism

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

3741

Course Dates:

Implementation Date: Summer 2013

Board of Trustees: Dec 04, 2012

Effective: May 25, 2013

Last Outline Revision: Nov 15, 2012

CC Approval: Nov 15, 2012

Title 5 Review: Nov 15, 2012

Origination Date: Feb 06, 2009

Merced College
Course Outline

1. Course Number: ARTD 40A and Title: Introduction to Digital Art
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

The studio survey course introduces fundamental raster and vector artwork concepts and manipulation processes. Students will learn basic design elements, compositional principles, current digital art theories, philosophical and cultural implications, and software techniques to create, edit, and output digital visuals. The course emphasizes creative thinking skills, design aesthetics, and still and motion media competence.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Steve Johnson, *Adobe Photoshop CS6 or CC on Demand*, (1/e). Perspection, Inc.. (2013).

Additional textbook relevant to Digital Art, *At the Professor's discretion*, TBD. (2014).

A full supply list will get distributed to students.

Student lab material printing fee may apply.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.
2. Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.
3. Compose a creative body of work through web display formats and a multimedia presentation portfolio.

Student Learning Objectives:

4. A.

Reconstruct creative digital image files through the use of Photoshop tools, palettes, software navigation and digital file management techniques.

5. B.

Formulate works of art from multiple sources including flatbed scanners, digital cameras, digitizing tablets, physical art materials, traditional photographic media and other digital design software sources.

6. C.

Convert files to various formats and color and grey scale modes by understanding image, screen, and output resolution basics, and output images to digital printers, web displays, and multimedia presentation portfolios.

7. D.

Apply the elements and principles of design in finished digital images and time-based works.

8. E.

Examine and describe contemporary approaches, language, aesthetics and emerging media in digital art through critiques that utilize relevant terminology and artistic concepts.

9. F.

Safely handle and maintain digital imaging hardware and input devices/peripherals including Wacom tablets, monitors and processors, the computer mouse, printers and external hard drives/flash drives.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Textbook chapters. Online readings. Supplementary handouts. Periodicals.
3. Required Writing Assignments:
- 1. Research paper: topics such as Copyright/Digital Art Ethical considerations
 - 2. Review: Art Exhibition
 - 3. Research paper and presentation on Digital Artists
 - 4. Reflections on the textbook concepts.
4. Learning Activities Required Outside of Class:
- 1. Imaginative thinking and weekly sketchbook activity.
 - 2. Image collection and creation.
 - 3. Readings.
 - 4. Writing of research and review papers.
 - 5. Viewing of digital and traditional art
5. Assignments or Activities that Demonstrate Critical Thinking:
- Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary. Specific linear and spatial thinking processes (analogies, picture searches, additive and subtractive color palettes, word associations, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application of terminology to the appropriate digital technique. Critical commentary on one's own pieces and the artwork of others through written feedback and critique sessions grounded in knowledge of historical and contemporary media. Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes. Creation of works of still and time-based digital visual art using sketchbooks, computer software, and other means of inputting imagery into a computer and related output methods. Specific linear and spatial thinking processes (analogies, picture searches, additive and subtractive color palettes, word associations, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application of terminology to the appropriate digital technique. Design fundamentals as expressed through the elements and principles that underlie sound compositional strategies. Compose a creative body of work through web display formats and a multimedia presentation portfolio. Creation of works of still and time-based digital visual art using sketchbooks, computer software, and other means of inputting imagery into a computer and related output methods. Specific linear and spatial thinking processes (analogies, picture searches, additive and subtractive color palettes, word associations, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application of terminology to the appropriate digital technique.
6. Lab Content and scope:
- Lab is classroom studio work and integrated with the lecture content.
- Create a digital self-portrait
 Compose a collaborative digital artwork
 Sketch thumbnail ideas in a sketchbook
 Execute imagery using vector and bitmap techniques
 Conceive of an animated piece in Photoshop (.gif/.mp4) and Flash (vector)
8. Methods of Instruction:
- Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary. Lecture Demonstration Class Discussion Other - Studio Assignments/projects Other - Critical feedback: one-on-one and class critique format. Field Trips Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments/projects Other - Critical feedback: one-on-one and class critique format. Field Trips Compose a creative body of work through web display formats and a multimedia presentation portfolio. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments/projects Other - Critical feedback: one-on-one and class critique format.
9. Methods of Evaluation:
- Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary. Other - Completion of classroom exercises
 Other - Completion of studio assignments/projects
 Other - Completion of reading and writing assignments
 Other - Written quizzes
 Other - Participation in class activities, oral and written critiques, and discussion formats.
 Field Trips
 Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes. Other - Sketchbook activity
 Other - Completion of classroom exercises
 Other - Completion of studio assignments/projects
 Other - Written quizzes
 Portfolios
 Field Trips
 Compose a creative body of work through web display formats and a multimedia presentation portfolio. Other - Sketchbook activity
 Other - Completion of classroom exercises
 Other - Completion of studio assignments/projects

Portfolios

Field Trips

10. COURSE CONTENT

1. Intro to Digital Art, Media, and the Digital Studio

Short history of digital image media

Digital studio tools; computer, monitor, software, scanner, digitizing tablet, printers, flash drive

Studio policies, procedures and work method

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

2. Digital Media foundational principles

Raster and vector formats

Resolution, bit depth, pixel dimension, canvas dimension

Image sizing and Interpolation

File formats

Additive and subtractive color theory

Kuler

The Color Guide

Harmonious swatches and optical technology to support their formulation

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

3. File and Image Management

Open new file

Naming conventions

Save and Save As

Browser Bridge Interface

Flagging, numerical sort, visual sort, automate contact sheet

MetaData

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

4. Photoshop Interface

Menus, Menu Bar, Options Bar, Toolbox, Palettes, History Palette,

Layers Palette, Palette Menus, Palette Icons, Key Commands, Modifier Keys,

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

5. Copyright Principles and Practices

Visual copyright law

Copyright Form VA

Creative Commons

Public Domain

Controversies

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

6. Basic Visual Design, Elements and Principles

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

7. Concept, Image, and Aesthetics

Contemporary Artists

Conceptual Art

Hybrid media

Student critiques

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

8. Creative Processes

Spontaneous

Design process

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

9. Selection Methods

Marquee tools, Lasso tools, Magic Wand, inverse selection, color range selection, add/subtract/intersect selections, modify, grow, similar, deselect,

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

10. Painting & Erasing

Brushes

Custom Brush Palette

History/Art History Brush

Paint Bucket

Gradients and Gradient Editor

Eraser tools

Painter interface

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

11. Image Capture Methods

scanner, camera, digitizing tablet, importing digital files

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

12. Basic Image Adjustments:

Crop Tool

Marquee tools

tonal and color adjustment,

Transform tools, scale, flip, rotate, skew, distort, Warp

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

13. Masking

Quick Mask

layer Mask

refine mask

mask panel

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

14. Layers

Blending mode, transparency, stack order, lock, view, flatten,

Adjustment layers

Layer styles

Layer groups

Layer masks

Smart object layers

clipping paths

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

15. Basic Compositing

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

16. Vector Drawing,

Paths (Photoshop)

Illustrator (brush and pen tool)

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

17. Basic and Digital Color

Color theory and vocabulary

Color Picker

Color models RGB, CMYK, Grayscale, Pantone, HSB, Lab

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

18. Image Manipulation/Retouching

Dodge and Burn

Healing Brush

Patch tool

Clone stamp

Blur/sharpen

Sponge

Smudge

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

19. Introduction to 3D (Illustrator)

Introduction to 3D (Photoshop)

importing models

rendering passes

3D compositing

the timeline--frame by frame and video

motion techniques

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

20. Filters

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

21. Typography

Basic typography

Photoshop (raster)

Illustrator (vector/Flash)

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

22. Intro to Animation

Photoshop (raster)

Illustrator (vector/Flash)

Photoshop timeline's integration with After Effects

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

23. Portfolio

Presentation,

Print Portfolio

PDF Portfolio, automation

Watermarks

Web site automation

Multimedia portfolios

Sizing portfolios for various outputs--browser, computer screen, cell phone

Responsive design

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

24. Resources

Digital artist online portfolios

Search engines

Manufacturer's websites

Trade Group websites

Online Galleries and Museums

Industry Magazines

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

4903

Course Dates:

Implementation Date: Summer 2015

Board of Trustees: Jun 19, 2012

Effective: May 24, 2014

GE Approval: May 17, 2012

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ARTD 40B and Title: Intermediate Digital Art

2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

ART 15

Linked Student Learning Outcomes:

Create two-dimensional projects that exemplify the basic elements and principles of design theory.

Construct a strong foundation for the study of all other visual art related subjects including Art History.

Demonstrate knowledge in analyzing design concepts, aesthetics, and theory.

Examine techniques and methods to transform a given medium into a strong visual design.

Develop an appreciation and critical awareness of the various professional fields of design.

ART 24A

Linked Student Learning Outcomes:

Analyze complex objects utilizing a methodical approach.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

Create works that explore the use of line quality in contour drawing.

Examine the formulae of one and two point geometric perspective.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

ARTD 40A Basic Photoshop skills are recommended.

Linked Student Learning Outcomes:

Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.

Compose a creative body of work through web display formats and a multimedia presentation portfolio.

Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This studio course continues to develop creative thinking ability, the exploration of design elements & composition, and imaginative technical ability through the use of bitmap and vector software programs. Students' perceptual capability will expand when producing innovative artworks for print, web, and multimedia outputs. Digital art history, contemporary trends, and emerging media underscore the course's structure.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Hosie-Bounar, Gellar, Hart, *Adobe Photoshop CS6 or CC Comprehensive*, Course Technology, Cengage Learning. (2013).

Additional textbook, *Relevant to Digital Art*, At the Professor's discretion. (2014).

A full supply list will get distributed to students.

Student lab material printing fee may apply.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

2. Recognize the elements and goals of intermediate level visual design problems.

3. Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

4. Compare contemporary digital and traditional media artworks and design throughout history.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Textbook passages and online assignments

3. Required Writing Assignments:

- Research paper: Topical art or digital media issue Review: Art Exhibition Research paper and presentation on Digital Artists

4. Learning Activities Required Outside of Class:

- Imaginative thinking and sketchbook activity Image collection and creation Readings Writing of research and review papers Viewing of digital and traditional art

5. Assignments or Activities that Demonstrate Critical Thinking:

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. . Conceptualization and evaluation of aesthetic elements to the effectiveness of the final visual, fostered by the in-class critique sessions. Verbal group critiques of student collaborative work. Observation, analysis and written commentary reflecting on other artist's and fellow student's work. Recognize the elements and goals of intermediate level visual design problems. Create original digital images and designs using a creative process including work and free association , ideation, concept thumbnails in a sketchbook, tight pencil rough filling the picture plane, draft versions and refinements using traditional hand drawn methods and Adobe Photoshop software. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. . Conceptualization and evaluation of aesthetic elements to the effectiveness of the final visual, fostered by the in-class critique sessions. Create original digital visual designs that use typographical elements. Verbal group critiques of student collaborative work. Compose designs that seamlessly integrate typography with visual layouts at an intermediate level. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. . Conceptualization and evaluation of aesthetic elements to the effectiveness of the final visual, fostered by the in-class critique sessions. Create original digital visual designs that use typographical elements. Verbal group critiques of student collaborative work. Observation, analysis and written commentary reflecting on other artist's and fellow student's work. Compare contemporary digital and traditional media artworks and design throughout history. Create original digital images and designs using a creative process including work and free association , ideation, concept thumbnails in a sketchbook, tight pencil rough filling the picture plane, draft versions and refinements using traditional hand drawn methods and Adobe Photoshop software. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. . Conceptualization and evaluation of aesthetic elements to the effectiveness of the final visual, fostered by the in-class critique sessions. Verbal group critiques of student collaborative work.

6. Lab Content and scope:

- Lab is classroom studio work and integrated with content of lecture.

Create small and large-scale digital artworks

Analyze digital art to develop personal aesthetic sensibility

Respond to artwork generation and software sessions by exploring a digital image workflow

8. Methods of Instruction:

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression. Lecture Demonstration Class Discussion Other - Studio Assignments/projects Other - Critical feedback on-on-one and class critique format Other - Research of online artists and artworks and attendance and observation of traditional gallery and museum exhibitions. Written review of the student impressions of the artwork. Field Trips Recognize the elements and goals of intermediate level visual design problems. Lecture Demonstration Other - Directed application of technique/exercises Other - Studio Assignments/projects Field Trips Compose designs that seamlessly integrate typography with visual layouts at an intermediate level. Lecture Demonstration Class Discussion Other - Critical feedback on-on-one and class critique format Other - Research of online artists and artworks and attendance and observation of traditional gallery and museum exhibitions. Written review of the student impressions of the artwork. Field Trips Compare contemporary digital and traditional media artworks and design throughout history. Lecture Demonstration Other - Directed application of technique/exercises Other - Studio Assignments/projects Field Trips

9. Methods of Evaluation:

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression. Other - Sketchbook activity

Other - Completion of classroom exercises

Other - Completion of studio assignments/projects

Other - Completion of reading and writing assignments

Other - Participation in class activities, critiques, and discussion

Quizzes

Portfolios

Recognize the elements and goals of intermediate level visual design problems. Other - Sketchbook activity

Other - Completion of classroom exercises

Other - Completion of studio assignments/projects

Other - Participation in class activities, critiques, and discussion

Portfolios

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level. Other - Completion of classroom exercises

Other - Completion of studio assignments/projects

Other - Completion of reading and writing assignments

Other - Participation in class activities, critiques, and discussion

Quizzes

Portfolios

Compare contemporary digital and traditional media artworks and design throughout history. Other - Sketchbook activity

Other - Completion of classroom exercises

Other - Completion of studio assignments/projects

Other - Participation in class activities, critiques, and discussion

Quizzes

Portfolios

10. COURSE CONTENT

Creative Vision, Digital Imagery

1. Profiles of visual artists and photographers

2. The state of the art - artists, works and variety

3. Studio policies, procedures and work method

Recognize the elements and goals of intermediate level visual design problems.

Compare contemporary digital and traditional media artworks and design throughout history.

Conceptual Processes and Artistic Expression

4. Work methods

5. design process (linear)

6. spontaneous (spatial)

7. iterative process (spatial)

8. Image logs and layer comps

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compare contemporary digital and traditional media artworks and design throughout history.

Intermediate Design and Composition

9. Principles of design

10. Variation

11. Symmetrical and Asymmetrical

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compare contemporary digital and traditional media artworks and design throughout history.

Advanced Adjustment Layers

12. Smart objects

13. Layer groups

14. Layer Styles

15. Non-destructive editing

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Channels

16. Color manipulations

17. mask storage
18. Channel Mixer
19. Calculations

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Advanced Selection Methods

20. Quick selection/mask tool
21. Color range
22. Combining masking techniques
23. Building a mask from scratch
24. Mask panel

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Color Management

25. Calibrating your work flow devices
26. ICC profiles

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Painting

27. Custom brushes
28. History brush
29. Line and tone techniques
30. Painter interface

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compare contemporary digital and traditional media artworks and design throughout history.

Image Manipulation/Retouching

31. Dodge and burn
32. Shadow/highlight adjustment
33. Smudge/blur

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compare contemporary digital and traditional media artworks and design throughout history.

Patterns

Pattern tiling outputs

New possibilities for seamless pattern creation

Vector patterns for smooth quality

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

RAW format

34. Image adjustments

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compare contemporary digital and traditional media artworks and design throughout history.

Color

35. digital color management
36. intermediate color theory
37. color correction
38. working in LAB mode
39. working in HSB mode
40. working in Duotone/Tritone/Quadtone
41. Polychromatic harmonies and new optical color mixing tools

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and

artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compare contemporary digital and traditional media artworks and design throughout history.

Advanced Composing

42. Smart Objects

43. Displacement maps

44. Photomerge

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compare contemporary digital and traditional media artworks and design throughout history.

Integrating Vector Elements

45. Paths (Photoshop)

46. Illustrator

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compare contemporary digital and traditional media artworks and design throughout history.

Typography

47. Intermediate typography

48. Type masks

49. Photoshop (raster)

50. Illustrator (vector)

51. 3D effects

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Advanced Filters

52. Liquify

53. Lighting

54. Vanishing Point

55. Smart Filters

56. Custom Filters

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compare contemporary digital and traditional media artworks and design throughout history.

Actions and Droplets

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Preparing Images for the Web

57. Working with the "Save for Web and Devices" interface

58. Browsers and Platforms

59. Slicing

60. Image Optimization

61. Variable Compression

62. Image maps

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.

Recognize the elements and goals of intermediate level visual design problems.

Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compare contemporary digital and traditional media artworks and design throughout history.

Timeline

63. GIF/PNG animation and JavaScript rollovers

64. Flash character animation basics

65. The timeline and motion graphics

66. New 3d rendering capabilities of raster software

67. Translating concepts from hand-drawn sketches to animated pieces

68. Flash and Director to realize concepts in 3d/interactive formats
Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.
Recognize the elements and goals of intermediate level visual design problems.
Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.
Compare contemporary digital and traditional media artworks and design throughout history.

Portfolio

- 69. Presentation
- 70. print portfolio
- 71. PDF portfolio, automation
- 72. Web site automation
- 73. Multimedia portfolios
- 74. Emerging Digital Art tools
- 75. New Media potential
- 76. Batches

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.
Recognize the elements and goals of intermediate level visual design problems.
Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.
Compare contemporary digital and traditional media artworks and design throughout history.

Resources

- 77. Digital artist online portfolios
- 78. Search engines
- 79. Manufacturer's websites
- 80. Trade group websites
- 81. Online Galleries and Museums
- 82. Public domain/creative commons imagery

Recognize the elements and goals of intermediate level visual design problems.
Compare contemporary digital and traditional media artworks and design throughout history.

Importing 3D models into Photoshop

- 1. The 3D panel
- 2. New layer from 3D file
- 3. New shape from layer
- 4. Render settings

Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.
Recognize the elements and goals of intermediate level visual design problems.
Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.
Compare contemporary digital and traditional media artworks and design throughout history.

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Course Dates:

Implementation Date: Summer 2015

Board of Trustees: Jun 19, 2012

Effective: May 24, 2014

GE Approval: May 17, 2012

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Aug 24, 2009

Merced College

Course Outline

1. Course Number: ARTD 41A and Title: Introduction to Graphic Design
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course provides an introduction to graphic design and the visual communication arts. Emphasizing basic design elements, aesthetic problem analysis, conceptual thinking, layout, typography, visualization, and print production, students grasp the essential tenets of envisioning visual identity strategies. Digital workflow methods prove beneficial to creating sound compositional approaches and designs that visually inform and communicate to a mass audience.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Robin Landa, *Graphic Design Solutions*, Cengage Learning. (2011).

Additional textbook relevant to Graphic Design, *At the Professor's discretion*, TBD. (2014).

A full supply list will get distributed to students.

Student lab material printing fee may apply.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.
2. Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
3. Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
4. Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Teacher prepared handouts, online articles and references, trade magazines. The course book chapters

3. Required Writing Assignments:

- 1. Self critiques2. Critiques of student and professional projects3. Research paper; current topics such as Copyright4. Review: Art/Design Exhibition

4. Learning Activities Required Outside of Class:

- 1. Imaginative thinking and sketchbook activity2. Research and materials collection for student projects3. Readings4. Writing of research and critique papers.5. Viewing of design and art

5. Assignments or Activities that Demonstrate Critical Thinking:

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital production technique. Critical commentary through written feedback and critique sessions on own work and work of others.

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital production technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up

method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Analyze and interpret lectures, demonstrations, and required readings to further the conceptual development of art projects. Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital production technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Analyze and interpret lectures, demonstrations, and required readings to further the conceptual development of art projects. Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital production technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Analyze and interpret lectures, demonstrations, and required readings to further the conceptual development of art projects.

6. Lab Content and scope:

- Lab is classroom studio work and integrated with lecture content.

Generate original designs using a creative workflow process

Explore software fundamentals to achieve sound design layouts

8. Methods of Instruction:

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Lecture Demonstration Class Discussion Other - Studio Assignments Other - Critical feedback: self, one-on-one and class critique

formats. Projects Produce original graphic designs that contain design elements and principles by employing both traditional

manual skills and contemporary computer skills. Lecture Demonstration Other - Directed application of technique/exercises. Other

- Studio Assignments Projects Analyze the elements and goals of simple communication problems through conceptual thinking and

idea development processes to create graphic designs from conceptualization to the finished layout. Lecture Demonstration Other -

Directed application of technique/exercises. Other - Studio Assignments Projects Demonstrate knowledge of current graphic design

practices, designers, artists, photographers, media artists, and graphic design software applications. Lecture Demonstration Other -

Directed application of technique/exercises. Other - Studio Assignments Field Trips Projects

9. Methods of Evaluation:

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Completion of reading and writing assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

10. COURSE CONTENT

1. Introduction to Graphic Design

A Short History

Impact of the Computer and Digital Media

The influence of art trends

Contemporary Design Profession

Designing for an audience

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes

to create graphic designs from conceptualization to the finished layout.

2. What is Graphic Design?

A communication medium

Organization of information and visual elements

The role of symbols

The role of aesthetics

Problem solving; conceptual and perceptual

The psychology of perception and communication

Marketing

The Art of Presentation

Revisions in the design process

Production of designs

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

3. Introduction to Macintosh computers

The user Interface, navigation, and file management techniques

How to use the printer

How to use the scanner

How to use digitizing tablets

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

4. Basic Design Elements and Principles

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.

5. Introduction to Illustrator (vector) drawing software program

How to use and manipulate the Interface

Drawing technique

Painting technique

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

6. Copyright Principles and Practices

7. Design Creative Processes

The design brief - problem definition and goal setting

Defining the final product specifications

Conducting research of client product/services and markets

Word association creative technique

Thumbnail Concepts - visual exploration of problem solutions

Rough- development and refinement of a solution

Comprehensive model - refinement of all design elements

Mechanical - preparing the design for production

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

8. Typography

History of typographic forms

Typography principals

Typography vocabulary

Expressive qualities of typography
Type Families and mixing two typefaces
Hand lettering techniques and practice
Typography composition - theory and practices
Digital typography - theory and practices
Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.
Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

9. Sketching/visualization processes
Research of subject and utilizing visual reference
How to create thumbnail sketches
How to refine and develop a visual element
Theory and practice of working with the value scale/grayscale
Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.
Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

10. Composition and Layout
Incorporating Visuals and Text
Grid theory
Principles and practice of visual hierarchy
Composition development process
Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

11. Logo design
The creation and development of symbols, marks, icons, and logotypes
Logos in 3d space with the elements of time and motion
Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

12. Identity Design
Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

13. Promotion Design
Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

14. Production Workflow
Print and digital workflows

Mechanical - preparing for print

Mechanical - preparing for digital media

Prepress preparation of designs

Quality control and proofing

Printing practices

Bindery and finish practices and procedures

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

15. Portfolio and Presentation

Preparing a print portfolio

Preparing a pdf portfolio

sketchbook activity

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

16. Resources

Digital artist online portfolios

Search engines

Manufacturers websites

Trade Group websites

Magazines

Online Galleries and Museums

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.

Course Dates:

Implementation Date: Summer 2015

Board of Trustees: Jun 19, 2012

Effective: May 24, 2014

GE Approval: May 17, 2012

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ARTD 41B and Title: Intermediate Graphic Design
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to:

ARTD 41A

Linked Student Learning Outcomes:

Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary. Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.

Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

The course promotes creative thinking in intermediate level graphic design and the visual communication arts. Emphasizing the further development of design principles, computer software knowledge, and visuals and typography, students grasp essential standard tenets of visual identity strategies. Students will spend considerable time producing visual projects on the computer and on the drawing board.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Timothy Samara, *Graphic Designer's Essential Reference: Visual Elements, Techniques, and Layout Strategies for Busy Designers*, Rockport Publishers. (2011).

Additional textbook relevant to Graphic Design, *At the Professor's discretion*, TBD. (2014).

A full supply list will get distributed to students.

Student lab material printing fee may apply.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.
2. Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
3. Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.
4. Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Teacher prepared handouts, online articles and references, trade magazines. The course book chapters.

