Los Angeles Harbor College
Academic Program Review

Name of discipline: Art

Division chair: Mark Wood    Phone number: 310-233-4426

Names and types of program:

☒ Degree program: Associate of Arts in Art
☐ Certificate program: _____________________________________________________
☒ Skills certificate: Skills certificate in Media Arts
☒ Program mission:

The faculty, staff, and students are committed to the study of a curriculum that emphasizes the importance of foundational studio art classes. Drawing, painting, ceramics and design courses provide students with a rich assortment of experiences and media in order that they may develop a broad understanding of the types of visual art available as modes of expression. As the students’ skills and interests develop in a particular area, they then have the opportunity to explore that particular media in depth, building upon the foundation already created in the entry-level classes.

Art is a means of expression that reflects the era of its creation. Therefore the art department is committed to providing its students the opportunities to explore new media, new technology and new techniques as they occur. To that end, the art department has recently expanded its curriculum to incorporate digital media classes, and is committed to exploring and strengthening the connection between studio art classes and “emerging” art forms. The digital media program focuses on new techniques that are based on the “core” concepts of art, and channeling these skills into both individual expression, and toward any vocational opportunities as they emerge. Additionally the department supports the general education program of the campus via photo history, art history, art appreciation and contributes to the larger cultural enrichment of the campus.

A Program Review Self-Study Committee will be formed two years prior to the program review completion date (See Appendix B. Program Review Schedule). Please submit the attached committee participant list to the dean by September 15. This committee will consist of:
Division Chair or Manager: Mark Wood

Program Faculty (all full-time and adjunct): Jay McCafferty, Joshua Abarbanel, Gail Jacobs, Claude Fiddler, Lubna Lipton, Tod Lychkoff, Lynda Greenberg, Jackie Freedman, Ladd Terry, Craig Antrim, Rom Linden, Victoria Loschuk, James Keville

Program Staff: None

Administrator responsible for the area: Dr. David Humphreys

Vice-President of the Cluster: Luis Rosas

One outside professional or alumni: Michele Allen, Professor CSUDH

Two students currently enrolled in the program under review:
Program Description and Overview: Please write a brief overview of the program. Align the program with the College mission, goals, student learning outcomes, and strategies.

The art program at Los Angeles Harbor College serves the community by offering a range of curriculum from foundation classes in studio art disciplines, to the area of media arts that incorporates current technology into its modes of artistic expression. Jay McCafferty heads a department of art faculty that, as active exhibiting artists, transmit their passion, enthusiasm, knowledge of art history and the concepts, techniques, and materials involved in the creation of the various forms of visual art. The art faculty at Harbor believes that it is the development of foundational concepts and skills, as well as an exposure to critical thinking and theorem that will best prepare Harbor college students for matriculation and/or their future careers in any field. Joshua Abarbanel runs the Digital Arts Program that covers areas including Digital Graphic Design, Digital Imaging, Animation, Motion Graphics, Web Design, Digital Video Production and Editing. An experienced staff of adjunct faculty teaches a variety of classes from Art History and survey classes to the core, foundation-building studio classes in drawing and painting, as well as classes in digital photography. The Art department gallery features approximately 6 shows per year featuring a wide range of contemporary artists, as well as a student show each spring. The gallery is an integral component of the department as it devotes itself to the cultural enrichment of the campus community as well as the surrounding neighborhood communities served by the college.

The Fine Arts building is about to undergo renovations that will greatly improve the department’s ability to achieve the goals of the program. The old chemical darkrooms are to be converted into a multi-use studio space and a separate seminar room. The studio will be flexible so as to accommodate photography students for lighted photo shoots, as well as design students who need to work on two and three dimensional projects. The addition of lockers in the hallway will provide much needed storage for ceramic and painting students, and will also contribute to greater student success by allowing the students to keep materials close at hand and allow them to be more easily prepared for class.

Curriculum continues to expand as the department seeks to better prepare students for transfer and degree programs. A survey of Contemporary Art will be offered for the first time in the Spring of 2012 providing an additional class for the Transfer Model Curriculum and the programs Associate Arts degree. Curriculum is also currently in development for intermediate classes in vector-based graphic design, digital imaging, as well as motion-graphics/animation.

In conjunction with the additional class offering, the program seeks to expand the number of sections for Art 501 and 502 at alternate day and evening times in order to provide more access to the community’s “special populations” that can’t attend class during the day.

☑ Attach current course outlines, accepted by the Curriculum Committee, for all approved classes offered in the program; certify that COR has been reviewed and updated within last four (?) years as required for articulation:
Current sample class syllabi for courses offered in the program are available for review in the Department/Division office.

Attach current Unit Plan:

See exhibit B: Unit Plan

In the following sections, please write an analysis and response to the data:

1. **Internal Data:**

A.) **Student Learning Outcomes:**

1. Summarize the analysis of your assessment results for courses in your area.

   Analysis of assessment results reveals two areas of concern—access and experience. Harbor college students typically lack access to art making tools, equipment and materials. Compounded by the fact that they often do not have access to local museums or galleries, many students lack life experiences that involve art or other elements of culture. Additionally, the dearth of arts education in the K-12 educational system leaves many students without the opportunity to take any arts classes at all before coming to Harbor.

2. Summarize the analysis of your assessment results and curriculum mapping for your program/pathway.

   Students need more access to equipment, raw art materials, and auxiliary educational materials such as online tutorials and resources.

3. Summarize your analysis of this year’s assessment results of the institutional student learning outcomes. Even if you did not directly participate, how do the results apply to your area?

   For the past two year the college has been measuring writing abilities of our students. Techniques on incorporating writing skill development has been distributed to the GE faculty and written assignments have been added to the art GE curriculum. This year research techniques have been measured. However, those results have not be published and instructional techniques have not been discussed.

4. How have the results of your assessments been shared and discussed among the members of your program/pathway? (Provide dates and minutes of meetings or transcript of online discussion)

   Discussions have occurred during departmental meetings amongst full-time and part-time faculty.

5. How have the results of your assessments been shared and discussed with the members of your advisory committee (if vocational program)?
A new advisory committee is being formed, and the results of the assessment will be shared with them during the initial meeting.

6. Based on the discussion and analysis of your assessment results, what changes have you made or plan to make? (Provide dates, description of changes, and faculty responsible)

The curriculum in the Ceramics area has been streamlined to better focus on building up the students’ core hand building and wheel techniques. The removal of some of the more “craft-based” ceramics classes allows for

In the Digital arts area, class curriculum in the Art 639-Digital Imaging class are being aligned with Adobe PhotoShop Associates Certification. This will be the first of two industry-acknowledged certification programs that will be introduced in 2013.