3. Required Writing Assignments:

- 1. Self critiques 2. Critiques of student and professional projects 3. Research paper of various contemporary design issues 4. Review of visual art, design or photography exhibit

4. Learning Activities Required Outside of Class:

- 1. Imaginative thinking and sketchbook activity
- 2. Research and materials collection for student projects
- 3. Readings
- 4. Writing of research and critique papers
- 5. Viewing of design and art

5. Assignments or Activities that Demonstrate Critical Thinking:

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Analyze and interpret lectures, demonstrations, and required readings in-order to generate original designs grounded in contemporary practices. Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Critical commentary through written feedback and critique sessions on own work and work of others. Analyze and interpret lectures, demonstrations, and required readings in-order to generate original designs grounded in contemporary practices. Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Analyze and interpret lectures, demonstrations, and required readings in-order to generate original designs grounded in contemporary practices. Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of graphic and communication design. Analyze and interpret lectures, demonstrations, and required readings in-order to generate original designs grounded in contemporary practices.

6. Lab Content and scope:

- Lab is classroom studio work and integrated with lecture content.

Generate intermediate level works of graphic design

Interpret lectures to successfully move from concept generation to a finalized design layout

8. Methods of Instruction:

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments Projects Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout. Lecture Demonstration Class Discussion Other - Directed application of technique/exercises. Other - Studio Assignments Other - Critical feedback: self, one-on-one and class critique formats. Field Trips Projects Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments Projects Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments Field Trips Projects

9. Methods of Evaluation:

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Participation in class activities, critiques, and discussions.

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Completion of reading and writing assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Participation in class activities, critiques, and discussions.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments
Other - Participation in class activities, critiques, and discussions.

10. COURSE CONTENT

1. Introduction to Intermediate Graphic Design

Historical key points in graphic design

Impact of the Computer and Digital Media

Contemporary design trends

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

2. Intermediate Graphic Design Principles and Practices

Designing for print communications

Designing for digital communications

Organization

Symbology

Visualization

Aesthetics

Problem solving

Psychology

Marketing

Presentation

Revisions

Production

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images. Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

3. Intermediate Design Principles and Practices

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

4. Introduction to Photoshop (raster) imaging software program

How to use and manipulate the interface

Using the Browser to find and manage image files

Making basic image adjustments

Painting techniques

Selections function techniques

Creating composite images with layers

5. Introduction to Illustrator (vector) imaging software program

How to use more sophisticated approaches to creating smooth imagery

6. Introduction to InDesign

Creating multi-page layouts consistent with intermediate approaches to design

How to use and manipulate the interface

How to create one page documents

How to create multiple page documents

InDesign's interactive features

Integration practices with other Adobe software and documents

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

5. Working with Photography

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

6. Intermediate level Presentation Principles and Practices

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

7. Intermediate level Design Creative Processes

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development

processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

8. Intermediate level typography

Hierarchy and emphasis in typographic compositions

Issues of typographic legibility versus readability.

Theory and practices of body copy compositions

Expressive qualities of type elements

How to use type as an image element

Calligraphy

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

9. Rendering and Illustration

Traditional methods and practice

Digital rendering techniques

How to create line art

Creating color Illustration

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

10. Intermediate layout and Composition

Integrating visuals and text

Asymmetrical composition principals and practice

Designing for conceptual and visual hierarchy

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

11 Color Theory

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

12. Display Design

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

13. Advertising Design

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

14. Promotion Design

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.

Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.

Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

15. Production Workflow

Print and digital workflows

Mechanical - preparing for print

Mechanical - preparing for digital media

Mechanical - preparing a storyboard

Motion Graphics--history, theory and software techniques

Prepress preparation of designs
Quality control and proofing
Printing practices
Bindery and finish practices and procedures
Deliverables

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.
Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

16. Portfolio and Presentation

Preparing a print portfolio
Preparing a pdf portfolio
Multimedia output formats
Portfolios and interactive/animated capabilities
sketchbook activity

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.
Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.
Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

17. Resources

Digital artist online portfolios
Search engines
Manufacturers websites
Trade Group websites
Online Galleries and Museums

Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.
Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.

Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.
Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

4906

Course Dates:

Implementation Date: Summer 2015

Board of Trustees: Jun 19, 2012

Effective: May 24, 2014

GE Approval: May 17, 2012

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ARTD 42A and Title: Introduction to Motion Graphics
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course involves innovative thinking in introductory graphics on a timeline. Students will create characters, design movement paths, learn pose manipulation and cycles, frame movement based on sound, animate text and produce dynamic compositions and scene storytelling with drawing and software such as After Effects and Maya.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Chris Meyer, *After Effects Apprentice: Real World Skills for the Aspiring Motion Graphics Artist*, (3rd/e). Focal Press. (2012).

Additional textbook relevant to Motion Graphics, *At the Professor's discretion*, TBD. (2014).

A full supply list will get distributed to students.

Student lab material printing fee may apply.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.
2. Formulate motion design concepts that get expressed in print and digital media.
3. Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.
4. Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

Maya.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Teacher prepared handouts, online articles and references. The course textbook chapters

3. Required Writing Assignments:

- 1. Self critiques 2. Critiques of student and professional projects 3. Research paper of various contemporary design issues 4. Review of visual art, design or photography exhibit 5. Review of online animated work

4. Learning Activities Required Outside of Class:

- 1. Imaginative thinking and sketchbook activity 2. Research and materials collection for student projects 3. Readings 4. Writing of research and critique papers 5. Viewing and critique of classic animated work

5. Assignments or Activities that Demonstrate Critical Thinking:

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of motion graphic and expressive animated communication design. Critical commentary through written feedback and critique sessions on own work and work of others. Analyze and interpret lectures, demonstrations, and required readings to formulate original motion designs. Formulate motion design concepts that get expressed in print and digital media. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of motion graphic and expressive animated communication design. Analyze and interpret lectures,

demonstrations, and required readings to formulate original motion designs. Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications. Analysis of concepts through examination, quizzes, and critiques and the subsequent application to the appropriate digital technique. Specific linear and spatial thinking processes (analogies, picture searches, the cut up method) and approaches to creative problem solving. Creation of original works of motion graphic and expressive animated communication design. Analyze and interpret lectures, demonstrations, and required readings to formulate original motion designs. Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya. Critical commentary through written feedback and critique sessions on own work and work of others. Analyze and interpret lectures, demonstrations, and required readings to formulate original motion designs.

6. Lab Content and scope:

- Lab is classroom studio work and integrated with lecture content.

Envision motion designs for a variety of output options

Execute creative communication strategies at a sophisticated level

8. Methods of Instruction:

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs. Lecture Demonstration Class Discussion Other - Directed application of technique/exercises. Other - Studio Assignments Other - Critical feedback: self, one-on-one and class critique formats. Field Trips Projects Formulate motion design concepts that get expressed in print and digital media. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments Field Trips Projects

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications. Lecture Demonstration Other - Directed application of technique/exercises. Other - Studio Assignments Field Trips Projects Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya. Lecture Demonstration Class Discussion Other - Directed application of technique/exercises. Other - Critical feedback: self, one-on-one and class critique formats. Projects

9. Methods of Evaluation:

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Completion of reading and writing assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions.

Formulate motion design concepts that get expressed in print and digital media. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Participation in class activities, critiques, and discussions.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications. Other - Sketchbook activity

Other - Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya. Other -

Completion and critique of classroom exercises

Other - Completion and critique of studio assignments

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions.

10. COURSE CONTENT

1. Motion Graphic Design History

Motion Graphic Design; the last twenty years

The contemporary design profession and the prevalence of dynamic media

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

2. Graphic Design in Multiple Medias

Integrating branding and "look and feel" across different media

Print, motion and animated campaigns

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

3. Introductory Character Design Creative Processes

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software

applications.

4. Advanced Typography

Experimental typography

Document and form typography

Typography for digital media

Motion typography in typical multimedia programs: Flash, Director, After Effects and Maya

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

5. Advanced Motion Layout and Composition

Applications to branding design

Layout for websites - navigation and non-linear considerations

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

6. Motion Identity Design

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

7. Model sheets and expression sheets to create fully-realized animated characters

Illustrator, After Effects and Maya character rigging

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

8. Presentation Design and multimedia formats

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

9. Integrating motion graphics with web displays

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

10. Exhibit Design and motion graphics

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

11. Production Workflow

Sketch to digital workflows

Mechanical - preparing for 3D media

Mechanical - preparing for digital motion media

Quality control and appropriate output

Rendering constraints

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

12. Portfolio and Presentation

Preparing a motion portfolio

Typical media formats

web display outputs

sketchbook activity

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

13. Resources

Digital artist/motion graphic designers' online portfolios

Search engines

Manufacturers' websites

Trade Group websites

Online Galleries and Museums

Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.

Formulate motion design concepts that get expressed in print and digital media.

Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.

Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

4907

Course Dates:

Implementation Date: Summer 2015

Board of Trustees: Jun 19, 2012

Effective: May 24, 2014

GE Approval: May 17, 2012

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ARTD 45A and Title: Multimedia 1: Introduction to web design and animation
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 01A

Linked Student Learning Outcomes:

Analyze, interpret, and evaluate texts and sources (primary and secondary).

ART 24A

Linked Student Learning Outcomes:

Analyze complex objects utilizing a methodical approach.

Demonstrate a critical awareness and understanding of varied compositional strategies evident in the history of the pictorial tradition.

Create works that explore the use of line quality in contour drawing.

Examine the formulae of one and two point geometric perspective.

Develop perception of value and ability to portray tonality in drawings that utilize the principles of light theory.

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This studio course imparts a thorough foundation in creative Adobe Flash digital media production for the web. Indispensable basic typographic, color, illustration, animation, interactivity, layout, and sound design concepts feature strongly in the class. The course's basic Flash and new HTML 5 web technology techniques prepare students for producing imaginative web sites and multimedia projects.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Bruce Lawson & Remy Sharp, *Introducing HTML 5*, New Riders, Pearson Education. (2011).

Tom Green & Tiago Dias, *Foundation Flash CS5 for Designers*, Springer Publishing. (2010).

Georgenes, Chris, *How to Cheat in Adobe Flash*, (2014/e). New York Focal Press. (2014).

Materials (Required)

Sketch book, minimum size 8.5" x 11"

Access to traditional art media such as pencil, paint, pens, markers, charcoal, conte crayon, etc.

Flash, pin, or "travel" USB drive, minimum size 1 Gig, 2?4 Gig

Access to a camera: digital, film, disposable, cell, etc.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Inventory the Adobe Flash graphical user interface in-order to increase productivity.
2. Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.
3. Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.
4. Integrate knowledge of digitally stored sound content into a Flash file.
5. Design animated movie clips and interactive graphic symbols within Flash.
6. Distinguish between the basic coding elements of Actionscript 3.0

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Textbook 2. Handouts 3. Online assignments.

3. Required Writing Assignments:

- 1. Research paper: topics such as multimedia copyright 2. Review: art exhibition 3. Research paper and presentation: Animators, Flash artists, and/or Web Designers

4. Learning Activities Required Outside of Class:

- 1. Imaginative thinking and sketchbook activity. 2. Image collection and creation. 3. Readings. 4. Writing

research and review papers.5. Viewing digital and traditional art. 6. Watching digital animations.

5. Assignments or Activities that Demonstrate Critical Thinking:

Inventory the Adobe Flash graphical user interface in-order to increase productivity. Analysis of concepts and application to appropriate digital techniques. Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry. Analysis of concepts and application to appropriate digital techniques. Critical commentary on own work and work of others. Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools. Creation of works of digital multimedia art. Linear and spatial thinking processes appropriate to creative problem solving. Analysis of concepts and application to appropriate digital techniques. Critical commentary on own work and work of others. Integrate knowledge of digitally stored sound content into a Flash file. Linear and spatial thinking processes appropriate to creative problem solving. Analysis of concepts and application to appropriate digital techniques. Design animated movie clips and interactive graphic symbols within Flash. Creation of works of digital multimedia art. Linear and spatial thinking processes appropriate to creative problem solving. Analysis of concepts and application to appropriate digital techniques. Critical commentary on own work and work of others. Distinguish between the basic coding elements of Actionscript 3.0 Analysis of concepts and application to appropriate digital techniques.

6. Lab Content and scope:

- 3. Weekly lab time, including:
 - a. Use Flash drawing tools to illustrate your favorite animal
 - b. Use the pen tool to illustrate an object
 - c. Use flash tools to illustrate a Merced College building using one-point perspective
 - d. Develop a color scheme from an initial color palette
 - e. Use motion and shape tweens to animate a ball shape
 - f. Have a symbol follow a motion path
 - g. Create text with moving textures with masks
 - h. Set up a scene using sound files
 - i. Create simple Flash buttons with ActionScript 3.0
 - j. Create a simple animation using Motion Tweens and frame-by-frame animation,
 - k. Animate a group of balloons using motion paths
 - l. Weekly presentations critiquing student projects
 - m. Weekly presentations of professional projects

8. Methods of Instruction:

Inventory the Adobe Flash graphical user interface in-order to increase productivity. Class Discussion Activity Demonstration Directed Study Lab Lecture Multi-media Projects Laboratory Practice of Skills Directed Study Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry. Class Discussion Critique Lecture Multi-media Small Group Discussion Directed Study Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools. Class Discussion Activity Critique Demonstration Directed Study Lab Lecture Multi-media Projects Small Group Discussion Laboratory Practice of Skills Directed Study Integrate knowledge of digitally stored sound content into a Flash file. Class Discussion Activity Critique Demonstration Directed Study Lab Lecture Multi-media Projects Laboratory Practice of Skills Directed Study Design animated movie clips and interactive graphic symbols within Flash. Class Discussion Activity Demonstration Directed Study Lab Lecture Multi-media Projects Small Group Discussion Laboratory Practice of Skills Directed Study Distinguish between the basic coding elements of Actionscript 3.0 Class Discussion Activity Demonstration Directed Study Lab Lecture Multi-media Projects Laboratory Practice of Skills Directed Study

9. Methods of Evaluation:

Inventory the Adobe Flash graphical user interface in-order to increase productivity. Other - Completion of classroom exercises

Other - Completion of studio assignments/multimedia projects

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry. Other - Completion of reading and writing assignments.

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools. Other - Sketchbook activity

Other - Completion of classroom exercises

Other - Completion of studio assignments/multimedia projects

Other - Completion of reading and writing assignments.

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Integrate knowledge of digitally stored sound content into a Flash file. Other - Completion of classroom exercises

Other - Completion of studio assignments/multimedia projects

Other - Written quizzes

Other - Participation in class activities, critiques, and discussions

Design animated movie clips and interactive graphic symbols within Flash. Other - Sketchbook activity

Other - Completion of classroom exercises
Other - Completion of studio assignments/multimedia projects
Other - Written quizzes
Other - Participation in class activities, critiques, and discussions
Distinguish between the basic coding elements of Actionscript 3.0
Other - Completion of classroom exercises
Other - Completion of studio assignments/multimedia projects
Other - Written quizzes
Other - Participation in class activities, critiques, and discussions

10. COURSE CONTENT

V. Content

A. Overview of Flash Interface & HTML 5 "canvas" feature

1. Stage
2. Tools Panel
3. Timeline
4. Properties Panel
5. Library

B. Intro to Multimedia Art and the Digital Studio

Short history of multimedia

Digital studio tools; computer, monitor, general software, scanner, digitizing tablet, printers, flash drive

Studio policies, procedures and work methods

Inventory the Adobe Flash graphical user interface in-order to increase productivity.

Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.

Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.

Drawing and Painting with Flash & HTML 5

1. Drawing on the Stage
2. Selection Tool
3. Dropper Tool
4. Transforming Scale, rotation, envelope, distortion
5. Creating solids and gradients
6. Text Effects

Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.

Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.

C. Importing Graphics in Flash

1. Vector graphics vs. bitmaps
2. Going back and forth between Flash and outside programs

Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.

Animating using Flash

1. Understanding how animation works
 - a. Frames and frame rates
 - b. Frame rate vs. number of frames
 - c. Keyframes and blank keyframes
 - d. Squeeze and Stretch
 - c. Staging
 - f. Exaggeration
2. Motion Tweens
3. Shape Tweens
4. Motion paths
5. Layers
 - a. Guide layers
 - b. Motion guide layers
 - c. Mask layers
6. Movie Clips and Graphic Symbols

Inventory the Adobe Flash graphical user interface in-order to increase productivity.

Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.

Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.

B. Sound in Flash & HTML 5

1. Importing Sounds and supported formats
2. Using Sounds
 - a. Sync settings
 - b. Effect settings

- c. Loop settings
 - 3. Controlling sound quality and file size
- Inventory the Adobe Flash graphical user interface in-order to increase productivity.
Integrate knowledge of digitally stored sound content into a Flash file.

C. Flash Interactivity

- 1. Flash Buttons
 - a. Defining a hit state
 - b. Animated buttons
 - c. Sounds in buttons
 - d. Invisible buttons
- 2. Connecting Flash Buttons to Flash functions

Inventory the Adobe Flash graphical user interface in-order to increase productivity.
Integrate knowledge of digitally stored sound content into a Flash file.
Design animated movie clips and interactive graphic symbols within Flash.
Distinguish between the basic coding elements of Actionscript 3.0

- 1. Action Script 3.0 syntax
- 2. Create basic start/stop/rotate and position functionality
- 3. Drag and drag functionality
- 4. Creating efficient scripting
- 5. Using behaviors
- 6. Using Action Script to create interactivity

Inventory the Adobe Flash graphical user interface in-order to increase productivity.
Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.
Design animated movie clips and interactive graphic symbols within Flash.
Distinguish between the basic coding elements of Actionscript 3.0

II. Using Components

- 1. Defining a component
- 2. Changing component styles

Inventory the Adobe Flash graphical user interface in-order to increase productivity.
Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.
Integrate knowledge of digitally stored sound content into a Flash file.
Design animated movie clips and interactive graphic symbols within Flash.
Distinguish between the basic coding elements of Actionscript 3.0

I. Exporting a Flash document

- 1. Export an SWF
- 2. Embed an SWF into a web page
- 3. Upload a web site containing an SWF file

Inventory the Adobe Flash graphical user interface in-order to increase productivity.
Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.
Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.
Integrate knowledge of digitally stored sound content into a Flash file.
Design animated movie clips and interactive graphic symbols within Flash.
Distinguish between the basic coding elements of Actionscript 3.0

4908

Course Dates:

Implementation Date: Summer 2015

Board of Trustees: Mar 06, 2012

Effective: May 28, 2012

GE Approval: Feb 16, 2012

Last Outline Revision: Feb 16, 2012

CC Approval: Feb 16, 2012

Title 5 Review: Feb 16, 2012

Origination Date: Oct 28, 2011

Merced College

Course Outline

1. Course Number: ART 26A and Title: Introduction to Figure Drawing
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is an introduction to drawing the human figure from observation using a wide variety of drawing media and techniques. Topics include an introduction to human anatomy and the historical and contemporary roles of figure drawing in the visual arts. Students in this course will learn both descriptive and interpretive approaches to drawing the figure, in both rapid and extended studies.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Goldstein, N., *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form*, (7th/e). Pearson. (2011).

This textbook is recommended, but optional to purchase, as a reserve copy is held in the classroom and library. A material / supply list will be provided. Typical supplies include pencils, charcoal, sketchbooks, etc.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.
2. Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.
3. Critique class and homework projects using relevant terminology.
4. Examine the major historical, contemporary, and critical trends in figure drawing.

Student Learning Objectives:

5. A.

Create observational drawings from the live figure model using various achromatic media.

6. B.

Understand and illustrate the anatomy and structure of the human body.

7. C.

Understand and use proportion, measurement, sighting, and foreshortening.

8. D.

Create gesture drawings and develop the massing of form.

9. E.

Use line and value in describing the human figure.

10. F.

Apply the concepts of volume and space to drawing the human figure.

11. G.

Construct the figure using structural and planar analysis.

12. H.

Show a development of composition using the human figure.

13. I.

Demonstrate their introduction to and use of a variety of achromatic drawing materials and techniques appropriate for drawing the human figure.

14. J.

Critically evaluate and critique class and homework projects using relevant terminology in oral or written formats.

15. K.

Describe and analyze the major historical, contemporary, and critical trends in achromatic figure drawing.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)
2. Required Readings:
 - 1. Handouts prepared by professor. 2. Texts are available in library and classroom, reading on figure drawing and human anatomy is encouraged.
3. Required Writing Assignments:
 - 1. Review of a professional art exhibition, attended individually or as a class group. 2. Essay examining a contemporary figurative drawing in comparison with a historical example. 3. Extra-credit papers on figurative art are encouraged.
4. Learning Activities Required Outside of Class:
 - 1. Completion of homework assignments. 2. Visit to an art gallery or museum. 3. Research using the internet, library and classroom resources.
5. Assignments or Activities that Demonstrate Critical Thinking:

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition. Create figurative drawings using various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form. Analysis and translation of form into observational drawings from anatomical models employing foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume. Critique and evaluation of drawing assignments and exercises in oral or written formats; individually or as a group. Expressive drawings from the live model. Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions. Create figurative drawings using various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form. Analysis and translation of form into observational drawings from anatomical models employing foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume. Critique and evaluation of drawing assignments and exercises in oral or written formats; individually or as a group. Expressive drawings from the live model. Critique class and homework projects using relevant terminology. Create figurative drawings using various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form. Analysis and translation of form into observational drawings from anatomical models employing foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume. Critique and evaluation of drawing assignments and exercises in oral or written formats; individually or as a group. Expressive drawings from the live model. Analysis and critical evaluation in a written review of a professional art exhibition, attended individually or as a class group. Comparison and contrast of a contemporary figurative drawing with a historical example in a short essay. Examine the major historical, contemporary, and critical trends in figure drawing. Create figurative drawings using various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form. Analysis and translation of form into observational drawings from anatomical models employing foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume. Critique and evaluation of drawing assignments and exercises in oral or written formats; individually or as a group. Expressive drawings from the live model. Analysis and critical evaluation in a written review of a professional art exhibition, attended individually or as a class group. Comparison and contrast of a contemporary figurative drawing with a historical example in a short essay.
6. Lab Content and scope:
 - Lab is integrated with and covers the same content as lecture.
 - The use of various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form.
 - Observational drawings from anatomical models employing foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume.
 - Critique and evaluation of drawing assignments and exercises.
 - Expressive drawings from the live model.
8. Methods of Instruction:

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition. Lecture Demonstration Class Discussion Other - Directed application of figure drawing techniques and methods Multi-media Field Trips Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions. Lecture Demonstration Class Discussion Other - Directed application of figure drawing techniques and methods Multi-media Field Trips Critique class and homework projects using relevant terminology. Lecture Demonstration Class Discussion Other - Critical feedback in one-on-one and group formats Multi-media Field Trips Examine the major historical, contemporary, and critical trends in figure drawing. Lecture Class Discussion Other - Critical feedback in one-on-one and group formats Multi-media Field Trips
9. Methods of Evaluation:

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition. Portfolios - Completion of arranged number of projects

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions. Portfolios - Completion of arranged number of projects

Critique class and homework projects using relevant terminology. Portfolios - Completion of arranged number of projects

Other - Group and individual critiques in oral or written formats

Other - Written assignments, which may include quizzes, essays or art reviews

Examine the major historical, contemporary, and critical trends in figure drawing. Other - Written assignments, which may include quizzes, essays or art reviews

10. COURSE CONTENT

I. Introduction to course:

A. Materials list

B. Course structure and evaluation methods

C. Reference materials

D. Notebook requirements

E. Portfolio requirements

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Examine the major historical, contemporary, and critical trends in figure drawing.

II. Drawing aids

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

III. The contour drawing

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

IV. The gesture drawing

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

V. The blind drawing

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

VI. The memory drawing

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

VII. The mass drawing

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

VIII. Modeling in light and dark

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

IX. Proportion

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

X. Anatomy

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XI. Composition

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XII. Clothing the figure:

A. The law of the fold

B. Clothing and accessories

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XIII. Imagination in figure drawing

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XIV. Experimentation in figure drawing:

A. Media

B. Methods

C. Materials

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XV. Figure studies from various models and situations in a variety of approaches

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XVI. Matting and framing

Critique class and homework projects using relevant terminology.

XVII. Critique and portfolio review

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

XVIII. Critical skills:

A. Visual criticism

B. Technical criticism

C. Expressing criticism - diplomacy

D. Receiving criticism

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

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Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Mar 01, 2005

Effective: May 24, 2014

Last Outline Revision: Feb 20, 2014

CC Approval: Feb 20, 2014

Title 5 Review: Feb 20, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: ART 26B and Title: Intermediate Figure Drawing
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to:

ART 26A Linked Student Learning Outcomes:

Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.

Create observational drawings from the live figure model in a wide range of achromatic drawing media that demonstrate successful development, application, and understanding of anatomy and proportion, gesture, line and value, volume and space, structural and planar analysis, and composition.

Critique class and homework projects using relevant terminology.

Examine the major historical, contemporary, and critical trends in figure drawing.

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

Exploration of artistic concepts, styles, and creative expression related to intermediate-level figure drawing, focusing on complex composition and concepts using a variety of color drawing mediums, techniques, and methodologies. Students in this course will build on fundamental figure drawing skills to develop personalized approaches to content and materials in exercises covering multiple historical and contemporary approaches to figure drawing.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Brown, C. & McLean, C., *Drawing from Life*, (3rd/e). Cengage. (2004).

Goldstein, N, *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form*, Pearson. (2011).

This textbook is recommended, but optional to purchase, as a reserve copy is held in the classroom and library. A material / supply list will be provided. Typical supplies include dry pastels, color pencils, charcoal, sketchbooks, etc.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.
2. Express ideas and concepts through verbal and visual means.
3. Critique class projects, both individually and as a group, using relevant terminology.
4. Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

Student Learning Objectives:

5. A.

Demonstrate an exploration of formal skills, conceptual approaches and the application of formal elements as applied to figurative drawing in a range of chromatic media, formats, and surfaces.

6. B.

Create figurative drawings in multiple chromatic mediums and formats.

7. C.

Perceptual and conceptual approaches to figurative drawing.

8. D.

Develop and express ideas and concepts through visual means.

9. E.

Analyze and utilize traditional and contemporary approaches to the construction and presentation of figurative drawings.

10. F.

Critically evaluate and critique class and homework projects using relevant terminology in oral or written formats.

11. G.

Examine and compare historical and contemporary developments, trends, materials and approaches in drawing.

12. H.

Produce a portfolio of figurative drawings in multiple color mediums and formats that successfully demonstrates: ? Subjective and

expressive uses of value, ? Experimentation with combinations of wet and dry mediums, ? Observational, expressive, and conceptual analysis or application of color, ? Application and drawing techniques for a variety of color media, ? Non-traditional compositions, formats, surfaces and materials, ? Integration of form and content.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Handouts prepared by professor. 2. Textbooks are available in library and classroom; reading on figure drawing, human anatomy, etc., is encouraged.

3. Required Writing Assignments:

- 1. Review of a professional art exhibition, attended individually or as a class group. 2. Essay examining a contemporary, chromatic, figurative drawing or painting in comparison with a historical example. 3. Extra-credit papers on figurative art topics are encouraged

4. Learning Activities Required Outside of Class:

- 1. Completion of homework assignments. 2. Visit to an art gallery or museum. 3. Research using the internet, library and classroom resources.

5. Assignments or Activities that Demonstrate Critical Thinking:

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure. Create figurative drawings in multiple formats and chromatic media, which may include: dry pastel, color pencil, color wash, conte crayon and pencil. Evaluate and experiment with traditional and contemporary methods of depicting the figure in space, form, and composition. Development and expression of ideas and concepts through visual means. Create drawings that creatively interpret and apply formal and conceptual skill to the development of personal images. Experiment with combinations of wet and dry media. Critical evaluation of own work and work of others. Examine and describe the major historical, contemporary, and critical trends in chromatic figurative drawing. Express ideas and concepts through verbal and visual means. Create figurative drawings in multiple formats and chromatic media, which may include: dry pastel, color pencil, color wash, conte crayon and pencil. Evaluate and experiment with traditional and contemporary methods of depicting the figure in space, form, and composition. Development and expression of ideas and concepts through visual means. Create drawings that creatively interpret and apply formal and conceptual skill to the development of personal images. Experiment with combinations of wet and dry media. Critical evaluation of own work and work of others. Examine and describe the major historical, contemporary, and critical trends in chromatic figurative drawing. Critique class projects, both individually and as a group, using relevant terminology. Create figurative drawings in multiple formats and chromatic media, which may include: dry pastel, color pencil, color wash, conte crayon and pencil. Evaluate and experiment with traditional and contemporary methods of depicting the figure in space, form, and composition. Development and expression of ideas and concepts through visual means. Create drawings that creatively interpret and apply formal and conceptual skill to the development of personal images. Experiment with combinations of wet and dry media. Critical evaluation of own work and work of others. Examine and describe the major historical, contemporary, and critical trends in chromatic figurative drawing. Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing. Evaluate and experiment with traditional and contemporary methods of depicting the figure in space, form, and composition. Development and expression of ideas and concepts through visual means. Create drawings that creatively interpret and apply formal and conceptual skill to the development of personal images. Experiment with combinations of wet and dry media. Critical evaluation of own work and work of others. Examine and describe the major historical, contemporary, and critical trends in chromatic figurative drawing.

6. Lab Content and scope:

- Lab is integrated with and covers the same content as lecture.

- The design and production of figurative drawings in multiple media and formats.

- Traditional and contemporary methods of creating space, form, and composition.

- Development and expression of ideas and concepts through visual means.

- Production of figurative drawings that creatively interpret and apply formal and conceptual skill to the development of personal images.

- Experimentation with combinations of wet and dry media.

8. Methods of Instruction:

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure. Lecture Demonstration Class Discussion Other - Directed application of figure drawing techniques and methods Other - Critical feedback in one-on-one and group formats Multi-media Field Trips Express ideas and concepts through verbal and visual means. Lecture Demonstration Class Discussion Other - Directed application of figure drawing techniques and methods Other - Critical feedback in one-on-one and group formats Multi-media Field Trips Critique class projects, both individually and as a group, using relevant terminology. Lecture Demonstration Class Discussion Other - Critical feedback in one-on-one and group formats Multi-media Field Trips Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing. Lecture Demonstration Class Discussion Other - Critical feedback in one-on-one and group formats Multi-media Field Trips

9. Methods of Evaluation:

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure. Portfolios - Completion of arranged number of projects

Express ideas and concepts through verbal and visual means. Portfolios - Completion of arranged number of projects

Other - Group and individual critiques in oral or written formats

Other - Written assignments, which may include quizzes, essays or art reviews

Critique class projects, both individually and as a group, using relevant terminology. Other - Group and individual critiques in oral or written formats

Other - Written assignments, which may include quizzes, essays or art reviews

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing. Portfolios - Completion of arranged number of projects

Other - Written assignments, which may include quizzes, essays or art reviews

10. COURSE CONTENT

I. Introduction to course: Intermediate students will concentrate on the synthesis of these skills and concepts into a more personalized approach:

A. Materials list

B. Course structure and evaluation methods

C. Reference materials

D. Notebook requirements

E. Portfolio requirements

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

II. Drawing aids

Introduction and experimentation with various graphic color mediums and techniques

Wet and dry chromatic and achromatic mediums and their combination

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

III. Color Theory

Structured color palette

Limited vs. full color palette

Temperatures, tints and tones

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

IV. Planar portraiture

Alla prima portraiture

Portraiture from photography

Colorist vs. naturalist methodology and approach

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

V. The gesture drawing

Expressive, observational and conceptual approaches

Introducing color in the gesture drawings

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

VI. The blind and semi-blind contour drawing

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

VII. The memory drawing

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

VIII. The mass drawing using color

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

IX. Modeling in light and dark using color

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

X. Proportion

Complex foreshortening in the figurative pose

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XI. Anatomy

Scientific and artistic anatomy

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XII. Composition

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XIII. Clothing the figure:

A. The law of the fold

B. Clothing and accessories

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XIV. Imagination in figure drawing

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XV. Experimentation in figure drawing:

A. Media

B. Methods

C. Materials

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XVI. Subject matter and conceptual content in both contemporary and historical figurative drawing

Genre painting

History painting

Allegorical and mythological figures

Symbolic gestures

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XVII. Examination of historical and contemporary developments, trends, materials and approaches in drawing.

Series of life drawings based on a selected theme or concept

Series of life drawings based on the student's understanding of historical and contemporary aspects of the drawn figure

Master copy

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XVIII. Group figure composition

Studies from various models, with changing props, in multiple situations using a variety of approaches

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XIX. Matting and framing

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

XX. Critique and portfolio review

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

XXI. Critical skills:

A. Visual criticism

B. Technical criticism

C. Expressing criticism - diplomacy

D. Receiving criticism

Create figure drawings that creatively interpret and apply formal design elements and fundamental skills in a range of color media, formats, and surfaces using conceptual, perceptual and expressive approaches to represent the figure.

Express ideas and concepts through verbal and visual means.

Critique class projects, both individually and as a group, using relevant terminology.

Examine historical and contemporary developments, trends, materials and approaches in chromatic figurative drawing.

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Mar 01, 2005

Effective: May 24, 2014

Last Outline Revision: Feb 20, 2014

CC Approval: Feb 20, 2014

Title 5 Review: Feb 20, 2014

Merced College

Course Outline

1. Course Number: PHOT 11A and Title: Introduction to the Digital Camera
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply critical reading strategies to analyze, paraphrase, and summarize a variety of texts including outside sources

Develop reading and writing skills in a computer-based setting

AOM 50A Basic keyboarding skills are recommended.

Linked Student Learning Outcomes:

Demonstrate the ability to type at a computer keyboard at a minimum rate of 25 wpm at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course introduces students to the creative use of digital cameras through lectures, hands-on experience and computer use. Instruction includes digital camera functions, technical and creative control, computer processing of images, and digital output options. Students gain essential knowledge of digital photographic strategies through image capture and creative Photoshop and Lightroom manipulation.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Katie Stern, *Photo 1 An Introduction to the Art of Photography*, Clifton Park, New York Cengage Learning. (2012).

Additional textbook relevant to Digital Photography, *At the Professor's discretion*, TBD. (2014).

"Popular Photography." 07-06-1905.

1. Digital camera
2. Power source
3. Compact flash or SD image capture card
4. Inkjet printing paper
5. Sketchbook: 8.5" x11"

Students must comply with the \$30.00 lab material printing fee to complete their assignments. The \$30.00 must get paid to Student Fees upon enrollment.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Operate a digital camera to the point where the mechanics of the camera become second nature.
2. Select basic image capture, editing, storage, & software manipulation options.
3. Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Text: Real World Digital Photography Digital Photography Review (www.dpreview.com) Rob Galbraith: Digital Photography insights (www.robgalbraith.com) Digital Darkroom Questions by Tim Grey (www.timgrey.com)

3. Required Writing Assignments:

- 1. Review art show featuring digital or traditional photo media (600 words) 2. Summaries of textbook chapters (150 words each)

4. Learning Activities Required Outside of Class:

- 1. Photo show review and critique 2. Reading text and writing chapter summaries 3. Camera assignments

5. Assignments or Activities that Demonstrate Critical Thinking:

Operate a digital camera to the point where the mechanics of the camera become second nature. Compare and contrast digital and film Compare issues of file size vs. image quality Appraise the aspects of scanning input vs. digital capture Select basic image capture, editing, storage, & software manipulation options. Compare and contrast digital and film Analyze scenes for digital contrast capabilities Compare issues of file size vs. image quality Appraise the aspects of scanning input vs. digital capture Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

Compare and contrast digital and film Analyze scenes for digital contrast capabilities Address the question: What is copyright in the digital age? Analyze and evaluate existing copyright laws and case studies Appraise the aspects of scanning input vs. digital capture

6. Lab Content and scope:

- **Photographic manipulation processes**

- **Printing digital photo work**

- **Downloading images**

- **Archiving**

- **Workflow**

8. Methods of Instruction:

Operate a digital camera to the point where the mechanics of the camera become second nature. Lecture Demonstration Lab Field Trips Select basic image capture, editing, storage, & software manipulation options. Lecture Demonstration Lab Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments. Lecture Demonstration Other - research Lab Field Trips

9. Methods of Evaluation:

Operate a digital camera to the point where the mechanics of the camera become second nature. Other - Chapter quizzes Exams/Tests

Other - written and visual assignments

Select basic image capture, editing, storage, & software manipulation options. Other - Chapter quizzes

Exams/Tests

Other - written and visual assignments

Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments. Other - Chapter quizzes

Exams/Tests

Other - written and visual assignments

Papers

Other - portfolio review

10. COURSE CONTENT

1. Digital vs. film

A. Digital history

B. Image data: bytes, bits, kilobytes, megabytes, gigabytes

C. Pixels, resolution and bit depth

D. CCDs: analog to digital converters

E. Color from CCDs: three shot, mosaic, three chips (Foveon)

Operate a digital camera to the point where the mechanics of the camera become second nature.

Select basic image capture, editing, storage, & software manipulation options.

Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

2. Digital cameras

A. Viewfinder

B. Focus

C. F stops

D. Shutter speeds

E. ISO

F. Power

Operate a digital camera to the point where the mechanics of the camera become second nature.

3. Image file

A. File formats

B. File size

C. Capture media

D. Storage media

Select basic image capture, editing, storage, & software manipulation options.

4. Digital Processing

A. Capture media to computer

B. Storage and archiving

C. Digital Workflow

i. Crop and rotate

ii. Selections

iii. Levels (Adjustment layers)

iv. Dodge & Burn

- v. Color balance
- vi. Hue & Saturation
- vii. Spotting/retouching
- viii. Histogram

Operate a digital camera to the point where the mechanics of the camera become second nature.
Select basic image capture, editing, storage, & software manipulation options.

5. Print Workflow

- A. Save as ...
- B. Image duplicate
- C. Flatten
- D. Resize
- E. Sharpen
- F. Crop
- G. Print

Select basic image capture, editing, storage, & software manipulation options.

6. Color management

- A. Color spaces
- B. Profiles
- C. RGB&CMYK

Select basic image capture, editing, storage, & software manipulation options.

Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

7. Hands-on projects

- A. Introduction to Photoshop
- B. Photomerge
- C. Digital capture
- D. Your world and visual excitement
- E. Ordinary objects with light & shadow
- F. People & portraits
- G. Motion
- H. Elements of composition
- I. Low light
- J. 3D model
- K. Portfolio: PDF, print, and web

Operate a digital camera to the point where the mechanics of the camera become second nature.

Select basic image capture, editing, storage, & software manipulation options.

Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

8. Ethics

- A. Copyright
- B. Privacy
- C. Global issues
- D. Cultural awareness

Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

9. Critical skills

- A. Exposure
 - 1. Interpret light meter readings in relation to placement on the gray scale.
 - 2. Balance file size, image quality, and storage area
- B. Composition
 - 1. Placement of objects in the frame
 - 2. Lighting choices for emphasis
 - 3. Lens and focal length choice
 - 4. F stop selection for depth of field
 - 5. Cropping
 - 6. Editing through custom printing-dodging & burning
 - 7. Shutter speed selection to convey motion
- C. Artistic criticism
 - 1. Develop a vocabulary to express criticism
 - 2. Express criticism

3. Accept criticism

D. Legal decisions

1. Apply the right of privacy

2. Understand public domain

3. Judge when to solicit model releases

4. Understand copyright when scanning existing images

Operate a digital camera to the point where the mechanics of the camera become second nature.

Select basic image capture, editing, storage, & software manipulation options.

Create a portfolio of digital and print work that integrates the principles of artistic composition within digital photography assignments.

4661

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Dec 07, 2004

Effective: May 24, 2014

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: BUS 43 and Title: Business Communication
2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

CPSC 30 or Linked Student Learning Outcomes:

Create and present an electronic Presentation by: designing slides to include ClipArt/Photo/Movie, WordArt, AutoShape and/or an image from the Internet. Print slide handouts.

Apply Word Processing techniques by creating documents that include: (1) margin changes, (2) center page, (3) headers and/or footers, (4) ClipArt inserted and moved, (5) a page break, (6) landscape orientation, and (7) the insertion of a table.

AOM 50B

Linked Student Learning Outcomes:

Demonstrate ability to format six types of documents with a minimum of 95% accuracy: 1. Interoffice memorandums 2. Block Letters 3. Envelopes 4. Modified Block Letters 5. Tables 6. Reports

Demonstrate keyboarding skills at a minimum rate of 25 GWAM at 95% accuracy without the use of the backspace key.

AOM 60 or

Linked Student Learning Outcomes:

Utilize specific vocabulary words meaningful sentences.

Recognize many of the "most frequently misspelled" words accurately.

Construct a grammatically correct sentence by distinguishing and applying the skills of accurate word/part-of-speech usage.

Create a sentence with correct punctuation, capitalization, and number usage.

Compose well-developed paragraph.

ENGL 85

Linked Student Learning Outcomes:

Apply critical reading strategies to analyze, paraphrase, and summarize a variety of texts including outside sources

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course covers the business writing patterns of routine, persuasive, and negative messages. Students learn the basic training in listening, speaking, and non-verbal communication in order to develop the skills needed in everyday communication in business. Given a scenario, students create e-mail, memos, letters, proposals, reports and an ePortfolio. Students learn about doing business with other cultures and giving oral business presentations.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Mary Ellen Guffey & Dana Loewy, *Essentials of Business Communication*, (9th or current/e). Mason, OH South-Western, Cengage Learning Publishing. (2013).

Supplies: Three-ring 1/2" binder, six divider tabs, three 100-question scantrons, and USB drive.

Must have access to a computer and the Internet outside of class, too. If student doesn't own one, should use those available on campus (i.e. computer lab, library, and/or Study Central).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture.
2. Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.
3. Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.
4. Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies.
5. Demonstrate effective listening skills by participating in a mock interview, and develop nonverbal skills by practicing these during dress for success days and during any presentation.
6. Prepare for employment by composing customized resumes and cover letters.

Student Learning Objectives:

Objectives match the SLOs as follows:

7. A.

1. Follow the Four C's of business correspondence: clear, concise, complete, and courteous. C & D 2. Develop techniques that are effective in improving listening skills. E 3. Avoid redundancy in written business communication. C & D 4. Include an opening, body, and closing in each message. C & D 5. Write with the reader's perspective, rather than the writer's. C & D 6. Use the three-step writing process: organize, write, and revise. C & D 7. Become an expert at writing memos, e-mails, letters, proposals, and reports. C & D 8. Differentiate when to use the direct and indirect strategy writing methods. C & D 9. Use appropriate writing patterns for routine, persuasive, and negative messages. C & D 10. Appreciate the importance of "information mapping" in order to make it easy for the reader to find specific material quickly. C & D 11. Give presentations using visual aids, such as PowerPoint, a globe, or handouts. B 12. Defend the value of teamwork and promote synergy. A 13. Model sensitivity to other cultures in our global economy. A 14. Practice professional telephone techniques by role-playing and leaving a voice message. B 15. Analyze and plan meetings: agendas, minutes, and when meetings should be held. C & D 16. Complete employment documents (application, resume, cover letter, letter of recommendation, and thank you messages) with ease. C, D, & F 17. Use the Five S's of goodwill messages: selfless, specific, sincere, spontaneous, and short. C & D 18. Demonstrate the importance of a professional image. B

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Textbook 2. Current articles in newspapers, magazines, and periodicals (available at campus library and online)

3. Required Writing Assignments:

- 1) Business memos and letters 2) Informal report 3) Business proposal report 4) Resume and cover letter 5) Creation of a portfolio of exemplary business documents.

4. Learning Activities Required Outside of Class:

- 1) Reading assignments, text, and other sources 2) Writing assignments 3) Case problem analysis 4) Informal report 5) Prepare an oral presentation 6) Prepare for "Dress for Success" activities

5. Assignments or Activities that Demonstrate Critical Thinking:

Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture. Students gather artifacts for their own "culture in a container," then share about their culture with classmates. Students read textbook, discuss, and enlighten each other with knowledge of different cultures. Students write an informal report citing reliable sources to validate the information about how to do business successfully with another culture. Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations. After students read and discuss the need for correct expression and professionalism in oral and written business communication, they complete written and oral assignments in order to get feedback that will enhance their business communication skills. Revise in order to create well-organized, effective business letters, memos, e-mails, proposals, and short reports by editing previously created documents. After students read and discuss the need for correct expression and professionalism in oral and written business communication, they complete written and oral assignments in order to get feedback that will enhance their business communication skills. Students will use step-by-step plan in composing and revising effective business letters, memos, e-mails, and short reports in completing their assignments using the computer. Compose in order to create well-organized, effective business letters, memos, e-mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies. Students will read and discuss about listening, nonverbal, and oral presentation skills. They will participate in a listening quiz, watch demonstrations of nonverbal body language, and present oral presentations. Prepare for employment by composing customized resumes and cover letters. After reading about employment documents, students will find a classified ad and write their resume and cover letter for that position. By reading and discussions about interviewing techniques, students will participate in a mock interview.

6. Lab Content and scope:

8. Methods of Instruction:

Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture. Other - Instructor will share her "culture in a container" in preparation for students to create and share their own. Students will learn about different cultures by going to Web sites as a class and on their own. Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations. Other - Instructor will demonstrate correct expressions and professionalism in lecture. Instructor will give written feedback on students' assignments, Revise in order to create well-organized, effective business letters, memos, e-mails, proposals, and short reports by editing previously created documents. Other - Instructor will give written and verbal directions for assignments, in-class production exams, and the creation of a portfolio in order to teach how to compose and revise in order to create well-organized, effective business letters, memos, e-mails, and short reports using the computer. Compose in order to create well-organized, effective business letters, memos, e-mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies. Other - Instructor will lecture and discuss how to develop effective listening, nonverbal, and oral presentations. Prepare for employment by composing customized resumes and cover letters. Other - Instructor will lecture and discuss the necessary documents for employment purposes. In-class impromptu mock interviews will occur.

9. Methods of Evaluation:

Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture. Other - Students will write a paragraph about their own culture and another culture. They will also write a report about how to do business with another culture, create a PowerPoint presentation (which will be posted on the Internet), and, as a final, present an oral presentation.

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations. Other - Through the writing assignments, students will develop an awareness for the need to correctly express and use professionalism in written business communication. Their oral presentations will be evaluated.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents. Other - Through the writing assignments, (both homework and in-class production exams) students will demonstrate that they've learned to compose and revise in order to create well-organized effective business letters, memos, e-mails, and short reports using the computer.

Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies. Other - During mock interviews, in-class participation, students will demonstrate effective listening, nonverbal skills. When they give their oral presentations, these skills will be evaluated.

Prepare for employment by composing customized resumes and cover letters. Other - After reading the chapters about securing employment, students will write a resume and cover letter for a graded assignment.

10. COURSE CONTENT

Laying Communication Foundations:

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies.

Demonstrate effective listening skills by participating in a mock interview, and develop nonverbal skills by practicing these during dress for success days and during any presentation.

I. Building Your Career Success with Communication Skills

A. Understand the importance of becoming an effective and professional communicator in today's changing workplace.

B. Examine the process of communication.

C. Discuss how to become an effective listener.

D. Analyze nonverbal communication and explain techniques for improving nonverbal communication skills.

E. Explain how culture affects communication, and describe methods for improving cross-cultural communication.

F. Identify specific techniques that improve effective communication among diverse workplace audiences.

Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture.

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies.

Demonstrate effective listening skills by participating in a mock interview, and develop nonverbal skills by practicing these during dress for success days and during any presentation.

The Writing Process:

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

II. Creating Business Messages

A. Understand that business writing should be audience oriented, purposeful, and economical.

B. Identify and implement the three phases of the writing process.

C. Appreciate the importance of analyzing the task and profiling the audience for business messages.

D. Create messages that spotlight audience benefits and cultivate a "you" view.

E. Develop a conversational tone and use positive language.

F. Explain the need for inclusive language, plain expression, and familiar words.

G. List seven ways technology helps improve business writing.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

III. Improving Writing Techniques

A. Contrast formal and informal methods of researching data and generating ideas for

messages.