7. As assessment is an on-going, iterative process, what is your assessment plan for the program/pathway and courses for the upcoming program review period? Provide dates, SLO(s) to be measured, means of assessment, and faculty to be responsible.

A networked print station is to be installed in order to give students easier access to printing their work. Increased access to seeing their work in print should inspire the students as well as give them direct feedback about their work that is difficult to pick up by working on screen alone.

B. ) Number of full-time faculty FTEF BY FALL SEMESTER* since last review or previous five years:

| Humanities and Fine Arts Division *2005 2006 2007 2008 2009 |
|------------|------------|------------|------------|------------|
| ART        | 3.0        | 2.0        | 2.0        | 2.0        |

C.) Number of adjunct FTEF BY FALL SEMESTER since last review or previous five years.

| Humanities and Fine Arts Division *2005 2006 2007 2008 2009 |
|------------|------------|------------|------------|------------|
| ART        | 2.3        | 4.0        | 4.5        | 4.4        |

D.) Number of FTEF taught as overload by full-time faculty since last review or previous five years.

E.) Total FTEF BY FALL SEMESTER since last review or previous five years.

| Humanities and Fine Arts Division *2005 2006 2007 2008 R 09 H 09 2009 |
|------------|------------|------------|------------|------------|
| ART        | 5.3        | 6.0        | 6.5        | 6.4        | 1.7        | 4.7        | 6.4        |
Document changes in support personnel and equipment budgets since last review or the previous five years. Write a narrative that explains any variations in the table below.

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<th>Year</th>
<th>Equipment $</th>
<th>Hourly</th>
<th>Full-time</th>
<th>Classified</th>
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Using the District Database Directory of Programs (www.laccd.edu), indicate the number of sections offered, including the number canceled over the last five years or since last review:

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<th>Subject Title</th>
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<th>Top Code</th>
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<th># of Repeats Allowed</th>
<th>Course Classification</th>
<th>Course is Cross Referenced</th>
<th>UC Transferable</th>
<th>Degree Applicable</th>
<th>Std. Lecture Hours per Week</th>
<th>Std. Lab Hours per Week</th>
<th>Prerequisites (Yes/No)</th>
<th>Corequisites (Yes/No)</th>
<th>Basic skills</th>
<th>Non Credit Category</th>
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<th># Times Cancelled 5 Yrs.</th>
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</table>
Total FTES Please Chart for last five years by FALL SEMESTER by discipline.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
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<td>85.2</td>
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<td>128.3</td>
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</table>

Annual % Change: -0.0% 2.1% 21.9% 21.0%

**GE courses:**

**Major required courses:**

**Elective courses:**

**Total FTES:**

**Total FTES to FTEF:**

<table>
<thead>
<tr>
<th>Discipline</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>20.0</td>
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</table>

List FTES to FTEF for the past five years BY FALL SEMESTER:

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<thead>
<tr>
<th>Discipline</th>
<th>*2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
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</thead>
<tbody>
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<td>13.3</td>
<td>16.5</td>
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</table>

List total numbers for past five years:
Degrees awarded:

Certificates awarded:

Skills certificates awarded:

\begin{align*}
2005 & \quad 2006 & \quad 2007 & \quad 2008 & \quad 2009 \\
1 & & & & \\
\end{align*}

Retention rate by program & course not by major/elective, etc.:

\begin{tabular}{lcccc}
Humanities & Fine Arts & & & & \\
Art & 89.8\% & 87.2\% & 90.4\% & 90.1\% & 86.9\% \\
\end{tabular}

GE courses:

Major required courses:

Elective courses:

Overall retention rate:

Successful course and program completion since last review or last five years:

\begin{tabular}{lcccc}
Humanities & Fine Arts & & & & \\
Art & 73.4\% & 71.3\% & 74.0\% & 75.3\% & 72.4\% \\
\end{tabular}

GE courses:

Major required courses:

Elective courses:

Overall successful course and program completion rates:

\begin{align*}
\end{align*}

II. External Data:

LAHC 06-23-07
Revised 8-8-07
Revised 5-29-08
Revised 12-16-10 8
A.) Advisory Committee: For programs requiring advisory committees, attach minutes from the last five meetings indicating that recommendations have been discussed.

B.) Provide an analysis and response to the environmental scan provided by the Office of Institutional Research. Chairs are encouraged to add any additional data sources they find appropriate. What trends are indicated by a review of the data?

What are the strengths of the program? Include reference to SLO assessment results.

The faculty of the Art department are exhibiting, professional artists who provide students with hands-on, individualized attention and instruction as well as provide real-world examples of creative professionals who have chosen to work in the field of visual art, and relish the ability to impart the core skills, drive and education necessary to strive and achieve similar goals for the students themselves. Additionally, it is the departments' emphasis on the development of foundational concepts and skills, as well as an exposure to critical thinking and theory that will best prepare Harbor college students for matriculation and/or their future careers in any field.

Another strength of the Art program is that the art faculty are quite varied in their demographic backgrounds as well as their work and life experience, and this echoes the wide demographic array of students in the art classes. This means that these working artists who each teach in their specialty of media, are able to teach by example and experience in the studio, and for those who teach art history and survey courses, give insight into the creative process during those lectures.

Due to the lack of funding for the arts within education at the K-12 schools, most of the incoming students to Harbor arrive with very little formal art training or exposure to much, if any, historical or cultural contexts for the creation and viewing of visual art.

This is also revealed in our SLO assessments. SLOs for studio art classes express the need for a seminar room to give remedial art theory and historical reference work to students to catch them “up to speed” in these core areas of artistic understanding. The Art faculty are able to bring to life the static images presented in the classroom by relating them directly to the process of making contemporary art, as well as relating the historical context surrounding the objects being examined to the student's world of today. This in turn helps the students relate more intimately with the works of art, and the artists who created them, as well as begin the transformation of seeing themselves as artists creating work within in their own particular political, social, or intellectual contexts and constructs.

Visual art and visual forms of communication are imbedded in seemingly everything that we do. While it is true that technology continues to make it easier and easier for untrained, "lay" people to create and distribute visual art, the elements of art and their dynamic relationship to one another in the creation of a work of art, can only be taught and passed from a teacher to a student in a hands-on, real-time environment that emphasizes the foundations of visual art:
line, shape, form, color, texture, perspective, chiaroscuro, etc. This is something at which the Harbor College Art faculty excels. While the manner in which these elements are manipulated to create a work of visual art will expand along with technological innovation, the underlying concepts remain the same, and are the key to producing any work of value or impact.