- B. Specify how to organize information into outlines.
- C. Compare direct and indirect patterns for organizing ideas.
- D. Distinguish components of complete and effective sentences.
- E. Emphasize important ideas and de-emphasize unimportant ones.
- F. Use active voice, passive voice, and parallelism effectively in messages.
- G. Identify strategies for achieving paragraph coherence and composing the first draft of a message.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

IV. Revising and Proofreading Business Messages

- A. Understand the third phase of the writing process: revision.
- B. Revise messages to achieve concise wording by eliminating wordy prepositional phrases, long lead-ins, outdated expressions, and needless adverbs.
- C. Revise messages to eliminate fillers, repetitious words, and redundancies.
- D. Revise messages to use jargon sparingly and avoid slang and clichés.
- E. Revise messages to include precise verbs, concrete nouns, and vivid adjectives.
- F. Describe effective techniques for proofreading routine and complex documents.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

Corresponding at Work

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

V. E-Mail and Memorandums

- A. Analyze the writing process and how it helps you produce effective e-mail messages and memos.
- B. Discuss the structure and formatting of e-mail messages and memos.
- C. Describe smart e-mail practices, including getting started; content, tone, and correctness; netiquette; reading and replying to e-mail; personal use; and other practices.
- D. Write information and procedure e-mail messages and memos.
- E. Write request and reply e-mail messages and memos.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

VI. Direct Letters and Goodwill Messages

- A. Write direct requests for information and action.
- B. Write direct claims.
- C. Write direct response to information requests.
- D. Write adjustment letters.
- E. Write letters of recommendation.
- F. Write goodwill messages.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

VII. Persuasive Messages

- A. Outline the components of a writing plan for persuasive requests including the opening, body, and closing.
- B. Write effective persuasive messages the request favors and action.
- C. Write effective persuasive messages within organizations.
- D. Write effective persuasive messages that make claims and request adjustments.
- E. Outline the components of a writing plan for sales letters including gaining attention, building interest, reducing resistance, and motivating action.
- F. Implement special techniques in writing online sales messages.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

VIII. Negative Messages

- A. Describe the goals and strategies of business communicators in delivering bad news, including knowing when to use the direct and indirect patterns.
- B. Explain the writing process and how to avoid legal problems related to bad-news messages.
- C. Discuss and illustrate techniques for delivering bad news sensitively.

- D. Outline a plan for refusing routine requests and claims.
- E. Describe techniques for breaking bad news to customers.
- F. Outline a plan for breaking bad news to employees.

G. Distinguish between ethical and unethical use of the indirect strategy.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

Reporting Workplace Data

Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture.

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

IX. Informal Reports

A. Describe business report basics, including functions, organizational patterns, formats, and delivery methods.

B. Follow guidelines for developing informal reports, including determining the problem and purpose, gathering data, using an appropriate writing style, composing effective headings, and being objective.

C. Describe six kinds of informal reports.

D. Write information and progress reports.

E. Write justification/recommendation reports.

F. Write feasibility reports.

G. Write minutes of meetings and summaries.

Analyze intercultural differences in order to respect and appreciate doing business globally by researching and presenting information about "How to do Business" with a chosen culture.

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

X. Proposals and Formal Reports

A. Identify and explain the parts of informal and formal proposals.

B. Describe the preparatory steps for writing a formal report.

C. Learn to collect data from secondary sources including print and electronic sources.

D. Understand how to use Web browsers, search tools, and blogs to locate reliable data.

E. Discuss how to generate primary data from surveys, interviews, observation, and experimentation.

F. Understand the need for accurate documentation of data.

G. Describe how to organize report data, create an outline, and make effective headings.

H. Illustrate data using tables, charts, and graphs.

I. Describe and sequence the parts of a formal report.

Revise in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by editing previously created documents.

Developing Speaking and Technology Skills

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies.

XI. Communicating in Person, in Meetings, by Telephone, and Digitally

A. Discuss improving face-to-face workplace communication including using your voice as a communication tool.

B. Specify procedures for promoting positive workplace relations through conversation.

C. Review techniques for responding professionally to workplace criticism and for offering constructive criticism on the job.

D. Outline procedures for planning, leading, and participating in productive business meetings, including professional etiquette techniques, resolving conflict, and handling dysfunctional group members.

E. Explain ways to polish your professional telephone skills, including traditional phones and cell phones.

F. List techniques for making the best use of voice mail, including proper voice mail etiquette.

G. Describe a variety of digital workplace communication tools, including voice

,conferencing, videoconferencing, Web conferencing, instant messaging, wireless technology, and blogging.

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

XII. Making Effective and Professional Oral Presentations

- A. Discuss two important first steps in preparing effective oral presentations.
- B. Explain the major elements in organizing the content of a presentation, including the introduction, body, and conclusion.
- C. Identify techniques for gaining audience rapport, including using effective imagery, providing verbal signposts, and sending appropriate nonverbal messages.
- D. Discuss types of visual aids, including multimedia slides, handouts, and overhead transparencies.
- E. Explain how to design an impressive multimedia presentation, including selecting a template, building bullet points, adding multimedia effects, producing speaker's note, moving your presentation to the Web, and avoiding being upstaged by your slides.
- F. Specify delivery techniques for use before, during, and after a presentation.
- G. Explain effective techniques for adapting oral presentations to international and cross-cultural audiences

Develop an awareness of the need for correct expression and professionalism by demonstrating this in oral presentations.

Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies.

Communicating for Employment

Prepare for employment by composing customized resumes and cover letters.

XIII. The Job Search, Resumes, and Cover Letters

- A. Prepare for employment by identifying your interests, evaluating your assets, recognizing the changing nature of jobs, choosing a career path, and studying traditional and electronic job-search techniques.
- B. Compare and contrast chronological and functional resumes.
- C. Organize and format the parts of a resume to produce a persuasive product.
- D. Identify techniques that prepare a resume for today's technologies, including preparing a scannable resume, an embedded resume, and an e-portfolio.
- E. Write a persuasive cover letter to accompany your resume.

Prepare for employment by composing customized resumes and cover letters.

XIV. Employment Interviewing and Follow-up Messages

- A. Differentiate among screening, one-on-one, panel, group, sequential, and stress interviews.
- B. Describe what to do before the interview to make an impressive initial contact.
- C. Explain how to prepare for employment interviews, including researching the target company.
- D. Recognize how to control nonverbal messages and how to fight interview fears.
- E. Be prepared to answer common interview questions and know how to close an interview.
- F. Outline the activities that take place after an interview, including thanking the interviewer and contacting references.
- G. Write follow-up letters and other employment messages.

Compose in order to create well-organized, effective business letters, memos, e mails, proposals, and short reports by creating a portfolio of your business documents using today's technologies.

Prepare for employment by composing customized resumes and cover letters.

4511

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Apr 17, 2012

Effective: May 24, 2014

GE Approval: Mar 01, 2012

Last Outline Revision: Mar 01, 2012

CC Approval: Oct 17, 2013

Title 5 Review: Oct 17, 2013

DE Experimental: Mar 01, 2012

Merced College

Course Outline

1. Course Number: CPSC 05A and Title: Application Development and Programming
2. Units 3 Hours: Lecture (Weekly): 2 (Per Term): 36 Lab (Weekly): 3 (Per Term): 54 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 90

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Apply critical reading strategies to analyze, paraphrase, and summarize a variety of texts including outside sources

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Develop reading and writing skills in a computer-based setting

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

An introduction to the fundamental concepts and models of application development including the basic concepts of program design, data structures, programming, problem solving, programming logic, and fundamental design techniques for event-driven programs. Hands-on experience with a modern application programming language and development platform.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Mastering VBA for Office , *Mansfield, R.* , Microsoft Press. (2012).

Adobe Creative Team, *Adobe Flash Professional CS6 Classroom in a Book*, Adobe Press. (2012).

USB Drive. recommend access to Internet and computer capable of running Visual Studio 2005.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.
2. Use an appropriate data structure for modeling a problem.
3. Create applications that relate to a specific domain.
4. Use basic programming concepts.

Student Learning Objectives:

5. A.

Use primitive data types and data structures offered by the development environment.

6. B.

Design, implement, test, and debug a program that uses each of the following fundamental programming constructs: basic computation, simple I/O, standard conditional and iterative structures, and the definition of functions.

7. C.

Test applications with sample data.

8. D.

Apply core program control structures.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1) The text.2) Selected reading relating to applications.3) Certain parts of the Application Programming Interface.

3. Required Writing Assignments:

- 1) Construct Pseudocode or flowcharts for the required programming assignments.2) Answers to written programming questions.3) Questions, answers, and discussion topics in an online forum as homework.

4. Learning Activities Required Outside of Class:

- 1) Reading of the text.2) Write, test, and prepare programming assignments and answer assigned exercise problems.3) Prepare logical design of solutions to business-oriented problems.4) Regular programming lab assignments.5) Regular participation in an online forum for homework.

5. Assignments or Activities that Demonstrate Critical Thinking:

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems. Various Programming Assignments from the text and lab assignments created by the Instructor where the students are

required to create a program that will work as specified. The programming projects increase in difficulty and use of concepts as the semester progresses. Labs and programming project assignments in which the students will use various programming structures and tools to solve the problem. All labs and programming projects will require the student to practice the skill of using all available resources in the creation and debugging of their programs; which will include their text or other texts, the help files , forums, and online tutorials. A class forum will be created where students will be required to participate in asking and answering pertinent questions as homework. Furthermore, certain labs will introduce and show the students how to use the help files in the Integrated Development Environment. All of the programming projects will use components in the Integrated Development Environment library. Labs will also introduce and help the student explore the IDE's API, and how to read and utilize any component. Labs and programming project assignments in which the students will create and use a database within the Integrated Development Environment, and bind the data to the interface controls installed in the application. Use an appropriate data structure for modeling a problem. Labs and programming project assignments in which the students will use various programming structures and tools to solve the problem. All labs and programming projects will require the student to practice the skill of using all available resources in the creation and debugging of their programs; which will include their text or other texts, the help files , forums, and online tutorials. A class forum will be created where students will be required to participate in asking and answering pertinent questions as homework. Furthermore, certain labs will introduce and show the students how to use the help files in the Integrated Development Environment. All of the programming projects will use components in the Integrated Development Environment library. Labs will also introduce and help the student explore the IDE's API, and how to read and utilize any component. Labs and programming project assignments in which the students will create and use a database within the Integrated Development Environment, and bind the data to the interface controls installed in the application. Create applications that relate to a specific domain. Labs and programming project assignments in which the students will use various programming structures and tools to solve the problem. All labs and programming projects will require the student to practice the skill of using all available resources in the creation and debugging of their programs; which will include their text or other texts, the help files , forums, and online tutorials. A class forum will be created where students will be required to participate in asking and answering pertinent questions as homework. Furthermore, certain labs will introduce and show the students how to use the help files in the Integrated Development Environment. All of the programming projects will use components in the Integrated Development Environment library. Labs will also introduce and help the student explore the IDE's API, and how to read and utilize any component. Labs and programming project assignments in which the students will create and use a database within the Integrated Development Environment, and bind the data to the interface controls installed in the application. Use basic programming concepts. Labs and programming project assignments in which the students will use various programming structures and tools to solve the problem. All labs and programming projects will require the student to practice the skill of using all available resources in the creation and debugging of their programs; which will include their text or other texts, the help files , forums, and online tutorials. A class forum will be created where students will be required to participate in asking and answering pertinent questions as homework. Furthermore, certain labs will introduce and show the students how to use the help files in the Integrated Development Environment. All of the programming projects will use components in the Integrated Development Environment library. Labs will also introduce and help the student explore the IDE's API, and how to read and utilize any component. Labs and programming project assignments in which the students will create and use a database within the Integrated Development Environment, and bind the data to the interface controls installed in the application.

6. Lab Content and scope:

- Lab is integrated with and contains the same content as lecture.

8. Methods of Instruction:

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems. Other - Reading assignments Lecture Class Discussion Lab - laboratory instruction on the Windows environment and components used in user interface design Demonstration Other - A class help forum will also be monitored and all students will be required to participate in it as homework Use an appropriate data structure for modeling a problem. Other - Reading assignments Lecture Class Discussion Lab - laboratory instruction on the Windows environment and components used in user interface design Demonstration Other - A class help forum will also be monitored and all students will be required to participate in it as homework Create applications that relate to a specific domain. Other - Reading assignments Lecture Class Discussion Lab - laboratory instruction on the Windows environment and components used in user interface design Demonstration Other - A class help forum will also be monitored and all students will be required to participate in it as homework Use basic programming concepts. Other - Reading assignments Lecture Class Discussion Lab - laboratory instruction on the Windows environment and components used in user interface design Demonstration Other - A class help forum will also be monitored and all students will be required to participate in it as homework

9. Methods of Evaluation:

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems. Other - Programming projects from the text and created by the Instructor and assigned as homework in which the student will design and construct a complete GUI-based application that meets the derived requirements and will run on any system. Other - Tests and a Final in which the student will have to perform the above mentioned tasks in the presence of the Instructor. Other - Students will participate in a class forum and make at least 36 posts during the semester; or a total of 2 posts per week as homework. Posts will be discussed in class.

Use an appropriate data structure for modeling a problem. Other - Programming projects from the text and created by the Instructor

and assigned as homework in which the student will design and construct a complete GUI-based application that meets the derived requirements and will run on any system.

Other - Tests and a Final in which the student will have to perform the above mentioned tasks in the presence of the Instructor.

Other - Students will participate in a class forum and make at least 36 posts during the semester; or a total of 2 posts per week as homework. Posts will be discussed in class.

Create applications that relate to a specific domain. Other - Programming projects from the text and created by the Instructor and assigned as homework in which the student will design and construct a complete GUI-based application that meets the derived requirements and will run on any system.

Other - Tests and a Final in which the student will have to perform the above mentioned tasks in the presence of the Instructor.

Other - Students will participate in a class forum and make at least 36 posts during the semester; or a total of 2 posts per week as homework. Posts will be discussed in class.

Use basic programming concepts. Other - Programming projects from the text and created by the Instructor and assigned as homework in which the student will design and construct a complete GUI-based application that meets the derived requirements and will run on any system.

Other - Tests and a Final in which the student will have to perform the above mentioned tasks in the presence of the Instructor.

Other - Students will participate in a class forum and make at least 36 posts during the semester; or a total of 2 posts per week as homework. Posts will be discussed in class.

10. COURSE CONTENT

I. Introduction to the Programming Language

A. History and evolution of the programming language.

1. Versions of the language

B. Operating Systems

C. Hardware configurations

D. Software analysis

E. How programs work

1. Compile, link, load

Use basic programming concepts.

II. The Integrated Development Environment

A. Installing the IDE

B. Tools and Windows in the IDE

C. Customizing your work environment.

D. Using Help

1. Local Help Files

2. Online Help Content

E. How the IDE creates and stores your projects

Create applications that relate to a specific domain.

Use basic programming concepts.

III. Introduction to programming

A. Programming Steps

B. Creating the user interface

C. Setting the Properties

D. Writing the code

E. Running the application

F. Building an executable file

G. Saving and reopening your project

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

IV. Working with Toolbox Controls

A. The basic use of controls

B. Common Controls

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

V. Working with Menus, Toolbars, and Dialog Boxes

A. Menustrip Control

1. Access Keys
2. Processing Menu choices
- B. Toolstrip Control
- C. Dialog Box Controls

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

VI. Variables and Formulas

- A. Programming Statements
- B. Using Variables to store information
- C. Working with different data types
- D. Visual Basic Operators and order of precedence
- E. Working with methods in the Microsoft .NET Framework

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

VII. Using Decision Structures

- A. Event Driven Programming
- B. Using Conditional Expressions
- C. If ... Then Decision Structures
- D. Select Case Decision Structures

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

VIII. Using loops

- A. Writing For...Next loops
 1. Using counter variables
- B. Writing Do loops
- C. The Timer Control

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

IX. Debugging Programs

- A. Using Debugging Mode
- B. Using the Help

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

X. Creating Modules and Procedures

- A. Creating a Module
- B. Creating a Function Procedure
- C. Creating a Sub Procedure
- D. Local and Class level variables
- E. Passing elements by value and by reference

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

XI. Arrays

- A. Create an array
- B. Working with array elements

C. Dynamic and Fixed size arrays

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

XII. Text Files and String Processing

A. Creating, opening and adding data to a text file

B. Processing text Strings with programming code

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

XIII. Database Programming

A. Database Terminology

B. Database design

C. Review of the difference between information and knowledge

D. Working with an Access database

E. Using bound controls to display database information

F. Memory management

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

XIV. Additional Controls

A. Windows forms and controls

B. Graphics and Animation Effects

C. Working with printers

D. Working with the API

Construct a complete GUI-based application that meets user specification and the derived requirements, and will run on multiple systems.

Use an appropriate data structure for modeling a problem.

Create applications that relate to a specific domain.

Use basic programming concepts.

4605

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Mar 03, 2009

Effective: May 24, 2014

State Approval: Apr 11, 2011

Last Outline Revision: Jan 16, 2014

CC Approval: Jan 16, 2014

Title 5 Review: Jan 16, 2014

DE Experimental: Jan 18, 2007

Origination Date: May 13, 2009

Merced College

Course Outline

1. Course Number: MKTG 33 and Title: Advertising

2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

ENGL 85

Linked Student Learning Outcomes:

Compose essays at the English 1A entrance level.

Apply reading strategies and critical reading and thinking skills at English 1A entrance level.

CPSC 30

Linked Student Learning Outcomes:

Experiment with and navigate the Internet using search engines. Determine whether a Web site is accurate, reliable, and scholarly. Create and present an electronic Presentation by: designing slides to include ClipArt/Photo/Movie, WordArt, AutoShape and/or an image from the Internet. Print slide handouts.

Utilize the Operating System to create folders, save and copy files, defragment and scan disk a computer, and multitask in Windows.

Apply Word Processing techniques by creating documents that include: (1) margin changes, (2) center page, (3) headers and/or footers, (4) ClipArt inserted and moved, (5) a page break, (6) landscape orientation, and (7) the insertion of a table.

VIRT 52

Linked Student Learning Outcomes:

Interpret font families and apply appropriate principles as to their use.

Use integration (with other software) techniques.

Design professional layouts for print and publishing.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This is an introductory course in advertising principles and techniques. Areas of study will include advertising agencies, preparation of advertisements, including copywriting, illustration and layouts, media selection, budgeting for advertising, psychology and persuasion of advertisements, and the use of advertising as a tool in sales promotion.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

O'Guinn, Allen, Semenik, *PROMO*, South-Western Cengage. (2011).

Student access to the Internet. Student access to print advertising material such as magazines, phone books, and local and national newspapers.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Understand the role of the marketing or advertising agency in relation to business promotion.

2. Examine different promotional campaigns from real businesses using integrated marketing communications.

3. Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

4. Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

5. Recognize the effectiveness of reaching different target audiences through various media sources.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

• 1. Class Textbook 2. Assigned reading available in library

3. Required Writing Assignments:

• 1. Students will create an advertising campaign from several choices of media 2. Analysis of actual advertising campaigns 3. Analysis of current advertisements identifying the psychological and persuasive techniques used

4. Learning Activities Required Outside of Class:

• 1. Preparation of an advertising campaign 2. Written analysis of advertising campaigns 3. Written analysis of current advertisements

5. Assignments or Activities that Demonstrate Critical Thinking:

Understand the role of the marketing or advertising agency in relation to business promotion. Students will read, analyze and

evaluate current advertisements contained in newspapers, magazines, and other types of media Examine different promotional campaigns from real businesses using integrated marketing communications. Students will read, analyze and evaluate current advertisements contained in newspapers, magazines, and other types of media Students will analyze advertising campaigns to determine the essential elements that are being used to reach a specific consumer group Students will analyze a specific segment of the consumer market and develop an advertising campaign for that market Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements. Students will read, analyze and evaluate current advertisements contained in newspapers, magazines, and other types of media Students will examine various psychological and persuasive techniques used in advertising Students will analyze advertising campaigns to determine the essential elements that are being used to reach a specific consumer group Students will analyze a specific segment of the consumer market and develop an advertising campaign for that market Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques. Students will examine various psychological and persuasive techniques used in advertising Students will analyze a specific segment of the consumer market and develop an advertising campaign for that market Recognize the effectiveness of reaching different target audiences through various media sources. Students will read, analyze and evaluate current advertisements contained in newspapers, magazines, and other types of media Students will examine various psychological and persuasive techniques used in advertising Students will analyze advertising campaigns to determine the essential elements that are being used to reach a specific consumer group Students will analyze a specific segment of the consumer market and develop an advertising campaign for that market

6. Lab Content and scope:

8. Methods of Instruction:

Understand the role of the marketing or advertising agency in relation to business promotion. Lecture Class Discussion Other - participation Examine different promotional campaigns from real businesses using integrated marketing communications. Lecture Other - Simulated exercises Class Discussion Other - participation Other - Student development and presentation of an advertising campaign Other - Written analysis of advertising campaigns Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements. Lecture Other - Simulated exercises Class Discussion Other - participation Other - Student development and presentation of an advertising campaign Other - Written analysis of advertising campaigns Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques. Lecture Other - Simulated exercises Class Discussion Other - participation Other - Student development and presentation of an advertising campaign Other - Written analysis of advertising campaigns Recognize the effectiveness of reaching different target audiences through various media sources. Lecture Other - Simulated exercises Class Discussion Other - participation Other - Student development and presentation of an advertising campaign Other - Written analysis of advertising campaigns

9. Methods of Evaluation:

Understand the role of the marketing or advertising agency in relation to business promotion. Exams/Tests - Objective and short answer essay examinations
Examine different promotional campaigns from real businesses using integrated marketing communications. Exams/Tests - Objective and short answer essay examinations
Other - Instructor and peer evaluation of advertising campaign
Projects - Written reports
Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements. Other - Instructor and peer evaluation of advertising campaign
Projects - Written reports
Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques. Other - Instructor and peer evaluation of advertising campaign
Projects - Written reports
Recognize the effectiveness of reaching different target audiences through various media sources. Exams/Tests - Objective and short answer essay examinations
Other - Instructor and peer evaluation of advertising campaign
Projects - Written reports

10. COURSE CONTENT

I. Background of Today's Advertising

A. Origins of Advertising

B. The Promotion Industry

C. The Evolution of Promoting Brands

Understand the role of the marketing or advertising agency in relation to business promotion.

Examine different promotional campaigns from real businesses using integrated marketing communications.

II. Understanding the Market Environment

A. Segmentation & Targeting

B. Buyer Behavior

C. Communication Methods

D. Ethical Considerations

E. The Internal Market Environment

Understand the role of the marketing or advertising agency in relation to business promotion.

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

III. Evaluation and Measurement of Brand Promotion

A. Media Strategy

B. The Internet

C. Direct Marketing

D. Direct Response Advertising

Understand the role of the marketing or advertising agency in relation to business promotion.

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

IV. Target Marketing

A. Defining Markets

B. Positioning

C. Profiling of the Buyer

D. Demographics, Psychographics, Geographics

E. Effective Media for Target Markets

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

V. The Advertiser's Agency and Media Services

Understand the role of the marketing or advertising agency in relation to business promotion.

VI. The Advertiser's Marketing/Advertising Operation

Understand the role of the marketing or advertising agency in relation to business promotion.

VII. Internet Advertising

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

VIII. Using Television

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

IX. Using Radio

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

X. Using Newspapers

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

XI. Using Magazines

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

XII. Out-of-Home Advertising

Examine different promotional campaigns from real businesses using integrated marketing communications.

Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.

Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.

Recognize the effectiveness of reaching different target audiences through various media sources.

XIII. Direct Response

Examine different promotional campaigns from real businesses using integrated marketing communications.
Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.
Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.
Recognize the effectiveness of reaching different target audiences through various media sources.

XIV. Sales Promotion

Examine different promotional campaigns from real businesses using integrated marketing communications.
Contrast various types of advertisements and identify the psychological and persuasive elements in those advertisements.
Create persuasive advertising messages using audio, visual, print, copywriting and/or illustrative techniques.
Recognize the effectiveness of reaching different target audiences through various media sources.

XV. Sponsorship, Product Placement, and Branded Entertainment

Examine different promotional campaigns from real businesses using integrated marketing communications.
Recognize the effectiveness of reaching different target audiences through various media sources.

3571

Course Dates:

Implementation Date: Summer 2012

Board of Trustees: Mar 06, 2012

Effective: May 28, 2012

GE Approval: Dec 15, 2011

Last Outline Revision: Dec 15, 2011

CC Approval: Dec 15, 2011

Title 5 Review: Dec 15, 2011

DE Experimental: Dec 15, 2011

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: MGMT 37 and Title: Small Business Entrepreneurship
2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

CPSC 30

Linked Student Learning Outcomes:

Design and analyze business Spreadsheets by creating formulas, producing visual representation of data in the form of charts, and editing cells. Solve problems within a spreadsheet by: utilizing statistical functions: max, min, average, pmt function and creating a "what if statement. Print sheet/s showing and hiding the formulas.

Develop Library Literacy, and differentiate between information and knowledge. Examine the links among information centers and their access points through technology and other reference sources, Recognize the different levels, types, and formats of information including but not limited to primary vs. secondary, and popular vs. scholarly.

Experiment with and navigate the Internet using search engines. Determine whether a Web site is accurate, reliable, and scholarly.

Create and present an electronic Presentation by: designing slides to include ClipArt/Photo/Movie, WordArt, AutoShape and/or an image from the Internet. Print slide handouts.

Apply Word Processing techniques by creating documents that include: (1) margin changes, (2) center page, (3) headers and/or footers, (4) ClipArt inserted and moved, (5) a page break, (6) landscape orientation, and (7) the insertion of a table.

ENGL 85

Linked Student Learning Outcomes:

Apply critical reading strategies to analyze, paraphrase, and summarize a variety of texts including outside sources

Apply a variety of rhetorical strategies, including argumentation, to write clearly-focused, fully-developed, and logically-organized essays which conform to the conventions of standard, written, academic English

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is designed to assist small business and prospective small business owners through the utilization of an entrepreneur's business plan. Topics include the environment and management of the small enterprise, legal considerations in starting a small business, financing and insuring a business, as well as marketing and budgeting for a small business. Students will use microcomputers in the decision-making and business-planning process.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Steve Mariotti with Tony Towle , *Small Business Management: Launching & Growing Entrepreneurial Ventures* , (16th/e). South-Western Cengage Learning. (2012).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

2. Distinguish between a business idea and a business opportunity.

3. Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

4. Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

5. Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

Student Learning Objectives:

6. A.

Compare and contrast entrepreneurs and employees.

7. B.

Learn how to recognize and evaluate business opportunities.

8. C.

Develop business plan writing skills.

9. D.

Improve skills in professional speaking in front of audiences.

10. E.
Build skills in persuasive speaking, selling, leadership and networking.
11. F.
Understand how to facilitate an employee interview and recognize employee potential.
12. G.
Identify challenges specific to small businesses and small business owners.
13. H.
Calculate return on investment, perform a break-even analysis and discern the economics of one unit.
14. I.
Understand how to read an income statement.
15. J.
Understand the four basic types of businesses: Manufacturing, Wholesale, Service and Retail.
16. K.
Understand the six basic types of business structures: Sole Proprietorship, Partnership, CCorp, SCorp, Non-Profit, and LLC.
17. L.
Analyze ways to gain a competitive advantage in existing industries.
18. M.
Understand ways to protect intellectual property through patents, copyrights, and trademarks.
19. N.
Identify types of costs associated with running a business such as variable costs, costs of goods sold, and fixed costs.
20. O.
Understand the concept of "keystoning" as a means of price-setting.
21. P.
Gain insight as to the time commitment involved with becoming an entrepreneur.

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1) Textbook (How to Start and Operate a Small Business, 10th Edition)2) Case Studies3) Handouts4)

Internet Resource

3. Required Writing Assignments:

- 1) Business Proposal2) Business Plan3) Essays

4. Learning Activities Required Outside of Class:

- 1) Use a computer to create a professional-looking business plan.2) Use a computer with Internet connection to research businesses for sale.3) Attend an business plan competition or elevator pitch competition either on-line or in person.

5. Assignments or Activities that Demonstrate Critical Thinking:

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment. Case studies research using the Internet and other resources written assignments worksheets Use a computer to research, prepare, and present the business plan. Distinguish between a business idea and a business opportunity. Case studies guest speakers. Use a computer to research, prepare, and present the business plan. Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise). assigned reading guest speakers. Use a computer to research, prepare, and present the business plan. Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience. research using the Internet and other resources written assignments worksheets Semester-long project to work on individually or with a partner Use a computer to research, prepare, and present the business plan. Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment. assigned reading worksheets Use a computer to research, prepare, and present the business plan.

6. Lab Content and scope:

8. Methods of Instruction:

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment. Lecture Class Discussion Other - assigned reading Other - assign written homework Other - assist groups with case studies. Other - present cases for study Other - demonstrate Internet research sites Other - identify other research methods Other - assign essay style questions Other - When possible, bring guest speakers in to talk about the benefits/drawbacks of each of the different business types. Other - guidance on the business plan elements Other - Demonstrate other business plans and software made for the creation of business plans. Other - When possible, bring guest speakers in to talk about what lenders are looking for in a business plan. Other - Attend a business plan competition either online or in person. Other - Hands-on worksheets and problem-solving group assignments. Distinguish between a business idea and a business opportunity. Lecture Class Discussion Other - assigned reading Other - assign written homework Other - assist groups with case studies. Other - present cases for study Other - demonstrate Internet research sites Other - identify other research methods Other - assign essay

style questions Other - When possible, bring guest speakers in to talk about the benefits/drawbacks of each of the different business types. Other - guidance on the business plan elements Other - Hands-on worksheets and problem-solving group assignments. Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise). Lecture Class Discussion Other - assigned reading Other - assign written homework Other - assist groups with case studies. Other - present cases for study Other - demonstrate Internet research sites Other - identify other research methods Other - assign essay style questions Other - When possible, bring guest speakers in to talk about the benefits/drawbacks of each of the different business types. Other - guidance on the business plan elements Other - When possible, bring guest speakers in to talk about what lenders are looking for in a business plan. Other - Hands-on worksheets and problem-solving group assignments. Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience. Lecture Class Discussion Other - assign written homework Other - demonstrate Internet research sites Other - identify other research methods Other - assign essay style questions Other - When possible, bring guest speakers in to talk about the benefits/drawbacks of each of the different business types. Other - guidance on the business plan elements Other - Demonstrate other business plans and software made for the creation of business plans. Other - When possible, bring guest speakers in to talk about what lenders are looking for in a business plan. Other - Attend a business plan competition either online or in person. Other - Hands-on worksheets and problem-solving group assignments. Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment. Lecture Class Discussion Other - assigned reading Other - assign written homework Other - assist groups with case studies. Other - present cases for study Other - demonstrate Internet research sites Other - identify other research methods Other - assign essay style questions Other - When possible, bring guest speakers in to talk about the benefits/drawbacks of each of the different business types. Other - guidance on the business plan elements Other - Hands-on worksheets and problem-solving group assignments.

9. Methods of Evaluation:

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment. Written examinations

Other - research assignment

Home Work

Other - Submit written plan to the instructor and present the plan to the class using a computer presentation.

Other - Examination questions

Distinguish between a business idea and a business opportunity. Written examinations

Other - research assignment

Home Work

Other - Submit written plan to the instructor and present the plan to the class using a computer presentation.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise). Written examinations

Other - research assignment

Home Work

Other - Submit written plan to the instructor and present the plan to the class using a computer presentation.

Other - Examination questions

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience. Other - research assignment

Home Work

Other - Submit written plan to the instructor and present the plan to the class using a computer presentation.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment. Written examinations

Other - research assignment

Home Work

Other - Submit written plan to the instructor and present the plan to the class using a computer presentation.

Other - Examination questions

10. COURSE CONTENT

I. What is Entrepreneurship?

A. Describe the difference between employees and entrepreneurs.

B. Seeing yourself as an entrepreneur.

C. Describe how entrepreneurs create value from existing resources.

D. Understand the relationship between being an entrepreneur and dealing with change.

E. Evaluate the pros and cons of owning your own business.

F. Understand capitalism and free enterprise systems.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

II. Characteristics of a Successful Entrepreneur

A. Describe the characteristics of successful entrepreneurs.

B. Identify your own characteristics.

C. Discuss the power of thinking positively.

D. Discuss the time commitment involved with owning your own business.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

III. Opportunity Recognition

A. Distinguish between an idea and an opportunity.

B. Evaluate business opportunities.

C. Apply cost/benefit analysis that includes opportunity cost to personal and business decisions.

D. Perform a SWOT analysis of a business opportunity.

E. Brainstorm business-formation opportunities among existing resources and people within a network.

F. Discuss opportunity cost.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

IV. Innovations and Inventions

A. Use brainstorming and critical thinking as a means to develop creativity.

B. Describe the five steps of developing a product.

C. Identify major invention contests.

D. Understand patents, trademarks and other ways of securing new products and intellectual property.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Distinguish between a business idea and a business opportunity.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

V. Supply and Demand

A. Understand how free enterprise works.

B. Compare and contrast free-market with command economies.

C. Explain the relationship between supply, demand, and price.

D. Describe the role of competition in price-setting and quality production.

E. Understand how to read a supply-and-demand graph.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

VI. Select a Business with a Competitive Advantage

A. Identify the four types of businesses and the difference between products and services.

B. Identify your own interests, hobbies and expertise.

e. Explore your competitive advantage.

D. Identify how your business fits with your community.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

VII. Financing a Small Business

A. Compare debt and equity financing.

B. Discuss different ways to finance the main types of legal business structures.

e. Calculate debt and debt-to-equity ratios.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

VIII. The Economics of One Unit of Sale

A. Define a unit of sale for a business.

B. Analyze the economics of one unit of sale for each type of business.

e. Calculate gross profit per unit of sale.

D. Discuss profit and reinvestment.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

IX. Return on Investment

A. Work with percentages.

B. Calculate return on investment (ROI).

e. Explain why ROI is an important measure of success for entrepreneurs and their investors.

D. Explore the relationship between risk and return.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

X. Costs of Running a Business

A. Explain the difference between costs of goods sold and other variable costs.

B. Determine the costs of operating your business.

e. Use depreciation methods to spread the cost of equipment over several years.

D. Determine an appropriate amount of cash reserve.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Distinguish between a business idea and a business opportunity.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

XI. Break-Even Analysis

A. Know what break-even means to a business.

B. Understand "keystoning" as a means of price-setting and determine whether it's right for your business.

e. Figure out how many units your business must sell to "break even".

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

XII. Principles of Successful Selling

A. Turn product features in customer benefits.

B. Turn customer objectives into future sales.

e. Understand that building and maintaining relationships lead to future sales.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

XIII. Marketing a Small Business

A. Explain why marketing is an important part of any business' success.

B. Apply the four elements of a marketing plan.

e. Create a marketing plan for your business.

D. Brainstorm appropriate logos to represent your business.

E. Describe the different types of market research.

F. Identify methods of analyzing your industry.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

XIV. Negotiation

A. Understand the role of negotiation in business.

B. Practice the handling of negotiations.

C. Understand why it's optimal to seek a "Yes" or "No" response rather than a "Maybe" response.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Given a set of scenario variables, determine whether buying an existing business, buying into a franchise, or creating a new business from scratch is the optimal choice and select the appropriate legal form for the business (i.e., sole proprietorship, partnership, corporation, franchise).

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

XV. Income Statements

A. Recognize the value of an income statement as an entrepreneur's scorecard.

B. Understand the elements of an income statement.

C. Calculate net profit or loss.

D. Prepare a monthly income statement.

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

XVI. Exit Strategies

A. Understand the importance of creating an exit plan for your business.

- B. Explore various exit strategies that will harvest the wealth created by your business.
- C. Create estimated timelines for exiting the business.
- D. Choose strategies that will make your business more attractive for future buyers and investors.

Perform an analysis of the economic, legal, technological, social, competitive and global environments to assess the business potential in the external environment.

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

XVII. Business Plan

- A. Understand the role of the business plan as a map for the business.
- B. Create a comprehensive business plan that includes the business idea, current supply and demand research, the start-up and operating costs, target market, marketing strategy, pricing strategy, anticipated return on investment, and core beliefs of the business.
- C. Present your business plan to an audience in a professional manner.
- D. Understand the value of competing in and attending business plan competitions.

Distinguish between a business idea and a business opportunity.

Write a comprehensive business plan suitable for presentation to potential investors and/or financial lending institutions and present it to an audience.

Analyze financial information associated with starting up a new business including understanding the economics of one unit of sale and calculating return on investment.

4574

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Apr 07, 2009

Effective: May 24, 2014

Last Outline Revision: Dec 17, 2009

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

DE Experimental: Dec 17, 2009

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: VIRT 50 and Title: Virtual Office

2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

BUS 10 Linked Student Learning Outcomes:

Compare and contrast the differences and/or similarities of the various legal business formations and their implications (i.e., sole proprietorship, partnership, corporation).

Compare the advantages and disadvantages of world's different economic systems and how they relate to business and entrepreneurship.

Analyze the effects of the current external environment on business, including social, technological, economic, competitive, and regulatory factors.

Define social responsibility and a business' role in protecting its stakeholders and maintaining ethical business practices.

Examine the role of marketing in business including research and development, distribution, promotion and establishing brand recognition.

CPSC 30

Linked Student Learning Outcomes:

Design and analyze business Spreadsheets by creating formulas, producing visual representation of data in the form of charts, and editing cells. Solve problems within a spreadsheet by: utilizing statistical functions: max, min, average, pmt function and creating a "what if statement. Print sheet/s showing and hiding the formulas.

Develop Library Literacy, and differentiate between information and knowledge. Examine the links among information centers and their access points through technology and other reference sources, Recognize the different levels, types, and formats of information including but not limited to primary vs. secondary, and popular vs. scholarly.

Examine Computer Concepts in order to name and describe the typical digital computer components (equipment) and their functions (input and output devices). Describe common computer applications and related social and ethical problems/impact.

Experiment with and navigate the Internet using search engines. Determine whether a Web site is accurate, reliable, and scholarly.

Create and present an electronic Presentation by: designing slides to include ClipArt/Photo/Movie, WordArt, AutoShape and/or an image from the Internet. Print slide handouts.

Utilize the Operating System to create folders, save and copy files, defragment and scan disk a computer, and multitask in Windows.

Apply Word Processing techniques by creating documents that include: (1) margin changes, (2) center page, (3) headers and/or footers, (4) ClipArt inserted and moved, (5) a page break, (6) landscape orientation, and (7) the insertion of a table.

Understand the basic structure of electronic databases and the strategies used to access them. Edit a Database with multiple tables by adding to the table structure, sorting and filtering data, and generating queries. Create forms and reports using the Wizard only.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

Learn how to set up your own business in the virtual world.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Ennen, D and Poelker, K., *Become a Highly Successful, Sought After VA.*, (Fourth/e). O'Fallon Another 8 Hours Publishing. (2010).

Ennen, D and Poelker, K., *Become a Highly Successful, Sought After VA.*, O'Fallon, *Ennen, D and Poelker, K.. Become a Highly Successful, Sought After VA: Workbook*, (Fourth/e). Another 8 Hours Publishing. (2010).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Apply information learned about the virtual assistant industry to their own potential virtual assistant business.

2. Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business.

3. Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business.

4. Evaluate information learned regarding virtual assistant business plan, set up and operation.

5. Evaluate information learned regarding establishing a web presence and utilizing the current social influence media for the virtual world.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)
2. Required Readings:
 - Textbook
3. Required Writing Assignments:
 - Workbook assignments
4. Learning Activities Required Outside of Class:
 - Workbook and web activities.
5. Assignments or Activities that Demonstrate Critical Thinking:

Apply information learned about the virtual assistant industry to their own potential virtual assistant business. Students will complete the workbook assignments for every chapter. The assignments require the student to apply the information provided in the text to their own "new business" scenario. Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business. Students will complete the workbook assignments for every chapter. The assignments require the student to apply the information provided in the text to their own "new business" scenario. Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business. Students will complete the workbook assignments for every chapter. The assignments require the student to apply the information provided in the text to their own "new business" scenario. Evaluate information learned regarding virtual assistant business plan, set up and operation. Students will complete the workbook assignments for every chapter. The assignments require the student to apply the information provided in the text to their own "new business" scenario. Evaluate information learned regarding establishing a web presence and utilizing the current social influence media for the virtual world. Students will complete the workbook assignments for every chapter. The assignments require the student to apply the information provided in the text to their own "new business" scenario.

6. Lab Content and scope:

8. Methods of Instruction:

Apply information learned about the virtual assistant industry to their own potential virtual assistant business. Activity Class Discussion Demonstration Lecture Multi-media Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business. Activity Class Discussion Demonstration Lecture Multi-media Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business. Activity Class Discussion Demonstration Lecture Multi-media Evaluate information learned regarding virtual assistant business plan, set up and operation. Activity Class Discussion Demonstration Lecture Multi-media Evaluate information learned regarding establishing a web presence and utilizing the current social influence media for the virtual world. Activity Class Discussion Demonstration Lecture Multi-media

9. Methods of Evaluation:

Apply information learned about the virtual assistant industry to their own potential virtual assistant business. Projects

Quizzes

Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business. Projects

Quizzes

Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business.

Projects

Quizzes

Evaluate information learned regarding virtual assistant business plan, set up and operation. Projects

Quizzes

Evaluate information learned regarding establishing a web presence and utilizing the current social influence media for the virtual world. Projects

Quizzes

10. COURSE CONTENT

1. Understanding the Concepts of the VA and the VA industry.

What is a Virtual Assistant

Benefits to Clients

Apply information learned about the virtual assistant industry to their own potential virtual assistant business.

Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business.

2. Do You Have What It Takes

Self-Employment Considerations

Are You VA Material

Skills Required

Training

What Services Can You Offer

Services to Complement Your VA Practice

Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business.

Evaluate information learned regarding virtual assistant business plan, set up and operation.

3. Getting Started

Type of Business Entity To Set Up

Naming Your Business

Obtaining Licenses and Other Business Basics
ISP Providers, Hosting platforms.

Evaluate information learned regarding virtual assistant business plan, set up and operation.

4. Business Planning 101

Creating A Business Plan for the Virtual World
What Goes Into A Business Plan
Thoughts About Market Research and Writing the Plan
Financial Statements
Marketing Strategies - Social Media Marketing
Determining Your Rates
Software Used
Equipment and Office Set Up

Evaluate information learned regarding virtual assistant business plan, set up and operation.

5. Establishing A Web Presence

Domain Name
Website
Maximizing the Internet

Evaluate information learned regarding establishing a web presence and utilizing the current social influence media for the virtual world.

6. Specialty Services

Investigations/Research
Meeting Planning
Coaching
Targeting Authors
Resume Writers
Insurance, Real Estate, Legal, Medical and Bookkeeping field

Apply information learned about the virtual assistant industry to their own potential virtual assistant business.

Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business.

Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business.

7. Operating Your Business

A Typical Day in the Life of a VA
Daily Operations Procedures
Client Relations
Bookkeeping/Collecting Payment
Preventing Failure/Overcoming Obstacles
Staying Organized and Time Management
Telephone, Email Procedures
Starting Part Time
Tips For Success

Apply information learned about the virtual assistant industry to their own potential virtual assistant business.

Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business.

Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business.

Evaluate information learned regarding virtual assistant business plan, set up and operation.

8. Associations and Groups

Apply information learned about the virtual assistant industry to their own potential virtual assistant business.

Analyze the virtual assistant industry and which special services apply to their own potential virtual assistant business.

Analyze self-employment considerations in the virtual assistant world in relation to their own potential virtual assistant business.

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Course Dates:

Implementation Date: Summer 2013

Board of Trustees: Jan 11, 2011

Effective: May 25, 2013

State Approval: Feb 09, 2011

Last Outline Revision: Feb 21, 2013

CC Approval: Feb 21, 2013

Title 5 Review: Feb 21, 2013

DE Experimental: May 25, 2013

Merced College

Course Outline

1. Course Number: VIRT 51 and Title: Social Influence Media

2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

CPSC 30

Linked Student Learning Outcomes:

Examine Computer Concepts in order to name and describe the typical digital computer components (equipment) and their functions (input and output devices). Describe common computer applications and related social and ethical problems/impact.

Experiment with and navigate the Internet using search engines. Determine whether a Web site is accurate, reliable, and scholarly. Create and present an electronic Presentation by: designing slides to include ClipArt/Photo/Movie, WordArt, AutoShape and/or an image from the Internet. Print slide handouts.

Understand the basic structure of electronic databases and the strategies used to access them. Edit a Database with multiple tables by adding to the table structure, sorting and filtering data, and generating queries. Create forms and reports using the Wizard only. Utilize the Operating System to create folders, save and copy files, defragment and scan disk a computer, and multitask in Windows.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

The student will learn how to use social influence media tools (for example, Twitter, blogs, Facebook fan pages, YouTube videos) and apply them to a business website effectively.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Understand what Social Influence Marketing Media is and its role on the web.

2. Determine which platform provides the best online presence given a scenario.

3. Create a social influence media plan.

4. Update a website for the social media world utilizing a number of platform tools such as Facebook fan pages, Twitter, WordPress and other blog sites.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Internet research articles on social media. Students will also be required to investigate the social media activities of major worldwide businesses.

3. Required Writing Assignments:

- Students will write a social media plan, no more than two pages, typed. Written exams to assess SLO's. Students will simulate the update of website for the social media world utilizing a number of platform tools such as Facebook fan pages, Twitter, WordPress and other blog sites.

4. Learning Activities Required Outside of Class:

- Internet research articles on social media. Students will also be required to investigate the social media activities of major worldwide businesses.

5. Assignments or Activities that Demonstrate Critical Thinking:

Understand what Social Influence Marketing Media is and its role on the web. Investigate the social media activities of major worldwide businesses. Apply information learned from research to student social media plan. Determine which platform provides the best online presence given a scenario. Investigate the social media activities of major worldwide businesses. Apply information learned from research to student social media plan. Create a social influence media plan. Investigate the social media activities of major worldwide businesses. Apply information learned from research to student social media plan.

6. Lab Content and scope:

8. Methods of Instruction:

Understand what Social Influence Marketing Media is and its role on the web. Class Discussion Lecture Multi-media Determine which platform provides the best online presence given a scenario. Activity Class Discussion Lecture Multi-media Create a social influence media plan. Activity Class Discussion Lecture Multi-media Update a website for the social media world utilizing a number of platform tools such as Facebook fan pages, Twitter, WordPress and other blog sites. Activity Class Discussion Lecture

Multi-media Other - Simulation

9. Methods of Evaluation:

Understand what Social Influence Marketing Media is and its role on the web. Class Work

Written examinations

Determine which platform provides the best online presence given a scenario. Class Work

Projects

Written examinations

Create a social influence media plan. Class Work

Written examinations

Update a website for the social media world utilizing a number of platform tools such as Facebook fan pages, Twitter, WordPress and other blog sites. Class Work

Projects

Written examinations

Simulation

10. COURSE CONTENT

Social Influence Marketing Media and its role on the Worldwide Web.

1. Defining social Influence Marketing

2. Understanding the fundamentals of influence

3. Considering the types of influencers

4. Influencing on digital platforms

5. Comparing Social Influence Marketing with other traditional marketing efforts (direct mail, PR, display advertising, promotions)

6. Taking Social Influence Beyond Marketing - mobilize, social change.

Understand what Social Influence Marketing Media is and its role on the web.

The Social Media Landscape

7. Social Network Usage

8. Measuring YouTube, Flickr, and Wikipedia popularity

9. Identifying High Traffic Sites

10. Measuring Traffic on the social web

11. Researching and Analyzing Competition

12. Setting up Google Alerts

13. Setting up Twitter Alerts

Understand what Social Influence Marketing Media is and its role on the web.

Determine which platform provides the best online presence given a scenario.

14. Social Media Platforms

15. Facebook

- Profile and Friends
- Pages and Like
- Events
- Applications
- Groups
- Connect
- Ads
- Badges and Promotions
- Customizing

16. Twitter

- Twitter Handles
- Searches
- Responses
- Following and Followers
- Tweet and Retweet
- Customizing
- Emerging alternatives for example, Cinch

17. Blogger Networks

- WordPress
- Wikipedia
- Flickr
- Digg

- Delicious
- Emerging alternatives
- 18. YouTube Channel
 - Create customized channel
 - Custom content
 - Tag
 - Promotion
 - Groups

Understand what Social Influence Marketing Media is and its role on the web.

Determine which platform provides the best online presence given a scenario.

Create a social influence media plan.

Update a website for the social media world utilizing a number of platform tools such as Facebook fan pages, Twitter, WordPress and other blog sites.

Develop An Appropriate Social Media Plan

- 19. Appropriate Platform
- 20. Research Methods
- 21. Social Media Tools
- 22. Monitor and Evaluate

Understand what Social Influence Marketing Media is and its role on the web.

Determine which platform provides the best online presence given a scenario.

Create a social influence media plan.

Update a website for the social media world utilizing a number of platform tools such as Facebook fan pages, Twitter, WordPress and other blog sites.