**What areas of the program need strengthening? Include reference to SLO assessment results.**

**Create additional skills certificates where possible**—The art program like many areas on campus has been severely affected by the severe budget constraints; however the lack of vocational skills certificates, and the only recent instatement of an AA degree make the programs offerings extremely vulnerable in times of budget crisis as the classes are deemed non-essential. The addition of additional digital arts skills certificates which rely on the core foundation classes in drawing, painting, design, and art history, will help ensure the vitality of the core of the program.

The gallery's offerings are heroic based on what is essentially a non-budget. Fundraising efforts via teacher/student sales events etc. create very little funds to put up the 6 shows per year that the gallery does put on. The creation of a skill certificate in gallery preparation and curatorial work will allow for the possibility of CES financial support which would be an immense help. The gallery serves as the mouthpiece for the program, communicating with the campus and the greater surrounding community what is going on within the program, additional funding means more shows, better advertising of the shows and the possibility to offer other programming related to the roster of shows for the semester.

**Offer students access to better equipment**—Create a mobile locker of hand tools and carving tools that could be made available to design students during class lab time. Install networked printers with student fee-for-print stations in the digital media arts classes in the Tech building, as well as in the lecture/classroom that is to be installed during the Fine Arts building renovation slated for the Spring of 2012.

**Expand the student's experience beyond the college walls**—Establish a permanent lecture series of outside artists and art professionals to come in and make presentations two or three times a semester. Continue to encourage students to visit local galleries and museums in and around the greater Los Angeles area when possible.

**Summarize program and unit plan modifications necessary for program improvement, including objectives, budgets, and timelines for implementation. This section should inform the six-year Plan of Action—Pre/Post Validation form attached.**

1. **What in the overall look you would like for your department six years from now?**

The art department will continue to provide a high quality core-based arts education in the face of severe budget restrictions and class cuts. Within the next 6 years two additional full-time instructors will be needed to accommodate the expanding media arts area that relies upon a core
curriculum of studio drawing, painting and Art History classes. Digital Graphics are connected to myriad industries and offer enumerable job opportunities. The population of students exists and is hungry for opportunities to work in creative fields. In spite of the horrific cuts to classes in the Humanities & Fine Arts division, a viable graphics arts program aligned with certificated industry standards-based curriculum, and built upon a solid foundation of core studio arts classes will continue to survive through hard times—and wait to

a. How will this support student learning?

Expansion of a viable program offers students both transfer and certificate opportunities.

b. How will this support college financial status?

In better financial times, increased enrollment should equal increased funding to the college.

c. How will this assist in increasing student transfer/certificate completion?

See (a.)

2. 2013: What are the plans to improve your department?

a. Faculty

None-No funding available

b. Staff

Hire part-time Tech support devoted Apple Support in the Tech building.

c. Equipment

Get a networked fee-for-print station set up in both Tech 114 and 116 classrooms.

Begin to replace aging computers in Tech building.

d. Curriculum development

Continue to review and fine tune SLO's across all courses. Develop a second certificate of achievement in Web Design

e. Fiscal development

Work with the Foundation.

3. 2014: What are the plans to improve your department?

a. Faculty-Hire one full-time faculty to share teaching load of expanded Digital/Media Arts department
b. Staff
Hire full-time Tech support devoted Apple Support in the Tech building.

c. Equipment
Replace all computers in Tech 114 and 116

d. Curriculum development
Continue to review and fine tune SLO's across all courses. Develop Animation Certificate of Achievement.

e. Fiscal development
Work with Foundation to create student scholarship opportunities.

4. 2015: What are the plans to improve your department?
   a. Faculty
   Hire Full-Time Animation faculty member
   b. Staff
   None
   c. Equipment
   Continue to maintain and upgrade equipment.
   d. Curriculum development
   Reassess SLO's and student learning
   e. Fiscal development
   Work with the Foundation.

5. 2016: What are the plans to improve your department?
   a. Faculty
   b. Staff
   c. Equipment
   d. Curriculum development
   e. Fiscal development
6. 2017: What are the plans to improve your department?
   a. Faculty
      None
   b. Staff
      None
   c. Equipment
      Upgrade software in Digital/Media Arts classes
   d. Curriculum development
      Continue to reassess SLO's and student learning.
   e. Fiscal development
      None

7. 2018: What are the plans to improve your department?
   a. Faculty
      None
   b. Staff
      None
   c. Equipment
      Continue to upgrade technology in classrooms
   d. Curriculum development
      Reassess SLO's and student learning.
   e. Fiscal development
*Most of the data in the college *Fact Book is derived from fall semester totals.
A Program Review Self-Study Committee will be formed two years prior to the program review completion date (See Appendix B. Program Review Schedule). This committee will consist of:

<table>
<thead>
<tr>
<th>Program Name:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Division Chair or Manager:</td>
<td>Mark Wood</td>
</tr>
<tr>
<td>Program Faculty (all full-time and adjunct):</td>
<td>Jay McCafferty</td>
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<td></td>
<td>Joshua Abarbanel</td>
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<td></td>
<td>Gail Jacobs</td>
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<td>Claude Fiddler</td>
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<td>Jackie Freedman</td>
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<td>Lubna Lipton</td>
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<td>Victoria Loschuk</td>
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<td>James Keville</td>
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<td>Tod Lychkoff</td>
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<td></td>
<td>Craig Antrim</td>
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<td></td>
<td>Ron Linden</td>
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<td></td>
<td>Ladd Terry</td>
</tr>
<tr>
<td>Program Staff:</td>
<td>None</td>
</tr>
<tr>
<td>Administrator responsible for the area:</td>
<td>Dr. David Humphreys</td>
</tr>
<tr>
<td>Vice-President of the Cluster:</td>
<td>Luis Rosas</td>
</tr>
<tr>
<td>One outside professional or alumni:</td>
<td>Michele Allen, CSUDH</td>
</tr>
<tr>
<td>Two students currently enrolled in the program under review:</td>
<td></td>
</tr>
</tbody>
</table>

N.B.—This form is to be completed and submitted to the Office of Academic Affairs no later than September 15,
Plan of Action – Pre/Post Validation  
(Six-Year Evaluation)

Department: Humanities and Fine Arts_________Program__Art_____________________

In preparing this document, refer to the discipline or program data collected during the self-study and the recommendations of the validation team. Identify the actions the discipline or program will take during the next six years. Be as specific as possible and indicate target date. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives.) The completed final plan should be reviewed by the department as a whole. Be sure the signature page is attached.

Recommendations to improve *desired student outcomes* and improve student performance

<table>
<thead>
<tr>
<th>Theme/Objective/Strategy from strategic plan</th>
<th>Target Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students need to create more physical mock-ups and have the ability to print their digital work in large format.</td>
<td>1,2&amp;3</td>
</tr>
<tr>
<td>Enhance students’ exposure to global and regional architectural projects and culture (current and historical).</td>
<td>6&amp;8</td>
</tr>
<tr>
<td>Work with allied programs, including architecture and engineering to create a stronger interdisciplinary course of study opportunities and special projects.</td>
<td>4,5,6,7&amp;8</td>
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</tbody>
</table>

Recommendations to accommodate changes in *student characteristics*

<table>
<thead>
<tr>
<th>Theme/Objective/Strategy from strategic plan</th>
<th>Target Date</th>
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</thead>
<tbody>
<tr>
<td>Enrollment changes: We anticipate steady and continuous growth in enrollment for the next 5 years. In three years, we project that we will double in size. We will need to have a strategy in place to accommodate potential growth.</td>
<td></td>
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Demographic changes:

Recommendations to improve the *educational environment*

<table>
<thead>
<tr>
<th>Theme/Objective/Strategy from strategic plan</th>
<th>Target Date</th>
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</thead>
<tbody>
<tr>
<td>Curricular Changes Faculty has been evaluating all existing courses, some courses have been completely revised and other modified.</td>
<td></td>
</tr>
</tbody>
</table>
We intend to diligently review our courses on a regular basis.

Co-Curricular Changes
The digital arts classroom/lab will continue to evolve with a dedicated print station. We will establish student architecture club. All art classes will continue to plan outside field trips and learning adventures.

Neighboring College and University Plans:
Stronger ties to local architectural firm and internship opportunities need to be developed.
Work towards stronger partnerships with local universities.

Related Community Plans:
Continue with our End of the year Student Exhibition to demonstrate work and serve as a recruitment tool for both “in-college” and area high schools.
<table>
<thead>
<tr>
<th>Recommendations that require <strong>additional resources</strong></th>
<th>Theme/Objective/Strategy from strategic plan</th>
<th>Target Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Facilities:</strong>&lt;br&gt;In the area of Digital Art we anticipate steady and continuous growth in enrollment for the next 5 years. In three years, we project that we will double in size. We will need to have a strategy in place to accommodate potential growth. Access to extra computer lab will be necessary to accommodate increase enrollment and additional digital topics being developed.</td>
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<tr>
<td><strong>Equipment:</strong>&lt;br&gt;Additional computers, scanners, printers and software will be needed to accommodate the increased enrollment in the digital arts classes.</td>
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<tr>
<td><strong>Staffing:</strong>&lt;br&gt;With new topics being introduced (Animation) and the expansion of the digital photographic arts area, we plan to increase our full-time staff by one.</td>
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</table>
Validation Team Duties

A program review involves the visitation, observation and analysis of a program/discipline by a team with the purpose of providing suggestions for improvement.

Duties of the Team Member

Pre-Visit Responsibilities
- Study the self-study report prepared by the faculty.

Visit Responsibilities
- Meet with program/discipline faculty.
- Examine teaching materials, supplies, and equipment presently being used in the program.

Post-Visit Responsibilities
- Develop an executive summary of team findings and recommendations.

The Role of the Validation Team

The validation team has been selected to include professionals who can assist the program by reviewing the self-study and plan of action, then making comments and suggestions that will lead to program improvement. In addition to reviewing the materials included in the written packet, team members are asked to visit the facility which houses the program, talk with instructors and students in the program, and request any further information materials which would be helpful in preparing the executive summary.
Program review -- Validation Team Members

TO: Academic Dean
FROM: ______________________________________________________________

Date ____________

We recommend the following persons for consideration for validation team:

Department ____________________________ Program ____________________________

The validation team should be comprised of the dean of the area, one faculty member from a related discipline/program, two faculty members from unrelated disciplines, and two members from outside of the college.

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<thead>
<tr>
<th>Name</th>
<th>Related discipline/program</th>
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<th>Unrelated discipline/program</th>
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<th>Unrelated discipline/program</th>
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In addition to the above, the validation team should also include at least two individuals from outside of the institution. This may be someone from a four-year institution in the same discipline, someone from another community college in the same discipline, a high school instructor in the same discipline, or a member of college community employed in the area of the program.

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</table>
EXECUTIVE SUMMARY
(Validation Team Report)

(Discipline)
(Year)

Team Members

MAJOR FINDINGS

Strengths regarding the program/discipline:

Concerns regarding the program/discipline:

RECOMMENDATIONS
Two-Year Review
Vocational Training Programs

Name of Program: ____________________________________________________________

Division Chair ___________________________ Academic Year ________________

Program Specific – Desired Student Outputs (Ed Code 78016(a)(1))—Meets a documented labor market demand.

What do the data indicate about the desired student outputs at the program level?

a) Documents and labor market data from professional organizations, government agencies, and community groups related to needed skills and demand for future workers.

b) Data from advisory committee regarding appropriateness of current outcomes and needs for entry and upgrade level training.

c) Data from employers

d) Data from students via focus groups, & surveys/questionnaires

e) Review and comments from a local South Bay Workforce Investment Board (N.B.—Required by LACCD Board regulation).

Evidence of Students’ Attainment of Intended Learning Outcomes (Ed Code 78016(a)(3)—Is of demonstrated effectiveness as measured by the employment and completion success of its students.

How and why is the program/discipline effective? Analyze student performance indicators and patterns of student success in the course and/or the program. Provide evidence regarding progress toward and achievement of desired student outputs. Where appropriate, please indicate “not applicable.”

Select those performance indicators applicable to the program.

a) Success and retention rates.

1) What is the overall trend in success and retention in your program (have they increased/decreased)? Cite evidence from assessment of student learning outcomes.

2) How do these rates compare to the college and/or comparable programs?
3) Analyze course specific trends in success and retention.

4) Are there any courses where the trend over the past two years deviates from the program trend? What explains any observed differences?

5) Do some courses tend to have higher or lower success and retention rates than other courses?

b) Degrees and certificates

1) Describe the types of awards (degrees/certificates) available through your program.

2) What is the general trend in program awards over the past 3 to 5 years and how does this compare to the college as a whole?

c) Certification exam results

1) Is there a governing board that provides certification exams for students in your program?

2) What was the most recent pass rate and how does this compare to pass rates over the past 3 to 5 years? What factors affecting pass rates are relevant for program planning?

d) Job placement rates

1) Do you track job placement of students in your program or use external data (VTEA)?

2) How do your rates compare to external criteria or standards?