4467

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Jan 11, 2011

Effective: May 24, 2014

State Approval: Feb 08, 2011

Last Outline Revision: Nov 18, 2010

CC Approval: Oct 03, 2013

Title 5 Review: Oct 03, 2013

Origination Date: Aug 10, 2010

Merced College

Course Outline

1. Course Number: VIRT 52 and Title: Introduction To Desktop Publishing for the PC
2. Units 3 Hours: Lecture (Weekly): 3 (Per Term): 54 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 54

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

CPSC 30

Linked Student Learning Outcomes:

Design and analyze business Spreadsheets by creating formulas, producing visual representation of data in the form of charts, and editing cells. Solve problems within a spreadsheet by: utilizing statistical functions: max, min, average, pmt function and creating a "what if statement. Print sheet/s showing and hiding the formulas.

Develop Library Literacy, and differentiate between information and knowledge. Examine the links among information centers and their access points through technology and other reference sources, Recognize the different levels, types, and formats of information including but not limited to primary vs. secondary, and popular vs. scholarly.

Examine Computer Concepts in order to name and describe the typical digital computer components (equipment) and their functions (input and output devices). Describe common computer applications and related social and ethical problems/impact.

Experiment with and navigate the Internet using search engines. Determine whether a Web site is accurate, reliable, and scholarly. Create and present an electronic Presentation by: designing slides to include ClipArt/Photo/Movie, WordArt, AutoShape and/or an image from the Internet. Print slide handouts.

Utilize the Operating System to create folders, save and copy files, defragment and scan disk a computer, and multitask in Windows.

Apply Word Processing techniques by creating documents that include: (1) margin changes, (2) center page, (3) headers and/or footers, (4) ClipArt inserted and moved, (5) a page break, (6) landscape orientation, and (7) the insertion of a table.

Understand the basic structure of electronic databases and the strategies used to access them. Edit a Database with multiple tables by adding to the table structure, sorting and filtering data, and generating queries. Create forms and reports using the Wizard only.

AOM 50B

Linked Student Learning Outcomes:

Demonstrate ability to format six types of documents with a minimum of 95% accuracy: 1. Interoffice memorandums 2. Block Letters 3. Envelopes 4. Modified Block Letters 5. Tables 6. Reports

Demonstrate keyboarding skills at a minimum rate of 25 GWAM at 95% accuracy without the use of the backspace key.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course provides the student with proper procedures to create publications suitable for professional purposes, utilizing desktop publishing software for the PC.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Shelly Chashman Starks, *Microsoft Office Publisher 2010 Complete Concepts and Techniques*, Course Technology Cengage Learning. (2012).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Design professional layouts for print and publishing.
2. Combine text and graphics to produce templates.
3. Use integration (with other software) techniques.
4. Recognize graphic file extensions and apply appropriate principles as to their use.
5. Interpret font families and apply appropriate principles as to their use.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- The student will complete assigned reading from the required textbook.

3. Required Writing Assignments:

- The student will compose publisher documents such as newsletters, business stationery, brochures, websites.

4. Learning Activities Required Outside of Class:

- The student will read, research and design their textbook project work. The student will complete

homework and lab assignments.

5. Assignments or Activities that Demonstrate Critical Thinking:

Design professional layouts for print and publishing. Creation and preparation of documents. Analyze prepared publications, identifying errors and issues. Utilize techniques to solve problems. Combine text and graphics to produce templates. Creation and preparation of documents. Analyze prepared publications, identifying errors and issues. Utilize techniques to solve problems. Use integration (with other software) techniques. Open and manipulate files. Analyze prepared publications, identifying errors and issues. Utilize techniques to solve problems. Recognize graphic file extensions and apply appropriate principles as to their use. Creation and preparation of documents. Open and manipulate files. Analyze prepared publications, identifying errors and issues. Utilize techniques to solve problems. Interpret font families and apply appropriate principles as to their use. Creation and preparation of documents. Analyze prepared publications, identifying errors and issues. Utilize techniques to solve problems.

6. Lab Content and scope:

8. Methods of Instruction:

Design professional layouts for print and publishing. Activity Lecture Demonstration Lab Projects Combine text and graphics to produce templates. Activity Lecture Demonstration Lab Projects Use integration (with other software) techniques. Activity Lecture Demonstration Lab Projects Recognize graphic file extensions and apply appropriate principles as to their use. Activity Lecture Demonstration Lab Projects Interpret font families and apply appropriate principles as to their use. Activity Lecture Demonstration Lab Projects

9. Methods of Evaluation:

Design professional layouts for print and publishing. Class Work

Evaluation of laboratory skill sets

Exams/Tests

Combine text and graphics to produce templates. Class Work

Evaluation of laboratory skill sets

Exams/Tests

Use integration (with other software) techniques. Class Work

Evaluation of laboratory skill sets

Exams/Tests

Recognize graphic file extensions and apply appropriate principles as to their use. Class Work

Evaluation of laboratory skill sets

Exams/Tests

Interpret font families and apply appropriate principles as to their use. Class Work

Evaluation of laboratory skill sets

Exams/Tests

10. COURSE CONTENT

1. Creating and editing a publication

Design professional layouts for print and publishing.

Combine text and graphics to produce templates.

Recognize graphic file extensions and apply appropriate principles as to their use.

Interpret font families and apply appropriate principles as to their use.

2. Designing a Newsletter

Design professional layouts for print and publishing.

Combine text and graphics to produce templates.

Use integration (with other software) techniques.

Recognize graphic file extensions and apply appropriate principles as to their use.

Interpret font families and apply appropriate principles as to their use.

3. Publishing a Tri-Fold Brochure

Design professional layouts for print and publishing.

Combine text and graphics to produce templates.

Use integration (with other software) techniques.

Recognize graphic file extensions and apply appropriate principles as to their use.

Interpret font families and apply appropriate principles as to their use.

4. Letterhead and Business Cards

Design professional layouts for print and publishing.

Combine text and graphics to produce templates.

Use integration (with other software) techniques.

Recognize graphic file extensions and apply appropriate principles as to their use.

Interpret font families and apply appropriate principles as to their use.

5. Merging publications and Data

Use integration (with other software) techniques.

6. Interactive Web Site

Design professional layouts for print and publishing.
Combine text and graphics to produce templates.
Use integration (with other software) techniques.
Recognize graphic file extensions and apply appropriate principles as to their use.
Interpret font families and apply appropriate principles as to their use.
7. Integrating With Other Software Applications
Design professional layouts for print and publishing.
Use integration (with other software) techniques.
3920

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Jan 11, 2011

Effective: May 24, 2014

State Approval: Feb 08, 2011

Last Outline Revision: Nov 18, 2010

CC Approval: Oct 17, 2013

Title 5 Review: Oct 17, 2013

Origination Date: Apr 28, 2010

Merced College

Course Outline

1. Course Number: AOM 58 and Title: Web Site Development

2. Units 1 Hours: Lecture (Weekly): 1 (Per Term): 18 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 18

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

CPSC 30

Linked Student Learning Outcomes:

Experiment with and navigate the Internet using search engines. Determine whether a Web site is accurate, reliable, and scholarly.

Utilize the Operating System to create folders, save and copy files, defragment and scan disk a computer, and multitask in Windows.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This is an introductory course in the planning, design and creation of a website.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

No text required. Instructor supplies materials.

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Apply information learned in the course directly to the creation of a website.
2. Analyze website tools addressed in the course.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- Students will read and analyze information presented in lectures. Students will be issued regular handouts and information links.

3. Required Writing Assignments:

- Students will generate a written outline of their proposed website and its contents. Students will create the website pages.

4. Learning Activities Required Outside of Class:

- Students will develop the materials that they wish to add to their website.

5. Assignments or Activities that Demonstrate Critical Thinking:

Apply information learned in the course directly to the creation of a website. Create a website that includes all items on the course content. Oral presentation to the class of the website created. Students will apply information presented in lectures to develop an appropriate website design. Analyze website tools addressed in the course. Create a website that includes all items on the course content. Oral presentation to the class of the website created. Students will apply information presented in lectures to develop an appropriate website design.

6. Lab Content and scope:

8. Methods of Instruction:

Apply information learned in the course directly to the creation of a website. Activity Demonstration Class Discussion Lecture

Analyze website tools addressed in the course. Activity Demonstration Class Discussion Lecture

9. Methods of Evaluation:

Apply information learned in the course directly to the creation of a website. Class Work

Presentations

Oral Presentation

Analyze website tools addressed in the course. Class Work

Presentations

Oral Presentation

10. COURSE CONTENT

1. Web Design Fundamentals and Planning

2. Insert Text, Hyperlinks, WebComponents, Images, Tables

3. Add behavior to an image.

4. Insert Web Parts to include RSS Feeds

5. Social Media Integration

Apply information learned in the course directly to the creation of a website.
Analyze website tools addressed in the course.

3606

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Jun 21, 2011

Effective: May 24, 2014

State Approval: Apr 11, 2011

Last Outline Revision: Mar 03, 2011

CC Approval: Oct 03, 2013

Title 5 Review: Oct 03, 2013

Origination Date: Sep 15, 2009

Merced College

Course Outline

1. Course Number: MGMT 50A and Title: Challenges of Leadership: Difficult People/Tough Conversations
2. Units 0.5 Hours: Lecture (Weekly): 0.5 (Per Term): 9 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 9

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

READ 81

Linked Student Learning Outcomes:

Employ critical reading/thinking strategies in order to evaluate a variety of texts at or above one level below transfer.

Use vocabulary strategies for the purpose of word acquisition and recognition in context of reading material at or above one level below transfer.

Use various reading strategies in order to comprehend literally and inferentially at or above one level below transfer.

Demonstrate fluency while reading a variety of texts at or above one level below transfer.

ENGL 84

Linked Student Learning Outcomes:

Compose short, unified essays at one level below transfer.

Analyze for use in writing a variety of texts at or above a reading Lexile score of 1090.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is designed to equip the participant with skills needed to deal with the various challenges of leading people. Special emphasis will be placed on practical and proven tools to deal with difficult people and have tough conversations. The topic of accountability will be explored in regard to individual performance and organizational success. Participants will learn about progressive discipline and how to resolve performance problems. Pass/No Pass only.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Patterson, G., Grenny, J, *Crucial Conversations*, (2nd/e). New York McGraw Hill. (2011).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Identify common challenges leaders face.
2. Examine different types of difficult people and strategies to deal with them.
3. Explore the importance of workplace accountability and setting standards.
4. Prepare for tough conversations.
5. Examine the steps of the progressive discipline process.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Textbook 2. Current articles in newspapers, magazines, and business periodicals 3. Materials handed out in class

3. Required Writing Assignments:

- 1. Written case analysis 2. Action Plan 3. Multiple worksheets handed out in class 4. Journal entries on how student applied techniques learned in class to various environments including the workplace and at home

4. Learning Activities Required Outside of Class:

- 1. Analyze case problems 2. Obtain articles from outside publications 3. Keep journal with reflections on how student applied techniques learned in class.

5. Assignments or Activities that Demonstrate Critical Thinking:

Identify common challenges leaders face. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with supervisory situations Examine different types of difficult people and strategies to deal with them. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with supervisory situations Explore the importance of workplace accountability and setting standards. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with supervisory situations Prepare for tough conversations. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with supervisory situations Examine the steps of the progressive discipline process. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem

solving techniques in dealing with supervisory situations

6. Lab Content and scope:

8. Methods of Instruction:

Identify common challenges leaders face. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Examine different types of difficult people and strategies to deal with them. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Explore the importance of workplace accountability and setting standards. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Prepare for tough conversations. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Examine the steps of the progressive discipline process. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations

9. Methods of Evaluation:

Identify common challenges leaders face. Other - Oral and/or written case analysis

Other - Oral and/or written action plans

Class Participation

Other - Journal Completion

Examine different types of difficult people and strategies to deal with them. Other - Oral and/or written case analysis

Other - Oral and/or written action plans

Class Participation

Other - Journal Completion

Explore the importance of workplace accountability and setting standards. Other - Oral and/or written case analysis

Other - Oral and/or written action plans

Class Participation

Other - Journal Completion

Prepare for tough conversations. Other - Oral and/or written case analysis

Other - Oral and/or written action plans

Class Participation

Other - Journal Completion

Examine the steps of the progressive discipline process. Other - Oral and/or written case analysis

Other - Oral and/or written action plans

Class Participation

Other - Journal Completion

10. COURSE CONTENT

I. Challenges leaders face

A. What are common challenges leaders face?

B. Why challenges must be addressed and the consequence of avoidance

Identify common challenges leaders face.

II. Difficult People

A. Types of difficult people

B. Strategies to deal with difficult people

Examine different types of difficult people and strategies to deal with them.

III. Accountability

A. Why workplace accountability is important

B. Setting and communicating standards

C. How to increase employee accountability

D. What to do when expectations are violated

Explore the importance of workplace accountability and setting standards.

IV. Tough Conversations

A. What's a tough conversation and why we must have them

B. How to prepare for difficult conversations

C. Preventing conversations from getting emotional

D. Creating a safe environment

Prepare for tough conversations.

V. Progressive Discipline

A. Identify the gap/problem

B. Analyze problem severity

C. Discuss the problem

D. Document the discussion

E. Follow up to monitor results

Examine the steps of the progressive discipline process.
4540

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Jun 15, 2004

Effective: May 24, 2014

Last Outline Revision: Feb 06, 2014

CC Approval: Feb 06, 2014

Title 5 Review: Feb 06, 2014

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: MGMT 50D and Title: Communication in the Workplace

2. Units 0.5 Hours: Lecture (Weekly): 0.5 (Per Term): 9 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 9

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

READ 81

Linked Student Learning Outcomes:

Employ critical reading/thinking strategies in order to evaluate a variety of texts at or above one level below transfer.

Use vocabulary strategies for the purpose of word acquisition and recognition in context of reading material at or above one level below transfer.

Use various reading strategies in order to comprehend literally and inferentially at or above one level below transfer.

Demonstrate fluency while reading a variety of texts at or above one level below transfer.

ENGL 84

Linked Student Learning Outcomes:

Compose short, unified essays at one level below transfer.

Analyze for use in writing a variety of texts at or above a reading Lexile score of 1090.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is designed to introduce the student to key elements in communication within business organizations. Topics will include verbal and nonverbal communication, listening skills and specific workplace communication skills, Pass/No Pass only.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

Heller, *Effective Communication*, DK Publishing. (2009).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Demonstrate various methods of communication.

2. Distinguish among the various obstacles that get in the way of effective communication.

3. Experiment with different effective listening techniques.

4. Demonstrate the ability to speak in the positive.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

• 1. Textbook 2. Current articles in newspapers, magazines, and business periodicals 3. Materials handed out in class

3. Required Writing Assignments:

• 1. Written scenario analysis 2. Action Plan 3. Multiple worksheets handed out in-class 4. Journal entries on how student applied techniques learned in class to various environments including the workplace and at home.

4. Learning Activities Required Outside of Class:

• 1. Analyze case problems 2. Obtain articles from outside publications 3. Keep journal with reflections on how student applied techniques learned in class to various workplace and home environments.

5. Assignments or Activities that Demonstrate Critical Thinking:

Demonstrate various methods of communication. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations Distinguish among the various obstacles that get in the way of effective communication. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations Experiment with different effective listening techniques. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations Demonstrate the ability to speak in the positive. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations

6. Lab Content and scope:

8. Methods of Instruction:

Demonstrate various methods of communication. Lecture Other - Individual and group problem solving Class Discussion Other - participation Other - Role playing and classroom simulations Distinguish among the various obstacles that get in the way of

effective communication. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Experiment with different effective listening techniques. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Demonstrate the ability to speak in the positive. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations

9. Methods of Evaluation:

Demonstrate various methods of communication. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Distinguish among the various obstacles that get in the way of effective communication. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Experiment with different effective listening techniques. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Demonstrate the ability to speak in the positive. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

10. COURSE CONTENT

I. Methods of Communication

A. Non-verbal communication

1. Body signals

2. Voice signals

3. Time signals

4. Space signals

B. Spoken communication

1. Words and phrases to avoid

C. Phone communication

1. Smiling on the phone

2. Voice mail

3. Phone policies in your workplace

D. E-mail communication in the workplace

Demonstrate various methods of communication.

Distinguish among the various obstacles that get in the way of effective communication.

Experiment with different effective listening techniques.

Demonstrate the ability to speak in the positive.

II. Obstacles to Effective Communication

A. Organizational barriers

1. What barriers exist in your organization?

2. Experiential learning activity

B. Levels of hierarchy

C. Jargon

D. Gender communication

E. Language and cultural barriers

Demonstrate various methods of communication.

Distinguish among the various obstacles that get in the way of effective communication.

Experiment with different effective listening techniques.

Demonstrate the ability to speak in the positive.

III. Listening Skills

A. Are you a good listener?

B. Tips to be an effective listener

C. Active listening

1. Empathy

2. Intensity

3. Understanding

4. Responsibility

5. Experiential learning activity

Demonstrate various methods of communication.

Distinguish among the various obstacles that get in the way of effective communication.

Experiment with different effective listening techniques.

Demonstrate the ability to speak in the positive.

IV. Speak in the Positive

1. Avoid using no, can't, won't

2. Focus on what you can do, not on what you can't do

Demonstrate various methods of communication.

Distinguish among the various obstacles that get in the way of effective communication.

Experiment with different effective listening techniques.

Demonstrate the ability to speak in the positive.

4487

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Feb 05, 2008

Effective: May 24, 2014

Last Outline Revision: Nov 07, 2013

CC Approval: Nov 07, 2013

Title 5 Review: Nov 07, 2013

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: MGMT 50G and Title: Decision Making and Problem Solving
2. Units 0.5 Hours: Lecture (Weekly): 0.5 (Per Term): 9 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 9

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

READ 81

Linked Student Learning Outcomes:

Employ critical reading/thinking strategies in order to evaluate a variety of texts at or above one level below transfer.

Use vocabulary strategies for the purpose of word acquisition and recognition in context of reading material at or above one level below transfer.

Use various reading strategies in order to comprehend literally and inferentially at or above one level below transfer.

Demonstrate fluency while reading a variety of texts at or above one level below transfer.

ENGL 84

Linked Student Learning Outcomes:

Compose short, unified essays at one level below transfer.

Analyze for use in writing a variety of texts at or above a reading Lexile score of 1090.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is designed to introduce the student to decision making and problem solving techniques including brainstorming, creativity in the workplace, how to find new perspectives, and seeking alternatives. Pass/No Pass only.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

DK Publishing, *Innovations*, DK Publishing Company. (2009).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Differentiate between decision making and problem solving.
2. Examine the steps of decision making.
3. Analyze different problem solving techniques.
4. Recognize the importance of creativity in problem solving.
5. Identify various blocks to problem solving.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Textbook 2. Current articles in newspapers, magazines, and business periodicals 3. Materials handed out in class

3. Required Writing Assignments:

- 1. Written case analysis 2. Action Plan 3. Multiple worksheets handed out in-class 4. Journal entries on how student applied techniques learned in class to various environments including the workplace and at home.

4. Learning Activities Required Outside of Class:

- 1. Analyze case problems 2. Obtain articles from outside publications 3. Keep journal with reflections on how student applied techniques learned in class to various workplace and home environments.

5. Assignments or Activities that Demonstrate Critical Thinking:

Differentiate between decision making and problem solving. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions. Utilize problem solving techniques in dealing with customer service situations. Examine the steps of decision making. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions. Utilize problem solving techniques in dealing with customer service situations. Analyze different problem solving techniques. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions. Utilize problem solving techniques in dealing with customer service situations. Recognize the importance of creativity in problem solving. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions. Utilize problem solving techniques in dealing with customer service situations.

6. Lab Content and scope:

8. Methods of Instruction:

Differentiate between decision making and problem solving. Lecture Other - Case analysis Class Discussion Other - participation

Examine the steps of decision making. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Analyze different problem solving techniques. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Recognize the importance of creativity in problem solving. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations

9. Methods of Evaluation:

Differentiate between decision making and problem solving. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Examine the steps of decision making. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Analyze different problem solving techniques. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Recognize the importance of creativity in problem solving. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

10. COURSE CONTENT

I. What is problem solving and decision making?

A. Is there a difference?

B. Definitions

Differentiate between decision making and problem solving.

II. Steps in the decision making process

A Define the problem

B. Gather facts and data

1. Sources of data

a. Primary data

b. Secondary data

C. Organize information

D. Alternative solutions

E. Make a decision

F. Evaluate the solution

G. Individual vs. group decisions

1. Advantages

2. Disadvantages

Examine the steps of decision making.

III. Blocks to problem solving

A. Perceptual

B. Cultural

C. Environmental

D. Emotional

E. Problem solving blocks in your workplace

1. Experiential learning activity

Identify various blocks to problem solving.

IV. Problem solving techniques

A Brainstorming

1. Round Robin

2. Popcorn method

B. Force field analysis

C. Affinity diagram

1. Experiential learning activity

D. Input form co-workers and supervisors

1. Experiential learning activity

Analyze different problem solving techniques.

V. Creativity and problem solving

- A. Why creativity?
- B. Barriers to creativity
 - 1. Fear of failure
 - 2. Lack of support
 - 3. Being practical
 - 4. Supervisor's shadow
 - 5. Distractions

Recognize the importance of creativity in problem solving.
4489

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Feb 05, 2008

Effective: May 24, 2014

Last Outline Revision: Nov 07, 2013

CC Approval: Nov 07, 2013

Title 5 Review: Nov 07, 2013

Origination Date: Feb 06, 2009

Merced College

Course Outline

1. Course Number: MGMT 50H and Title: Customer Service

2. Units 0.5 Hours: Lecture (Weekly): 0.5 (Per Term): 9 Lab (Weekly): 0 (Per Term): 0 Counseling and Non-Credit (Weekly): 0 (Per Term): 0

Number of "in the classroom" hours: 9

3. ENTRANCE SKILLS:

Prerequisite: Before entering the course the student should be able to: NONE

1-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

2-Way Co-requisite Skills: During the course the student should acquire the ability to: NONE

Advisory Skills: Upon entering the course it is recommended that the student be able to:

READ 81 Linked Student Learning Outcomes:

Employ critical reading/thinking strategies in order to evaluate a variety of texts at or above one level below transfer.

Use vocabulary strategies for the purpose of word acquisition and recognition in context of reading material at or above one level below transfer.

Use various reading strategies in order to comprehend literally and inferentially at or above one level below transfer.

Demonstrate fluency while reading a variety of texts at or above one level below transfer.

ENGL 84 Linked Student Learning Outcomes:

Compose short, unified essays at one level below transfer.

Analyze for use in writing a variety of texts at or above a reading Lexile score of 1090.

Limitation on Enrollment: NONE

Recency and Other Measures of Readiness: NONE

4. Catalog Description:

This course is designed to provide the student with certain key skills and attitudes in order to effectively meet the needs of customers. The participants will be introduced to the key elements of outstanding customer service. Topics will also include understanding and exceeding customer expectations, and how to deal with unrealistic expectations. The course addresses why customers leave, and the long-term value of customers. Pass/No Pass only.

5. Typical Text(s), Author/Edition, Publication Date(s) and Supplies

William B. Martin, *Quality Customer Service*, (5th/e). Crisp Publications. (2009).

6. Student Learning Outcomes: Upon successful completion of the course, the student should be able to verbally or in writing:

1. Identify and define outstanding customer service.

2. Differentiate among internal and external customers.

3. Demonstrate key skills in order to effectively meet customer needs and provide outstanding customer service.

4. Examine the key elements of outstanding customer service including reliability, assurance, tangibles, empathy, and responsiveness.

5. Differentiate among the key elements of customer satisfaction and customer retention.

Student Learning Objectives:

7. Course Content and Scope:

1. Course Content, in outline form (attach on separate sheet)

2. Required Readings:

- 1. Textbook
- 2. Current articles in newspapers, magazines, and business periodicals
- 3.

Materials handed out in class

3. Required Writing Assignments:

- 1. Written scenario analysis
- 2. Action Plan
- 3. Multiple worksheets handed out in-class
- 4.

Journal entries on how student applied techniques learned in class to various environments including the workplace and at home.

4. Learning Activities Required Outside of Class:

- 1. Analyze case problems
- 2. Obtain articles from outside publications
- 3. Keep journal with reflections on how student applied techniques learned in class to various workplace and home environments.