Duplication--(Ed Code 78016(a)(2) Does this program represent unnecessary duplication of other manpower training programs in the area? Please describe any relevant differences between your program and the college and/or other programs.
### APPENDIX A. LIST OF PROGRAMS

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<thead>
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<th>Discipline</th>
<th>Division</th>
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<td>Administration of Justice</td>
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<td>Microbiology                                        Science, Family and Consumer Studies</td>
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### Schedule of Programs for Review

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<th>Year of Rev</th>
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APPENDIX C. BOARD RULES

ARTICLE VIII

EDUCATIONAL COURSES AND PROGRAMS

6800. COURSE AND PROGRAM APPROVAL AND MODIFICATION. The Chancellor, in consultation with the District Academic Senate, shall develop policies for the establishment and modification of courses and programs.

Title 5, CCR, 51022(a)

Adopted 06-11-03

6801. PROGRAM REVIEW.

1. The purposes of educational program review include:

   a. Defining and affirming excellent academic programs;
   b. Providing for a systematic program planning process;
   c. Reviewing the quality of instructional programs and courses;
   d. Fostering self-renewal and self-study of programs.

2. Program review shall link the college’s mission with the educational master plan, and department goals and educational objectives.

3. Each college shall, in consultation with its Academic Senate, develop policies and procedures for the review of all “educational programs”, as defined in Title 5, section 55000(b). At a minimum, this review will consider the following:

   a. MISSION – the relationship of the program to the mission of the college and the District;
   b. NEED – the need for the program;
   c. QUALITY – the overall quality of the program;
   d. FEASIBILITY – the feasibility of offering the program; and
   e. COMPLIANCE – the compliance of the program with all applicable statutory and regulatory requirements.

Adopted 06-11-03
6802. **VOCATIONAL PROGRAM BIENNIAL REVIEW.** In addition to the program review standards, criteria, policies and procedures established pursuant to Board Rule 6801, each college’s vocational or occupational training programs (i.e., degrees or certificates with TOP codes identified as “vocational” in the Chancellor’s Office *Taxonomy of Programs*) shall be subject to a biennial review. This review of vocational programs shall determine whether the following conditions or criteria are met:

1. The program meets a documented labor market demand;
2. The program does not represent an unnecessary duplication of other vocational or occupational training programs in the area; and
3. The program is of demonstrated effectiveness as measured by the employment and/or completion success of its students.

This review of each of the college’s vocational or occupational training programs shall be scheduled once every two years, and shall include a review and comments from a local Workforce Investment Board. The college shall make written summaries of its biennial review findings available to the public.

Upon completion of the required biennial review of vocational programs, the college’s President and the Academic Senate President shall certify that the vocational programs reviewed meet the criteria listed above and forward this certification to the Chancellor. The Chancellor will then present to the Board of Trustees, as an information item, a list of programs reviewed and certified as meeting the requirements of Education Code section 78016.

If a college President and college Academic Senate determine that a program does not meet the above requirements, the college shall conduct a viability review in accordance with the procedures established under Board Rule 6803. The purpose of a viability review is to determine what measures, if any, should be taken to improve the program. If the program fails to meet the requirements of Education Code section 78016 and this Board Rule, the college shall, in keeping with the provisions of Board Rule 6803.10, consider the program’s termination.

EC 78016

Adopted 06-11-03

6803. **VIABILITY REVIEW.** In addition to procedures for program review established pursuant to Board Rule 6801, each college shall, in consultation with its Academic Senate, develop procedures for initiating and conducting a viability review of “educational programs,” as defined in Title 5, section 55000(b).
A program viability review may be conducted when the college determines, in accordance to procedures developed pursuant to this Board Rule, that an in-depth analysis, beyond that provided through program review, is necessary.

At a minimum the viability review procedures shall contain the following:

1. A definition of a viability review, which shall include, at a minimum; the current need for the program, the feasibility of continued support for the program, and expected program outcomes;
2. The factors that will trigger a viability review;
3. Identification of the individuals (by title) and college constituencies included in the process;
4. Procedures and criteria for information gathering;
5. Processes for conducting the review;
6. Procedures and rationale for developing recommendations, including program maintenance, modification or discontinuance.

Possible outcomes of a viability review may include, but are not limited to, recommendations on the following:

1. Program modification;
2. Program improvement;
3. Departmental reorganization;
4. Program initiation;
5. Program discontinuance.

Adopted 06-11-03

6803.10 Program Termination. In making a recommendation for program discontinuance, a viability review must consider the following:

1. The effects on students and student success if the program is discontinued;

Adopted 06-11-03

Chapter VI – Article VIII – Page 3

2. Provisions that can and should be made for students in progress to complete their training;
3. The impact that discontinuance of the program will have on the comprehensiveness and balance of offerings across the college curriculum and within the district;
4. How the program’s discontinuance would impact the educational and budget-planning process used at the institution;
5. How the program’s discontinuance affects the region;
6. The effects of the program’s discontinuance on transfer to four-year colleges and universities;
7. The effects of the program’s discontinuance on local business and industries;
8. The effects of the program’s discontinuance on faculty and staff.

The College President and College Academic Senate President shall make program discontinuance recommendations to the Board of Trustees for approval. The recommendation shall include a description of the viability review process and the reasons for the recommendation.

EC 78016, Title 5, CCR, 51022(a)

Adopted 06-11-03
This document is signed with the understanding that the program review student survey is a sample and that the Academic Support Program Review Process is in draft form.

Approved by the Academic Senate of Los Angeles Harbor College

____________________________________   Date: ___________________

Approved by the College President

____________________________________   Date: ___________________
INSTRUCTOR: GAIL JACOBS, FA2011
ART 101, Section 0330
3 UNITS
ROOM: MU107
OFFICE: FA 104
OFFICE HOUR: TTH 9:00 – 9:30 & 12:40 – 1:10
EMAIL: gailjacobs.101@gmail.com
PHONE # 1.310.2334000
COURSE DESCRIPTION: Survey of Art History I, UC-CSU
A study is made of the historical development of art from the Prehistoric through the
Gothic periods with attention given to an analysis of the works of each period. This is a
required course for upper division art majors.

Required Text: *Gardner’s Art Through The Ages*, Volume I
Thirteenth Edition
Author: Fred Kleiner
Publisher: Thomson Wadsworth

**Student Learning Outcomes:**
1. Identify works of art from the Prehistoric to the Late Middle Ages.
   Means: Slide Identification
   Class Discussion
   Compare and Contrast
   70% of students will show satisfactory performance of C or better

2. Demonstrate knowledge of an art vocabulary.
   Means: Matching exam questions.
   70% of students will answer 70% of the questions correctly.