5. Assignments or Activities that Demonstrate Critical Thinking:

Identify and define outstanding customer service. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Differentiate among internal and external customers. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Demonstrate key skills in order to effectively meet customer needs and provide outstanding customer service. Analyze case problems

to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations Examine the key elements of outstanding customer service including reliability, assurance, tangibles, empathy, and responsiveness. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations Differentiate among the key elements of customer satisfaction and customer retention. Analyze case problems to determine facts, identify reasons, and apply the concepts learned in making decisions Utilize problem solving techniques in dealing with customer service situations

6. Lab Content and scope:

8. Methods of Instruction:

Identify and define outstanding customer service. Lecture Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Differentiate among internal and external customers. Lecture Other - Individual and group problem solving Class Discussion Other - participation Demonstrate key skills in order to effectively meet customer needs and provide outstanding customer service. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Examine the key elements of outstanding customer service including reliability, assurance, tangibles, empathy, and responsiveness. Lecture Other - Individual and group problem solving Other - Case analysis Class Discussion Other - participation Other - Role playing and classroom simulations Differentiate among the key elements of customer satisfaction and customer retention. Lecture Other - Case analysis Class Discussion Other - participation

9. Methods of Evaluation:

Identify and define outstanding customer service. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Differentiate among internal and external customers. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Demonstrate key skills in order to effectively meet customer needs and provide outstanding customer service. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Examine the key elements of outstanding customer service including reliability, assurance, tangibles, empathy, and responsiveness. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

Differentiate among the key elements of customer satisfaction and customer retention. Other - Oral and/or written case analysis

Other - Oral and/or written action plan

Class Participation

Other - Journal completion

10. COURSE CONTENT

I. What is Customer Service?

A. Why customer service is important.

B. Why we need it.

C. What's the difference between good customer service and outstanding customer service.

1. Going beyond expectations

Identify and define outstanding customer service.

II. Who Are Your Customers?

A. Defining Internal customers

B. Identifying internal customers

C. Serving internal customers

D. External customers

E. Team effort in customer service

Differentiate among internal and external customers.

III. Key Elements of Outstanding Customer Service

A. Reliability

1. Keep your promise to customers

a. Corporate promises

b. Personal promises

2. What do you do if you break a service promise?

a. Apologize

1) Sincere

2) Timely

3) Personal

b. Give something extra

c. Experiential learning activity

B. Assurance

1. Listen to customers

a. Body language

2. Know your job description and product and service

3. Know your company

4. Be a problem solver

C. Tangibles

1. Physical location

2. Items you hand out to the public

3. Employee appearance

D. Empathy

1. Customers don't care what you know until they know that you care

2. Use empathetic phrases

E. Responsiveness

1. Respond to customers in a timely manner

2. Acknowledge customers who are waiting

Demonstrate key skills in order to effectively meet customer needs and provide outstanding customer service.

Examine the key elements of outstanding customer service including reliability, assurance, tangibles, empathy, and responsiveness.

IV. Customer Expectations

A. What do we expect as customers?

B. What do our customers expect?

1. What baggage do customers bring with them?

2. What unrealistic expectations do customers have?

3. Experiential learning activity

Demonstrate key skills in order to effectively meet customer needs and provide outstanding customer service.

Differentiate among the key elements of customer satisfaction and customer retention.

v. Customer Retention

A. The importance of customer service and customer loyalty

B. The value of long term customers

C. Why customers leave

Differentiate among the key elements of customer satisfaction and customer retention.

4491

Course Dates:

Implementation Date: Summer 2014

Board of Trustees: Dec 04, 2007

Effective: May 24, 2014

Last Outline Revision: Nov 07, 2013

CC Approval: Nov 07, 2013

Title 5 Review: Nov 07, 2013

Origination Date: Feb 06, 2009

Appendix D: Digital Art Website (tinyurl)

www.tinyurl.com/lbag9av

Appendix E: Digital Art SLOs

Digital Art Program Student Learning Outcomes

- A. Analyze technical and current cultural approaches along with historical artistic underpinnings while utilizing computers, peripherals, screen-based media, the Internet and digital media tools to create digital art.
- B. Demonstrate an awareness of the techniques and visual thinking skills involved in a variety of still and time-based digital art forms.
- C. Appraise digital art industry trends and the relative merits and formal qualities of print and multimedia formats.

Digital Art I:

Student Learning Outcomes:

Upon successful completion of the course, the student should be able to verbally or in writing (this language needs to include a component for visual media):

- Critique digital artwork for contemporary technical and aesthetic qualities utilizing a digital, media, art, design, philosophical, and conceptual vocabulary.
- Originate visual artworks utilizing design elements and contemporary artistic principles to create digital imagery grounded in conceptual thinking and idea development processes.
- Compose a creative body of work through web display formats and a multimedia presentation portfolio.

Student Learning Objectives:

- Reconstruct creative digital image files through the use of Photoshop tools, palettes, software navigation and digital file management techniques.
- Formulate works of art from multiple sources including flatbed scanners, digital cameras, digitizing tablets, physical art materials, traditional photographic media and other digital design software sources.
- Convert files to various formats and color and grey scale modes by understanding image, screen, and output resolution basics, and output images to digital printers, web displays, and multimedia presentation portfolios.
- Apply the elements and principles of design in finished digital images and time-based works.
- Examine and describe contemporary approaches, language, aesthetics and emerging media in digital art through critiques that utilize relevant terminology and artistic concepts.
- Safely handle and maintain digital imaging hardware and input devices/peripherals including Wacom tablets, monitors and processors, the computer mouse, printers and external hard drives/flash drives.

Digital Art II:

Student Learning Outcomes:

Upon successful completion of the course, the student should be able to verbally or in writing:

- Create intermediate level visual images that demonstrate conceptual thinking, idea development processes, personal aesthetics, and artistic expression.
- Recognize the elements and goals of intermediate level visual design problems.
- Compose designs that seamlessly integrate typography with visual layouts at an intermediate level.
- Compare contemporary digital and traditional media artworks and design throughout history.

Graphic Design I:

Student Learning Outcomes:

Upon successful completion of the course, the student should be able to verbally or in writing:

- Critique graphic designs for contemporary technical and aesthetic qualities utilizing a digital, media, art and design vocabulary.
- Produce original graphic designs that contain design elements and principles by employing both traditional manual skills and contemporary computer skills.
- Analyze the elements and goals of simple communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
- Demonstrate knowledge of current graphic design practices, designers, artists, photographers, media artists, and graphic design software applications.

Graphic Design II:

Student Learning Outcomes:

Upon successful completion of the course, the student should be able to verbally or in writing:

- Create original graphic designs that seamlessly integrate typography with visual layouts at an intermediate level.
- Analyze the elements and goals of intermediate level communication problems through conceptual thinking and idea development processes to create graphic designs from conceptualization to the finished layout.
- Compose traditional and digital media illustrations by manipulating photography, raster and vector digital art, and scanned images.
- Express know-how of current graphic design practices, still and time-based graphics, typography, designers, artists, photographers, media artists, and graphic design software applications.

Motion Graphics I:

Student Learning Outcomes:

Upon successful completion of the course, the student should be able to verbally or in writing:

- Compare the elements and goals of integrated motion techniques in a variety of multimedia outputs.
- Formulate motion design concepts that get expressed in print and digital media.
- Demonstrate an understanding of contemporary motion graphic design, commercial media outlets for visual work & software applications.
- Compose a motion sequence utilizing graphic software such as Adobe Illustrator, After Effects or Autodesk Maya.

Multimedia I:

Student Learning Outcomes:

Upon successful completion of the course, the student should be able to verbally or in writing:

- Inventory the Adobe Flash graphical user interface in-order to increase productivity.
- Analyze how Adobe Flash & HTML 5 get used within the creative multimedia industry.
- Create drawings, paintings, sketches, and designs by utilizing Flash and HTML 5 tools.
- Integrate knowledge of digitally stored sound content into a Flash file.
- Design animated movie clips and interactive graphic symbols within Flash.
- Distinguish between the basic coding elements of Actionscript 3.0

Appendix F: Instructional Master Planning Committee Resource Allocation process

IMPC

Instructional Master Planning Committee AGENDA

September 08, 2014

3:30 PM – 4:30 PM
Board Room

MEMBERSHIP	Mary Gilliland	Co-Chair	VPI
	Mark Sutterfield		Academic Senate
	Bobby Anderson		VPI-Cabinet – Dean
	Jim Andersen		VPI-Cabinet – Dean
	Doug Kain		VPI-Cabinet – Dean
	Julie Clark		Curriculum Committee Representative
	Robert Davies		Area 1 Faculty Representative
	Josh Daughdrill		Area 2 Faculty Representative
	Bryan Tassey		Area 3 Faculty Representative
	Caren Col-Hamm		Area 4 Faculty Representative
	Mark Dolel		Area 5 Faculty Representative
	Janet Lyle		Area 6 Faculty Representative – Non Credit
	Susan Kimoto		Area 7 Faculty Representative
	Dee Near		Counseling Faculty Representative
	Vangie Bennett		ASMC Representative
	Steven Welch		CSEA Representative
Wilma Prine	Co-Chair	Classified Senate	
Keith Law		MCFA Representative	
Edward Modafferi		IPRSLOAC	
Susan Walsh		LRC Director	
Vacant		Distance Education Representative	
RESOURCE	Cherie Davis, Luis Flores (alt)		Office of Grants and Institutional Research
OTHERS	Kathy Grossi		Recorder - Staff

INTRODUCTION OF NEW MEMBERS

APPROVAL OF MINUTES

CONTINUING BUSINESS

- 2014-15 Hiring Process - [EXHIBIT](#)
https://mc4me.mccd.edu/academic_senate/Membership/MC_Faculty%20Hiring%20Prioritization%20Process_13-14.pdf
- 2014-15 Resource Allocation Process - [EXHIBIT](#)
- 2014-15 Review of Program Reviews
- Faculty Handbook Task Force Progress Report
 - Field Trips
 - Guest Speakers in the classroom
 - Food in Classrooms
 - Breaks
 - Annual Review by Academic Senate; list attach, or refer to BP/AP or Ed Code in Faculty Handbook
 - Review handbooks from other colleges for content and structure
- Student Success and Distance Education

NEW BUSINESS

- Master Planning Committee Survey Results - OGIR
- Review and Revise Action Plan for 2014-15 Academic Year - [EXHIBIT](#)
- Adjunct Faculty Orientation - [EXHIBIT](#)

MEMBERS ISSUES/ANNOUNCEMENTS

Click on EXHIBIT to find on MC4Me

IMP C

Instructional Master Planning Committee AGENDA

October 13, 2014
3:30 PM – 4:30 PM
Board Room

MEMBERSHIP	Mary Gilliland	Co-Chair	VPI
	Mark Sutterfield		Academic Senate
	Bobby Anderson		VPI-Cabinet – Dean
	Jim Andersen		VPI-Cabinet – Dean
	Doug Kain		VPI-Cabinet – Dean
	Julie Clark		Curriculum Committee Representative
	Robert Davies		Area 1 Faculty Representative
	Josh Daughdrill		Area 2 Faculty Representative
	Bryan Tassey		Area 3 Faculty Representative
	Caren Col-Hamm		Area 4 Faculty Representative
	Mark Doiel		Area 5 Faculty Representative
	Janet Lyle		Area 6 Faculty Representative – Non Credit
	Susan Kimoto		Area 7 Faculty Representative
	Dee Near		Counseling Faculty Representative
	Vangie Bennett		ASMC Representative
	Steven Welch		CSEA Representative
	RESOURCE		Kristi Wolf
Keith Law		MCFA Representative	
Edward Modafferi		IPRSLOAC	
Susan Walsh		LRC Director	
Steve Meidinger		Distance Education Representative	
Cherie Davis, Luis Flores (alt)		Office of Grants and Institutional Research	
OTHERS		Kathy Grossi	Recorder - Staff

INTRODUCTION OF NEW MEMBERS

APPROVAL OF MINUTES

CONTINUING BUSINESS

1. Review and Revise Action Plan for 2014-15 Academic Year - [EXHIBIT](#)
2. 2014-15 Hiring Process
3. 2014-15 Resource Allocation Progress Report
4. 2014-15 Deans' Summaries
5. Faculty Handbook Task Force Progress Report – Bob Davies
6. Part-time Faculty Orientation

NEW BUSINESS

1. Shared Governance Survey Discussion - [EXHIBIT](#)

MEMBERS ISSUES/ANNOUNCEMENTS

Click on EXHIBIT to find on MC4Me

IMPC

Instructional Master Planning Committee AGENDA

November 10, 2014
3:30 PM – 4:30 PM
Board Room

MEMBERSHIP	Mary Gilliland	Co-Chair	VPI
	Mark Sutterfield		Academic Senate
	Bobby Anderson		VPI-Cabinet – Dean
	Jim Andersen		VPI-Cabinet – Dean
	Doug Kain		VPI-Cabinet – Dean
	Julie Clark		Curriculum Committee Representative
	Robert Davies		Area 1 Faculty Representative
	Josh Daughdrill		Area 2 Faculty Representative
	Bryan Tassey		Area 3 Faculty Representative
	Caren Col-Hamm		Area 4 Faculty Representative
	Mark Doiel		Area 5 Faculty Representative
	Janet Lyle		Area 6 Faculty Representative – Non Credit
	Susan Kimoto		Area 7 Faculty Representative
	Dee Near		Counseling Faculty Representative
	Vangie Bennett		ASMC Representative
	Steven Welch		CSEA Representative
	Kristi Wolf		Classified Senate
Keith Law	Co-Chair	MCFA Representative	
Edward Modafferi		IPRSLOAC	
Susan Walsh		LRC Director	
Steve Meidinger		Distance Education Representative	
RESOURCE	Cherie Davis, Luis Flores (alt)		Office of Grants and Institutional Research
OTHERS	Kathy Grossi		Recorder - Staff

APPROVAL OF MINUTES

CONTINUING BUSINESS

1. Part-time Faculty Orientation
2. 2014-15 Resource Allocation Sub-committee Report – John Albano, Caren Col-Hamm
3. Faculty Handbook Task Force Report – Bob Davies
4. Deans' Summaries Task Force Report – Doug Kain
5. 2014-15 Hiring Process – [EXHIBIT](#)

MEMBERS ISSUES/ANNOUNCEMENTS

Click on EXHIBIT to find on MC4Me

Months that coincide with Budget Calendar	The process would include the following steps (coinciding with the Master Planning Calendar)
September, based upon previous school year Program Review	1. Employees submit resource requests and turn in to area dean, faculty lead, director or manager. All requests need to tie into program review, student learning outcomes and/or the strategic plan.
October	2. Area Dean or Director meets with leads/manager/coordinators all together to prioritize requests within their area. When there is a faculty program coordinator, the faculty lead will represent his/her constituent faculty.
October	3. Each area forwards their prioritized lists to the appropriate master planning committee.
November	4. Each master planning committee will determine the process by which they will merge all requests into one prioritized list.
November	5. If a subcommittee is formed, representation will consist of all constituent representatives. The subcommittees will present their list to their respective master planning committees for review and comment.
November	6. The master planning committees forward their prioritized lists to their respective Vice Presidents.
November– February 1	7. The Vice Presidents develop a comprehensive list of college-wide needs as well as college wide planned expenditure needs.
February	8. The Vice Presidents merge the forwarded lists, including the college-wide contingency and Planned Expenditures needs, into one list of prioritized requests to be used to inform the Preliminary/Tentative Budget preparation
March	9. The merged lists including comments from each master planning committee is forwarded to the Educational Master Planning Committee (EMPC) for review and comment.
March	10. EMPC forwards the recommendations to the President/Superintendent.
May	11. Prioritized list goes to the budget committee for recommended funding to be included in the budgets as funds are available.
August/September	12. EMPC reviews the funded items and assesses the process

Appendix G: Board Policy/Administrative Procedure 7214 – Contract Faculty Hiring Criteria

<http://www.mccd.edu/leadership/ofpres/policies/new/7000s/BP7214.pdf>

Appendix H: Perkins Grant Fund Cover Sheet

MERCED COMMUNITY COLLEGE
APPLICATION WORKSHEET FOR 2013-2014 Perkins Funds
PART I: Cover Page
Program Improvement Plan
As stated in Section III of the current Program Review

Program name Digital Media Program TOP Code: tbd
(061400)

Name of faculty member submitting the application Alana Perlin

Name of Dean for your Area. Dean John Albano

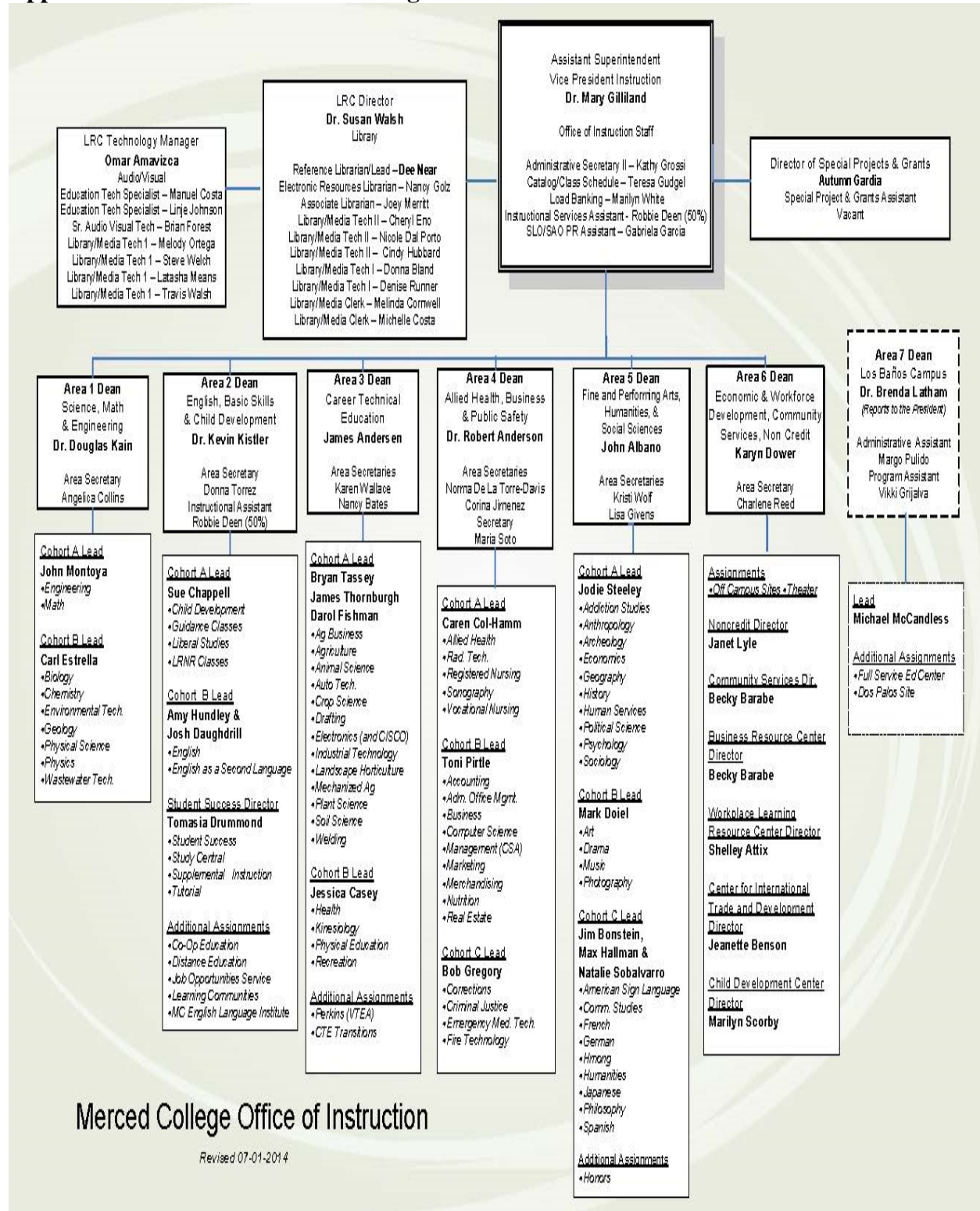
Briefly describe program improvement issue(s) concerning this TOP code and include specific examples. (Limited to 2,000 characters, or approximately ½ page of text.)

After compiling a list of the largest businesses in Merced County, a strong correlation exists between Digital Media and skills relevant to the local workforce. Students enroll in Digital Media courses in-order to increase their knowledge base for graphics-related professions and to prepare for transfer to a four-year school. Currently, several employees of the Gallo Winery expand their visual literacy by taking Digital Media courses offered at Merced College. Merced County's economic base relies on small businesses for continual vitality. Every local business needs to advertise by retaining employees conversant in graphic art, web site design, interactive and multimedia applications, and general fundamental visual skills for a consistently unified branding strategy. The Digital Media classes serve a wide intersection of the local population, from the County Coroner seeking digital art documentation knowledge to students planning their AA or undergraduate Bachelor degrees in Digital Media or Graphic Arts. Therefore, it's crucially important to invest in up-to-date technology and industry best practices. Merced College's Digital Media classes and upcoming AA, AA-T & certificates support the local workforce, link students with employers, and enable students to transfer to the Bachelor's degree granting institution of their choice.

Appendix I: Digital Art Program 2011-12 Investigative Study

https://mysite.mccd.edu/personal/alana_perlin/SLOarea5cohortb/SLOarea5cohortb%20files/digital_a.html

Appendix J: Office of Instruction Organization Chart



Appendix K: Resume for Alana Perlin, MFA, Lead Faculty

Alana Perlin
Resume—2014
perlinstudio@gmail.com
www.purrlin.com

319 St. Michelle Drive
Merced, CA 95348
Home (209) 385-1239

Personal:

Artistic Background

Ms. Alana Perlin was born and raised in Santa Barbara, California. Her artwork focusses on the intersection of technological art and traditional media. She has been a full-time faculty member in the Art department at Merced College since 2011.

Education:

University of California, Santa Cruz
Master of Fine Arts Degree M.F.A., Digital Arts, New Media

University of California, Los Angeles
Design, Media Arts B.A. Summa Cum Laude

Academy of Art University
Concentration in Animation & Visual Effects

Experience

Art Professor, Digital Art emphasis

Merced College Art Department, 2011-present

Classes written and taught include—Graphic Design I & II, Digital Art I & II, Multimedia I, Motion Graphics I

Art Course Assistant

University of California, Santa Cruz, 2004-2011

Classes taught include Drawing, Two-Dimensional Foundations, Intro to Film, and Digital Media

Freelance Web & Graphic Designer

Santa Cruz, California, 2004-2011

Private and Non-Profit organizations—refine clients' web & print presence

UCLA Cotsen Institute Rock Art Archive

Los Angeles, California, 2001-2004

Digital imagery & Graphic Design—provide visual support for archaeological work

Skills

Photoshop

Maya

Flash

After Effects

InDesign

Illustrator

Dreamweaver

Premiere

Appendix L: Equipment for Digital Art Program

The Digital Art computer lab encompasses State-of-the Art equipment and software that assists students in acquiring best practices within the field. Currently, Merced College Digital Art allows student access to the most sophisticated computers and digital input/output devices countywide. We cultivate an environment where students gain critical facility with digital drawing tablets, large format printers, ergonomic peripherals, and the latest industry-standard graphic arts software such as the Adobe Creative Suite and Autodesk products. Comprehensive equipment, materials and supplies for the new Digital Art program, including the cost associated with each item, were acquired through the annual distribution of Resource Allocation dollars, the college's general fund budget augmentations, and a Carl Perkins CTE grant model. Here is the initial digital art lab upgrade proposal which emerged as a result of research conducted in 2011-12 by the discipline faculty member. The only item funded in our initial 2011-12 round was the acquisition of twenty-four state-of-the-art HP computers to replace our outmoded (over ten-years old) processors.

Quotes —

Table of Contents

1	Table of Contents
2	One HP LP2465 computer monitor (Art-8 lab)
3	One HP Compaq dc 7700 computer (Art-8 lab)
4	Four HP Compaq dc 7700 computers
5	One Apple 21.5" desktop iMac computer
6	Twenty Apple 21.5" desktop iMac computers
7	Twenty-four Apple 21.5" desktop iMac computers
8	Work-study lab student technician (Art-8 lab)
9	Interactive Whiteboard: StarBoard FXTRIO Multi-Touch Interactive Whiteboard
10	Epson Stylus Pro 4800 printer
11	Epson Stylus Pro 4800 printer etc.
12	Epson Stylus Pro 4800 printer etc.
13	Twenty-five Autodesk Entertainment for creation software licenses
14	One Adobe Premiere Pro CS5.5 software license
15	Twenty Adobe Premiere Pro CS5.5 software licenses
16	Twenty-four Adobe Premiere Pro CS5.5 software licenses

Table of Contents continued

17	One Adobe After Effects CS5.5 software license
18	Twenty Adobe After Effects CS5.5 software licenses
19	Twenty-four Adobe After Effects CS5.5 software licenses
20	One Adobe Director 11.5 software license
21	Twenty Adobe Director 11.5 software licenses
22	Twenty-four Adobe Director 11.5 software licenses
23	One Adobe Photoshop CS5 Extended software license
24	Twenty Adobe Photoshop CS5 Extended software licenses
25	Twenty-four Adobe Photoshop CS5 Extended software licenses
26	One Adobe Flash Catalyst CS5.5 software license
27	Twenty Adobe Flash Catalyst CS5.5 software licenses
28	Twenty-four Adobe Flash Catalyst CS5.5 software licenses
29	One Adobe Flash Builder 4.5 premium version software license
30	Twenty Adobe Flash Builder 4.5 premium version software licenses

Table of Contents continued

31	Twenty-four Adobe Flash Builder 4.5 premium version software licenses
32	One Adobe Font Folio 11 software license
33	Twenty Adobe Font Folio 11 software licenses
34	Twenty-four Adobe Font Folio 11 software licenses
35	One Adobe Photoshop Lightroom 3 software license
36	Twenty Adobe Photoshop Lightroom 3 software licenses
37	Twenty-four Adobe Photoshop Lightroom 3 software licenses
38	One Adobe Visual Communicator 3 software license
39	Twenty Adobe Visual Communicator 3 software licenses
40	Twenty-four Adobe Visual Communicator 3 software licenses
41	Netop Vision 6 Surf-Lock Internet Control software for teachers
42	Basic graphic design supplies within the classroom
43	Basic graphic design supplies within the classroom continued
44	Basic graphic design supplies within the classroom continued

Appendix M: Figure One, Community College Funding Sources in Dowd and Shieh 2013 NEA Almanac of Higher Education Article

http://cue.usc.edu/assests/Dowd_CC%20Financing_EquEffandAccount_NEA%20Almanac_2013.pdf

Appendix N: Merced College Art and Fine Art Budgets

Arts Budget:

Merced Community College					
02/03/15	Account Availability Report Ending 02/28/2015				Page: 1
Fiscal Year: 2015	Options - Available/Met/Exceeded Budget				FUND: 110 - GENERAL FUND
GL Account	Allocated Budget	Actual	Encumbrances	%Committed	Available
110-48889-100200-002 OTH STU FEE : ARTS : LB	382.00-	418.00-	0.00	109.42	36.00
110-51100-100200-001 FTE INST : ARTS : MERCED	0.00	10,750.50	0.00	0.00	10,750.50-
110-51303-100200-001 HRLY INST PA : ARTS : MERCED	0.00	8,245.10	0.00	0.00	8,245.10-
110-52200-100200-001 FTE CL AIDE : ARTS : MERCED	47,352.00	27,622.00	0.00	58.33	19,730.00
110-52400-100200-001 HRLY CL AIDE : ARTS : MERCED	1,730.00	1,140.79	0.00	65.94	589.21
110-54310-100200-075 INST SPLY : ARTS : LOTTERY	0.00	24.33	0.00	0.00	24.33-
110-54310-100200-076 INST SPLY : ARTS : LTRY LB	622.00	0.00	0.00	0.00	622.00
110-54351-100200-076 MATS : ARTS : LTRY LB	447.00	0.00	0.00	0.00	447.00
110-56410-100200-075 INSTR EQUIP : ARTS : LOTTERY	822.00	457.50	11.77-	54.23	376.27
=====					
Totals for ACTIVITY: 100200 - ARTS	50,591.00	47,822.22	11.77-	94.50	2,780.55
=====					
110-51100-100210-001 FTE INST : PAINTG : MERCED	53,089.00	21,102.78	0.00	39.75	31,986.22
110-51303-100210-001 HRLY INST PA : PAINTG : MERCED	0.00	8,718.72	0.00	0.00	8,718.72-
110-51303-100210-002 HRLY INST PA : PAINTG : LB	0.00	4,236.94	0.00	0.00	4,236.94-
110-51305-100210-001 HRLY INST SU : PAINTG : MERCED	0.00	2,228.27	0.00	0.00	2,228.27-
110-51305-100210-002 HRLY INST SU : PAINTG : LB	0.00	2,228.27	0.00	0.00	2,228.27-
110-54310-100210-075 INST SPLY : PAINTG : LOTTERY	270.00	260.41	8.68	99.66	0.91
=====					
Totals for ACTIVITY: 100210 - PAINTG	53,359.00	38,775.39	8.68	72.69	14,574.93
=====					
110-48889-100220-001 OTH STU FEE : SCULPTURE : MERCED	0.00	2,577.00-	0.00	0.00	2,577.00
110-48899-100220-001 OTH LCL REV : SCULPTURE : MERCED	0.00	70.00-	0.00	0.00	70.00
110-51100-100220-001 FTE INST : SCULPTURE : MERCED	52,275.00	18,542.80	0.00	35.47	33,732.20
110-54351-100220-075 MATS : SCULPTURE : LOTTERY	3,904.00	1,776.32	63.84	47.14	2,063.84
=====					
Totals for ACTIVITY: 100220 - SCULPTURE	56,179.00	17,672.12	63.84	31.57	38,443.04
=====					
110-48889-100230-001 OTH STU FEE : CERAMICS : MERCED	0.00	790.00-	0.00	0.00	790.00
110-48899-100230-001 OTH LCL REV : CERAMICS : MERCED	0.00	1,140.00-	0.00	0.00	1,140.00
110-51303-100230-001 HRLY INST PA : CERAMICS : MERCED	0.00	8,772.37	0.00	0.00	8,772.37-
110-54351-100230-075 MATS : CERAMICS : LOTTERY	3,900.00	645.60	1,427.10	53.15	1,827.30
=====					
Totals for ACTIVITY: 100230 - CERAMICS	3,900.00	7,487.97	1,427.10	228.59	5,015.07-
=====					
Totals for FUND: 110 - GENERAL FUND	164,029.00	111,757.70	1,487.85	69.04	50,783.45

Digital Art Budget:

Merced Community College						Page: 1
Account Availability Report Ending 02/28/2015						
Options - Available/Met/Exceeded Budget						
FUND: 110 - GENERAL FUND						
GL Account	Allocated Budget	Actual	Encumbrances	%Committed	Available	
110-51100-061400-001 FTE INST : DIGITAL MEDIA : MERC	33,954.00	0.00	0.00	0.00	33,954.00	
Totals for ACTIVITY: 061400 - DIGITAL MEDIA	33,954.00	0.00	0.00	0.00	33,954.00	
110-51100-061460-001 FTE INST : COMPUTER GRAPHICS : M	12,813.00	8,136.26	0.00	63.50	4,676.74	
110-51303-061460-001 HRLY INST FA : COMPUTER GRAPHICS	0.00	1,304.16	0.00	0.00	1,304.16	
Totals for ACTIVITY: 061460 - COMPUTER GRAPHICS	12,813.00	9,440.42	0.00	73.68	3,372.58	
110-48889-103000-001 OTH STU FEE : GRAPHIC A&D : MERC	2,260.00	2,290.00	0.00	101.33	30.00	
110-51100-103000-001 FTE INST : GRAPHIC A&D : MERCED	17,298.00	19,924.18	0.00	115.18	2,626.18	
110-54354-103000-075 PRNT CRD : GRAPHIC A&D : LOTTERY	3,093.00	1,777.67	0.00	57.47	1,315.33	
Totals for ACTIVITY: 103000 - GRAPHIC A&D	18,131.00	19,411.85	0.00	107.06	1,280.85	
Totals for FUND: 110 - GENERAL FUND	64,898.00	28,852.27	0.00	44.46	36,045.73	

Fine Art Budget:

Merced Community College						Page: 1
Account Availability Report Ending 02/28/2015						
Options - Available/Met/Exceeded Budget						
FUND: 110 - GENERAL FUND						
GL Account	Allocated Budget	Actual	Encumbrances	%Committed	Available	
110-51100-100100-001 FTE INST : FINE ART : MERCED	32,999.00	19,799.16	0.00	60.00	13,199.84	
110-51303-100100-001 HRLY INST FA : FINE ART : MERCED	0.00	7,753.71	0.00	0.00	7,753.71	
110-51303-100100-002 HRLY INST FA : FINE ART : LE	0.00	2,488.50	0.00	0.00	2,488.50	
110-51305-100100-001 HRLY INST SU : FINE ART : MERCED	0.00	1,186.77	0.00	0.00	1,186.77	
110-54390-100100-075 INST OPC SPLY : FINE ART : LOTTE	587.00	378.67	208.33	100.00	0.00	
110-55219-100100-075 LOCAL TRVL : FINE ART : LOTTERY	4.00	24.64	0.00	616.00	20.64	
110-55360-100100-075 DUPL : FINE ART : LOTTERY	923.00	694.44	0.00	75.24	228.56	
110-55690-100100-075 EQ REPR : FINE ART : LOTTERY	1,447.00	414.75	338.43	52.05	693.82	
110-56410-100100-075 INSTR EQUIP : FINE ART : LOTTERY	1,749.00	431.99	0.00	24.70	1,317.01	
Totals for ACTIVITY: 100100 - FINE ART	37,709.00	33,172.63	546.76	89.42	3,989.61	
Totals for FUND: 110 - GENERAL FUND	37,709.00	33,172.63	546.76	89.42	3,989.61	

Appendix O: Merced College Curriculum Committee and Board of Trustees' Approval documents

Curriculum Committee of Merced College

MINUTES
APPROVED

Thursday, May 15, 2014

11:00am-12:15pm, SU-137

Area 1, Cohort A	Travis McDonald	1. Present	Counseling	Gregory Soto	8. Present
Area 1, Cohort B	Mireya Macias	2. Present	LRC	Dee Near	Absent
Area 2, Cohort A	Stacey Roduner	Absent	Articulation Officer	Lou Ferguson	9. Present
Area 2, Cohort B	Myshel Pimentel	3. Present	SLO Coordinator	Patrick Mitchell	10. Present
Area 3, Cohort A	Bill Walls	Absent	Distance Ed Chair	Ray Latham	Absent
Area 3, Cohort B	Chris Pedretti/ Scott McCall	Absent	Senate President	Dee Sigismond	Present
			Researcher	Luis Flores	Present
Area 4, Cohort A	Caren Col-Hamm	Absent	Office of Instruction	Teresa Gudgel	Present
Area 4, Cohort B	Kathy Kanemoto	Absent	A/R	Diane Spork	Absent
Area 4, Cohort C	Sue Norris	4. Present	Recorder	Robbie Deen	Present
Area 5, Cohort A	Jeanie Clifford	5. Present	Recorder	Gabriela Garcia	Present
Area 5, Cohort B	Carin Heidelbach/ Louisa Benhissen	Absent	VPI	Kevin Kistler	11. Present
			Dean, Area 1	Doug Kain	Absent
Area 5, Cohort C	Caroline Kreide	6. Present	Dean, Area 5	John Albano	12. Present
Noncredit Director	Janet Lyle	7. Present	ASMC Rep	Bianca Munsayac	Absent
GUESTS:					
13. Nancy Golz, Librarian (Dee Near's Alternate)			Mike McCandless, Dean of Area 2		

1. CALL TO ORDER

Dee Sigismond called the meeting to order at 11:08am

2. ACCEPT AGENDA

Myshel Pimentel: Item 10.A (Brown Act) be moved to the beginning of the agenda.

Teresa Gudgel: Correction Item 4.B.1 (DRAM-02) should include "Revise course outline, including catalog description".

Teresa Gudgel: Correction Item 4.C.1 (ELCT-53A) add "Revise course outline".

Teresa Gudgel: Correction Item 7A.1 (A.A. Art) add:

- a. Program modification, including catalog description
- b. Program Student Learning Outcomes for C and D have changed
- c. Addition of ART-23A to core
- d. Removal of ART-25A or ART-28A from core
- e. Addition of PHOT-33 to possible 6 units additional courses
- f. Addition of ART-23B and ART-45A to 9 additional units
- g. Removal of ART-12C, ART-17C, ART-25B, ART-25C, ART-25D, ART-26C, ART-28B, ART-28C, ART-28D, ART-29C, ART-29D and DART-41C from 9 additional units

Approve the amended agenda.

M: G. Soto	S: C. Kreide	Y: 13	N: 0	A: 0
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10. BUSINESS

A. Curriculum Committee and the Brown Act

Dee Sigismond stated that the Curriculum Committee will follow the Brown Act and therefore it will be recorded in meeting minutes how each representative voted by name.

3. APPROVAL OF MINUTES OF May 1, 2014

Approve the minutes.

M: K. Kistler	S: M. Macias	Y: 13	N: 0	A: 0
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4. CONSENT AGENDA 1

A. Course Changes/Title 5 Content Review/SLO Updates Effective Summer 2015

- (1) ARCH-01L (Field Archaeology)
 - a. Revise course outline, including catalog description
 - b. Title 5 content review; SLO update
 - (2) ART-17A (Ceramics – Pottery)
 - a. Revise course outline, including catalog description
 - b. Change title to Introduction to Ceramics
 - c. Title 5 content review; SLO update
 - d. Courses Related in Content: 3-D Foundations
 - (3) ART-17B (Intermediate Ceramics – Pottery)
 - a. Revise course outline
 - b. Change title to Intermediate Ceramics
 - c. Title 5 content review; SLO update
 - d. Courses Related in Content: 3-D Foundations
 - (4) PSYC-23 (Personal and Social Adjustment)
 - a. Revise Course Outline, including catalog description
 - b. Title 5 Content Review; SLO update
- B. Title 5 Content Review/SLO Update Effective Summer 2015
- (1) DRAM-02 (Rehearsal and Performance)
 - a. Revise course outline, including catalog description
 - b. Courses Related in Content: Theatre Production
 - c. This course may be repeated three times.
(Required for BA Theatre Arts at CSU Stanislaus)
 - (2) PSYC-15 (Biological Psychology)
 - a. Revise course outline
- C. Title 5 Content Review (CTE) Effective Summer 2015
- (1) ELCT-53A (Solar Installer Course 1)
 - a. Revise course outline
 - b. Remove ELCT-31 Prerequisite
 - c. Add ENGL-85; MATH-80 or MATH-85 Advisories
 - d. Title 5 content review

Curriculum Committee Minutes 05-15-14 (Approved)

Approve the title changes, catalog description changes, content changes, and SLO updates, for Consent Agenda 4ABC, as required by Title 5, effective Summer 2015.

M: J. Clifford	S: K. Kistler	Y: 13	N: 0	A: 0
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Approve requisite changes for Consent Agenda 4ABC as required by Title 5, effective Summer 2015.

M: J. Clifford	S: K. Kistler	Y: 13	N: 0	A: 0
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5. CONSENT AGENDA 2

A. Course SLO Updates Effective Summer 2014

- (1) CHEM-02B (Introductory Chemistry: Introduction to Organic and Biochemistry)
 - a. SLO update
- (2) CHEM-12A (Organic Chemistry I)
 - a. SLO update
- (3) CHEM-12B (Organic Chemistry II)
 - a. SLO update

Approve SLO changes for Consent Agenda 5A as required by Title 5, effective Summer 2014.

M: K. Kistler	S: M. Macias	Y: 13	N: 0	A: 0
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6. CONSENT AGENDA 3

A. IGETC/CSU-GE/AA Breadth and UC-TCA

- (1) Submission Proposals
 - a. MUST-01 (Music Theory I (Diatonic Harmony))
 - CSU-GE-Area C1
 - IGETC-Area 3A
 - b. MUST-02 (Music Theory II (Diatonic Harmony II))
 - CSU-GE-Area C1
 - IGETC-Area 3A
 - c. MUST-03 (Music Theory III (Chromatic Harmony))
 - CSU-GE-Area C1
 - IGETC-Area 3A
 - d. MUST-04 (Music Theory IV (Music Theory of the 20th and 21st Centuries))
 - CSU-GE-Area C1
 - IGETC-Area 3A

Approve Consent Agenda 6A, as required by Title 5, effective Summer 2015.

M: J. Albano	S: S. Norris	Y: 13	N: 0	A: 0
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7. CONSENT AGENDA 4

A. Program Modifications

(1) A.A. Art (10110.AA)

- a. Program modification, including catalog description
- b. Program Student Learning Outcomes for C and D have changed
- c. Addition of ART-23A to core
- d. Removal of ART-25A or ART-28A from core
- e. Addition of PHOT-33 to possible 6 units additional courses
- f. Addition of ART-23B and ART-45A to 9 additional units
- g. Removal of ART-12C, ART-17C, ART-25B, ART-25C, ART-25D, ART-26C, ART-28B, ART-28C, ART-28D, ART-29C, ART-29D and DART-41C from 9 additional units

B. New Programs

- (1) A.A.-T. Anthropology
- (2) A.A. Digital Art
- (3) C.L. Digital Art
- (4) A.A.-T. Studio Arts

Item 7A.1 (A.A. Art) was pulled by Teresa Gudgel. Teresa stated these changes should be reflected on the agenda. It was requested that the minutes reflect the changes that are being proposed. It was also suggested that CurricUNET be adjusted so that programs have a cover page like courses do so the changes can be easily seen.

Approve Consent Agenda 7AB, as required by Title 5, effective Summer 2015.

M: J. Lyle	S: K. Kistler	Y: 13	N: 0	A: 0
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8. CONSENT AGENDA 5

A. Course Inactivation Effective Summer 2015

- (1) ART-17C (Advanced Ceramics – Pottery)

Approve Consent Agenda 8A, as required by Title 5, effective Summer 2015.

M: P. Mitchell	S: C. Kreide	Y: 13	N: 0	A: 0
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9. CONSENT AGENDA 6

A. Program Inactivation Effective Once A.A.-T. Anthropology is Implemented

- (1) A.A. Anthropology: Archaeology (22100.AA)
- (2) A.A. Anthropology: Cultural (22105.AA)
- (3) A.A. Anthropology: Physical (22110.AA)

Approve Consent Agenda 9A, as required by Title 5, effective once A.A.-T Anthropology is implemented.

M: K. Kistler	S: P. Mitchell	Y: 13	N: 0	A: 0
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11. COMMITTEE REPORTS

A. Articulation Officer – Lou Ferguson

Lou Ferguson reported that the UC-TCA updates are due in August. However, Lou is concerned because the first Curriculum meeting is not until August 21, 2014 and she doesn't know what courses are proposed for UC transferability which may be an issue with the deadline.

B. IPRSLOAC – Patrick Mitchell

Patrick Mitchell reported that almost all the CAT's are lined up for next year. Officially there are 3 CAT's missing.

C. Distance Education – Ray Latham

No Report

12. ANNOUNCEMENTS/CALL FOR AGENDA ITEMS

Dee Sigismond announced that the attached meeting schedule has been updated to include April 16 instead of April 23.

Next Curriculum Committee Meeting: August 21, 2014 11:00am-12:15pm SU-137 and Los Baños – B 119

Curriculum Committee Schedule

2014-2015

Fall 2014

Curriculum Meeting	Curriculum Due	Technical Review
August 21, 2014	None	None
September 4, 2014	August 18, 2014	August 21, 2014
September 18, 2014	September 1, 2014	September 4, 2014
October 2, 2014	September 15, 2014	September 18, 2014
October 16, 2014	September 29, 2014	October 2, 2014
November 6, 2014	October 20, 2014	October 23, 2014
November 20, 2014	November 3, 2014	November 6, 2014
December 4, 2014	November 17, 2014	November 20, 2014

Spring 2015

January 15, 2015	December 1, 2014	December 4, 2014
February 5, 2015	January 12, 2015	January 15, 2015
	January 19, 2015	January 22, 2015
February 19, 2015	January 26, 2015	January 29, 2015
	February 2, 2015	February 5, 2015
February 19 is last meeting for Summer 2015 approval.		
March 5, 2015	February 16, 2015	February 19, 2015
March 19, 2015	March 2, 2015	March 5, 2015

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April 2, 2015	March 16, 2015	March 19, 2015
April 16, 2015	March 30, 2015	April 2, 2015
May 7, 2015	April 20, 2015	April 23, 2015

Curriculum Committee Meeting: 11:00-12:15pm in SU-137 and B 119 (Los Baños)
Tech Review Meeting: 3:00-5:00pm in IAC-127

13. ADJOURNMENT

Dee Sigismond adjourned the meeting at 11:28am.

Curriculum Committee Minutes 05-15-14 (Approved)

SUMMARY OF COURSES CHANGES
APPROVED MAY 15, 2014
EFFECTIVE SUMMER 2015

Title 5 Review, Content Changes, and/or SLO Updates

ARCH-01L	ART-17A	ART-17B	DRAM-02	ELCT-53A	PSYC-15
PYSC-23					

Inactivation

ART-17A					
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SLO Updates, effective Summer 2014

CHEM-02B	CHEM-12A	CHEM-12B			
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IGETC/CSU-GE/MCCD-GE Breadth and UC-TCA

MUST-01 (Music Theory I (Diatonic Harmony))

IGETC-Area 3A

CSU-GE-Area C1

MUST-02 (Music Theory II (Diatonic Harmony II))

IGETC-Area 3A

CSU-GE-Area C1

MUST-03 (Music Theory III (Chromatic Harmony))

IGETC-Area 3A

CSU-GE-Area C1

MUST-04 (Music Theory IV (Music Theory of the 20th and 21st Centuries))

IGETC-Area 3A

CSU-GE-Area C1

Program Modifications

A.A. Art (10110.AA)

New Programs

A.A.-T Anthropology

A.A. Digital Art

C.L. Digital Art

A.A.-T. Studio Arts

Program Inactivation, effective once the AA-T Anthropology is implemented.

A.A. Anthropology: Archaeology (22100.AA)

A.A. Anthropology: Cultural (22105.AA)

A.A. Anthropology: Physical (22110.AA)

Appendix P: Board Policy 2710 – Conflict of Interest
<http://www.mccd.edu/leadership/ofpres/policies/new/2000s/BP2710.pdf>

Appendix Q: Title 5, Section 55002.5 – Academic Credit

California Code of Administrative Regulation

5 CCR § 55002.5

Cal. Admin. Code tit. 5, § 55002.5

Barclays Official California Code of Regulations Currentness
Title 5. Education
Division 6. California Community Colleges
Chapter 6. Curriculum and Instruction
Subchapter 1. Programs, Courses and Classes
* Article 1. Program, Course and Class Classification and Standards
⇒ § 55002.5. Credit Hour.

- (a) One credit hour of community college work (one unit of credit) requires a minimum of 48 hours of lecture, study, or laboratory work at colleges operating on the semester system or 33 hours of lecture, study or laboratory work at colleges operating on the quarter system.
- (b) A course requiring 96 hours or more of lecture, study or laboratory work at colleges operating on the semester system or 66 hours or more of lecture, study, or laboratory work at colleges operating on the quarter system shall provide at least 2 units of credit.
- (c) The amount of credit awarded shall be adjusted in proportion to the number of hours of lecture, study or laboratory work in half unit increments.
- (d) A district may elect to adjust the amount of credit awarded in proportion to the number of hours of lecture, study or laboratory work in increments of less than one half unit.

Note: Authority cited: Sections 66700 and 70901, Education Code. Reference: Section 70901, Education Code.

HISTORY

1. New section filed 3-4-91 by Board of Governors of California Community Colleges with the Secretary of State; operative 4-5-91 (Register 91, No. 23). Submitted to OAL for printing only pursuant to Education Code Section 70901.5(b).
2. Editorial correction of History 1 (Register 95, No. 20).
3. Amendment filed 7-17-2007; operative 8-16-2007. Submitted to OAL for printing only pursuant to Education Code section 70901.5 (Register 2007, No. 35).
4. Amendment of subsection (a) filed 5-16-2008; operative 6-15-2008. Submitted to OAL for printing only pursuant to Education Code section 70901.5 (Register 2008, No. 21).

5 CCR § 55002.5, ⇐ 5 CA ADC § 55002 ⇒, ⇐ 5 ⇒

This database is current through 5/20/11 Register 2011, No. 20

Appendix R: Board Policy 4030 – Academic Freedom

<http://www.mccd.edu/leadership/ofpres/policies/new/4000s/BP4030.pdf>

Appendix S: Board Policy 3200 – Accreditation

<http://www.mccd.edu/leadership/ofpres/policies/new/3000s/BP3200.pdf>