3. Describe the stylistic traits and or function pertinent to each art movement/artist or
   work of art.
   Means: Written assignment and slide exam
   70% will score a “C” or better.

4. Describe the historical and cultural relevance of art works, including patronage, status
   of the artist, as well as the social/political milieu.
   Class Discussion
   True/False exam
   Individual Research
   70% of students will score a 70% or above

5. Identify the chronology and geographical location for each stylistic movement.
   Means: Multiple choice
70% of students achieve a C or better

6. Demonstrate an understanding of the basic elements of art and explain how they are being employed in works of art, as well as analyze the significance of subject matter/content and iconography.
Means: Short answer; Students will write in response to questions
Oral Discussion
70% of students will achieve a “C” or better

7. Identify the methods, techniques and materials used by artists to create their work.
Multiple Choice
True/False
70% of students will demonstrate a ”C” or above

8. Visit an Art Museum and write an evaluation of three works of art pertinent to the class.
Essay
95% completion with “C” or higher

9. Acquire a resource for continued exposure to art and artists
Discussion at end of semester

**Day to Day:** Read each chapter before the lecture. There will be some additional writing assignments in class. All points are indicated on the syllabus

Week 1 (Introduction) Feb. 8 & 10
Course Requirements, Course Overview, Art Vocabulary and Concepts
Week 2 (Chapter 1) Feb. 15 & 17
Paleolithic, Mesolithic and Neolithic Periods (including Venus figures and Stonehenge)
Week 3 (Chapter 2 & 3) Feb. 22 & 24
The Ancient Near East - Jericho, Sumer, Akkad, Babylonia, Assyria, Neo Babylonia and Persia
Egyptian Art - Proto-Dynastic, Early Dynastic, Old Kingdom and the first known architect, Imhotep
Week 4 (Chapter 3) March 1 & 3
Egyptian Art - Middle Kingdom, New Kingdom (with the first great woman ruler)
Amarna and King Tut
Week 5 (Chapter 4) March 8 & 10
Cycladic, Minoan and Mycenaean Art and some well known Mythology
Early Greek vases and figures
QUIZ#1 March 10
Week 6 (Chapter 5) March 15 & 17
Classical and Hellenistic Art (the Acropolis, figurative canons and the Nike of Samothrace)
Week 7 (chapters 9 &10) March 24 & 29
Etruscan Art and the Roman Period, Early work by women
Week 8 (Chapter 10) April 5 & 7
Art in the Roman Empire
Week 9 (Chapter 11) April 12 & 14
Pagan, Early Christian and Jewish Art
Week 10 (Chapters 12 & 13) April 19 & 21
Byzantine and Islamic Art
QUIZ #2, April 26
Week 11 (Chapter 16) April 28
Early Medieval works (Carolingian and Ottonian) and the first signed works by women/Illuminated Manuscripts
Week 12 (Chapter 17) May 3 & 5
Romanesque Architecture, Sculpture, Painting, and Manuscripts
Week 13 (Chapter 18) April 10 & 12
Gothic Art
Week 14 (Chapter 18) April 17 & 20
Non-French Gothic
Week 15 (Specific works in Chapters 14 & 15) April 24 & 26
Getty Report Due
The Non-European World (including African and Pre-Columbian art)
Week 16 – FINAL
Final Schedule: Dec. 12-18
Holidays: Sept.5, Nov.11th, Nov. 24-27

Grades will be based on the following:
1. Attendance (must comply with college standards)
2. Three Quizzes/Exams (75%)
3. Museum Visit and Paper (25%)
4. Participation and personal growth

Grading Scale
100-90 = A
89-80 = B
79-70 = C
69-60 = D
59 and below = Fail

No food/drink in classroom
It is the STUDENT'S responsibility to drop class

Late and Make-up work:
All assignments are due according to dates noted on syllabus or indicated by the instructor. Late work will not be accepted unless prior arrangements have been made with the instructor. Please see me to make up any missed exams or quizzes due to illness or emergency

Field Trips
Some classes may be conducted off campus. Unless you are specifically advised by an LAHC employee or authorized agent, you are responsible for arranging your own transportation to and from the class site. LAHC assumes no liability or responsibility for the transportation of people to and from a site by way of a private vehicle that is operated by a non-authorized agent of the district.

Disclaimer
Students in this class may be subjected to material which the student may find offensive. These may include visual or text representations from the following areas:
- Sex
- Profane language
- Religious theories
- Economic theories

Instructional Materials
Students may be required to provide instructional and other materials required for a credit or non-credit course. Such materials shall be of continuing value to a student outside of the classroom setting and shall not be solely or exclusively available from the District.

Recording Devices
State law in California prohibits the use of any electronic listening or recording device in the classroom without prior consent of the teacher and college administration. Any student who needs to use electronic aids must secure the consent of the instructor. If the instructor agrees to the request, a notice of consent must be forwarded to the Dean of Academic Affairs for approval.

Classroom Courtesy
As approved by the Associated Student Organization and by the Academic Senate, all cell phones and electronic sound-emitting devices shall be turned off at all times during classes. Cell phones and pagers put on vibrate are acceptable, headsets are not.

Attendance
The student is expected to attend every meeting of all classes for which he or she is registered. A student absent from classes for emergency reasons must inform his or her instructor of the reason for the absence. Students who have pre-registered for a class and who do not attend the first meeting of the class forfeit their right to a place in the class. Mitigating circumstances may be considered by the instructor. Whenever absences “in hours” exceed the number of hours the class meets per week, the student may be excluded from class by the instructor. It is the student’s responsibility to drop from class. Any drops or exclusions that occur between the end of the 4th week and the end of the 12th week (between 30% and 75% of the time the class is scheduled to meet, whichever is less) will result in a “W” on the student’s record which will be included in the determination of progress probation. Drops are not permitted beyond the end of the 12th week (or 75% of the time the class is scheduled to meet, whichever is less). Excessive tardiness will have an impact on your grade.
Students with disabilities: It is the policy and practice of Los Angeles Harbor College to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or to accurate assessment of achievement (such as time-limited exams, inaccessible web content, or the use of non-captioned videos) please notify the instructor as soon as possible. Students are also welcome to contact the Special Programs and Services Office, telephone 310-233-4622. For more information visit the SPS webpage at http://www.lahc.edu/studentservices/sps/index.html

Plagiarism
Plagiarism is a form of cheating. Any student who uses the published or unpublished writing, ideas, and/or words of another person without crediting the author will receive a FAIL for the assignment. Further disciplinary actions may be taken. If a student copies from another student's paper, this is also plagiarism. In this case, both students will fail the assignment.
http://www.lahc.edu/studentservices/sps/index.html

Penalty: The penalty process is decided by the instructor and departmental policies with the following suggested progressive discipline guidelines: warning, rewrite assignment, zero points on assignment, or Administrative discipline.

Appeals: Appeals should be directed to the Division Chair for further action as required by due process.

Los Angeles Harbor College Academic Senate
Plagiarism Policy

Preamble: The permissibility of a student's reuse of written work should receive particular attention because many students are confused over the issue. Papers are being stolen and copied or sold all too often, especially now that doing so is merely a matter of a file copy or an email attachment. Students should be warned to be careful with their own intellectual property as well as that of others. Course syllabi in all disciplines should reference or list the definition of plagiarism adopted by the Academic Senate.

The following is a general campus policy and more specific examples may be devised by discipline. This policy is based on the following resources: Harris, R. (2001). The Plagiarism Handbook: Strategies for Preventing, Detecting, and Dealing with Plagiarism. Los Angeles, CA: Pyrczak Publishing.

The Standards of Student Conduct in the Los Angeles Harbor College Catalog includes Board Rule 9803.12 which states, "dishonesty, such as cheating, or knowingly furnishing false information to the Colleges" shall be subject to disciplinary action.

Definition: Plagiarism is a student's failure to distinguish his or her own words and ideas from those of a source the student has consulted. Ideas derived from another, whether presented as exact words, a paraphrase, a summary or quoted phrase, must always be appropriately referenced to the source, whether the source is printed, electronic, or spoken. Whenever exact words are used, quotation marks or an indented block indicator of a quotation must be used, together with the proper citation in a style required by the professor.
Usually, three or more words in a row copied from a source without a citation constitutes plagiarism.

*Examples:*
Ex. 1. Common knowledge -- John Kennedy was assassinated in 1963 does not require a source, for example. (If a source is used, cite it.)
Ex. 2. If you have a question about whether it is plagiarism, be sure to include the quotation marks and citation information.
INSTRUCTOR: GAIL JACOBS, FA2011
ART 102, Section 0334
3 UNITS
ROOM: NEA MU107
OFFICE: FA 104
OFFICE HOUR: TTH 9:00 – 9:30 & 12:40 – 1:10
EMAIL: gailjacobs.101@gmail.com
PHONE # 1.310.2334000
COURSE DESCRIPTION: Survey of Art History II, UC:CSU
A study is made of the historical development of art from the Renaissance period to
the contemporary scene with emphasis on the cultural changes which influence the
evolution of styles.

Required Text: Gardner's Art Through The Ages, Volume II
Thirteenth Edition
Author: Fred Kleiner
Publisher: Thomson Wadsworth

Student Learning Outcomes:
1. Identify works of art from the Proto-Renaissance to the present
   Means: Slide Identification
   Class Discussion
   Compare and Contrast
   75% of students will show satisfactory performance of C or better

2. Demonstrate knowledge of an art vocabulary
   Means: Matching exam questions.
   75% of students will answer 70% of the questions correct

3. Describe the stylistic traits and or function pertinent to each art movement/artist
   or work of art.
   Means: Written assignment and slide exam
   75% will score a “C” or better.

4. Describe the historical and cultural relevance of art works, including patronage,
   status of the artist, as well as the social/political milieu.
   Class Discussion
   True/False exam
   Individual Research
   70% of students will score a 70% or above

5. Identify the chronology and geographical location for each stylistic movement.
   Means: Multiple choice
70% of students achieve a C or better

6. Demonstrate an understanding of the basic elements of art and explain how they are being employed in works of art, as well as analyze the significance of subject matter/content and iconography
   Means: Short answer; Students will write in response to questions
   Oral Discussion
   70% of students will achieve a “C” or better

7. Identify the methods, techniques and materials used by artists to create their work
   Multiple Choice
   True/False
   75% of students will demonstrate a ”C” or above

8. Visit an Art Museum and write an evaluation of three works of art pertinent to the class.
   Essay
   95% completion with “C” or higher

9. Acquire a resource for continued exposure to art and artists
   Discussion at end of semester

**Day to Day:** Read each chapter before the lecture. There will be some additional writing assignments in class. All points are indicated on the syllabus

**WEEK 1 (INTRODUCTION AND CHAPTER 19) Aug. 31-Sept. 2**
Course requirements, course overview, art vocabulary and concepts
Proto-Renaissance Art including Giotto and Duccio

**WEEK 2 (CHAPTER 20) Sept. 7 & 9**
Fifteenth Century Art in Northern Europe and Spain

**WEEK 3 (CHAPTER 21) Sept.14 & 16**
Fifteenth Century Italian Art – the Early Renaissance

**WEEK 4 (Chapter 21) Sept. 21 & 23**
Fifteenth Century Italian Art continued

**WEEK 5 (CHAPTER 22) Sept. 28 & 30**
Sixteenth Century Italian Art – the High Renaissance (including Michelangelo and Leonardo da Vinci)

**WEEK 6 (CHAPTER 22) Oct. 5 & 7**
Mannerist and Venetian Art including the first international woman painter, Sofonisba Anguissola

**QUIZ #1, Oct.7**

**WEEK 7 (CHAPTER 23) Oct. 12 & 14**
Sixteenth Century Art in the North with Durer and Bruegel

**WEEK 8 (CHAPTER24) Oct. 19 & 21**
Baroque Painting, sculpture and Architecture
WEEK 9 (CHAPTER 24) Oct. 26 & 28
Rococo Art
WEEK 10 (CHAPTER 28) Nov. 2 & 4
The Nineteenth Century: Romanticism, Realism (including Photography)
QUIZ #2, Nov. 9 (Nov. 11 Veteran’s Day Campus Closed)
WEEK 11 (CHAPTER 28) Nov. 16 & 18
The Second Half of the Nineteenth Century: Romanticism, Realism, Impressionism and
Post-Impression
WEEK 12 (CHAPTER 23) Nov. 23 (Nov. 25 Thanksgiving Campus Closed)
Early 20th Century including: Cubism, Expressionism, Dada, Surrealism and Art with
Social and Political Concerns and others
WEEK 13 (CHAPTER 33) Nov. 30 & Dec. 2
Early Twentieth Century continued
WEEK 14 and 15 (CHAPTER 34) Dec. 7 & 9
Getty Report Due
The Later Twentieth Century and Early Twenty-first century: Conceptual,
Feminist/Activist, Art and Technology, Post-Modernism, Deconstructionism and others
WEEK 16 - FINAL EXAM (Week of Dec. 15-18 – follow Final Schedule)

Grades will be based on the following:
1. Attendance (must comply with college standards)
2. Three Quizzes/Exams (75%)
3. Museum Visit and Paper (25%)
4. Participation and personal growth

Grading Scale
100-90 = A
89-80 = B
79-70 = C
69-60 = D
59 and below = Fail

No food/drink in classroom
It is the STUDENT’S responsibility to drop class

Late and Make-up work:
All assignments are due according to dates noted on syllabus or indicated by the
instructor. Late work will not be accepted unless prior arrangements have been
made with the instructor. Please see me to make up any missed exams or quizzes
due to illness or emergency

Field Trips
Some classes may be conducted off campus. Unless you are specifically advised by
an LAHC employee or authorized agent, you are responsible for arranging your own
transportation to and from the class site. LAHC assumes no liability or responsibility
for the transportation of people to and from a site by way of a private vehicle that is
operated by a non-authorized agent of the district.

Disclaimer
Students in this class may be subjected to material which the student may find
offensive. These may include visual or text representations from the following areas:
   Sex
   Profane language
   Religious theories
   Economic theories

Instructional Material
Students may be required to provide instructional and other materials required for a credit
or non-credit course. Such materials shall be of continuing value to a student outside of
the classroom setting and shall not be solely or exclusively available from the District.

Recording Devices
State law in California prohibits the use of any electronic listening or recording
device in the classroom without prior consent of the teacher and college
administration. Any student who needs to use electronic aids must secure the
consent of the instructor. If the instructor agrees to the request, a notice of consent
must be forwarded to the Dean of Academic Affairs for approval.

Classroom Courtesy
As approved by the Associated Student Organization and by the Academic Senate, all
cell phones and electronic sound-emitting devices shall be turned off at all times
during classes. Cell phones and pagers put on vibrate are acceptable, headsets are
not.

Attendance
The student is expected to attend every meeting of all classes for which he or she is
registered. A student absent from classes for emergency reasons must inform his or
her instructor of the reason for the absence. Students who have pre-registered for a
class and who do not attend the first meeting of the class forfeit their right to a place
in the class. Mitigating circumstances may be considered by the instructor.
Whenever absences “in hours” exceed the number of hours the class meets per
week, the student may be excluded from class by the instructor. It is the student’s
responsibility to drop from class. Any drops or exclusions that occur between the
end of the 4th week and the end of the 12th week (between 30% and 75% of the
time the class is scheduled to meet, whichever is less) will result in a “W” on the
student’s record which will be included in the determination of progress probation.
Drops are not permitted beyond the end of
the 12th week (or 75% of the time the class is scheduled to meet, whichever is less).
Excessive tardiness will have an impact on your grade.
Students with disabilities: It is the policy and practice of Los Angeles Harbor College to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or to accurate assessment of achievement (such as time-limited exams, inaccessible web content, or the use of non-captioned videos) please notify the instructor as soon as possible. Students are also welcome to contact the Special Programs and Services Office, telephone 310-233-4622. For more information visit the SPS webpage at http://www.lahc.edu/studentservices/sps/index.html

Plagiarism
Plagiarism is a form of cheating. Any student who uses the published or unpublished writing, ideas, and/or words of another person without crediting the author will receive a FAIL for the assignment. Further disciplinary actions may be taken. If a student copies from another student’s paper, this is also plagiarism. In this case, both students will fail the assignment.

Penalty: The penalty process is decided by the instructor and departmental policies with the following suggested progressive discipline guidelines: warning, rewrite assignment, zero points on assignment, or Administrative discipline.

Appeals: Appeals should be directed to the Division Chair for further action as required by due process.

Los Angeles Harbor College Academic Senate
Plagiarism Policy

Preamble: The permissibility of a student’s reuse of written work should receive particular attention because many students are confused over the issue. Papers are being stolen and copied or sold all too often, especially now that doing so is merely a matter of a file copy or an email attachment. Students should be warned to be careful with their own intellectual property as well as that of others. Course syllabi in all disciplines should reference or list the definition of plagiarism adopted by the Academic Senate.

The following is a general campus policy and more specific examples may be devised by discipline. This policy is based on the following resources: Harris, R. (2001). The Plagiarism Handbook: Strategies for Preventing, Detecting, and Dealing with Plagiarism. Los Angeles, CA: Pyrczak Publishing.

The Standards of Student Conduct in the Los Angeles Harbor College Catalog includes Board Rule 9803.12 which states, "dishonesty, such as cheating, or knowingly furnishing false information to the Colleges” shall be subject to disciplinary action.

Definition: Plagiarism is a student's failure to distinguish his or her own words and ideas from those of a source the student has consulted. Ideas derived from another, whether presented as exact words, a paraphrase, a summary or quoted phrase, must always be appropriately referenced to the source, whether the source is printed, electronic, or spoken. Whenever exact words are used, quotation marks or an indented block indicator of a quotation must be used, together with the proper citation in a style required by the professor. Usually, three or more words in a row copied from a source without a citation constitutes plagiarism.
Examples:
Ex. 1. Common knowledge -- John Kennedy was assassinated in 1963 does not require a source, for example. (If a source is used, cite it.)
Ex. 2. If you have a question about whether it is plagiarism, be sure to include the quotation marks and citation information.
Los Angeles Harbor College

Course 103 Art Appreciation

Credit hours 03 articulation, prerequisites, co-requisites, and recommendations and repeatability

Section # 0326 Class days and times T: TH Meeting time 08:00-9:25AM

Room NEA 125

Course Description from catalog

This is a cultural course designed to acquaint the student with the art products of our civilization and to provide a basis and an understanding of the fundamental art principles expressed in both the useful and the fine arts. It is recommended for non-art majors.

Start 8/29/01 End Date 12/18/01

Instructor: C. Fiddler

Office: TECH:

Office Hours: T: TH 9:20-10:35 PM

Phone #:

E-mail: fiddlercr@lahc.edu


Required Supplies / Materials: notebook, pencils or pens

Student Learning Outcomes:

LA HARBOR COLLEGE

Student Learning Outcomes SLO Assessment Report

Course Assessment

Division: Humanities ___________________________ Discipline/Program:
Art__Art 103__Section 0333______________

Course Number and Name: ART 103 Art Appreciation
<table>
<thead>
<tr>
<th>Institutional Learning Outcomes</th>
<th>Course Intended Outcomes</th>
<th>Means of Assessment and Criteria for Success</th>
<th>Summary of Data Collected</th>
<th>Use of Results</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. Use specific aesthetic vocabulary; naturalistic, realistic, stylized, abstract, symbolic; introduced in modules and text to describe and analyze works of art.</td>
<td>Means: Write a two-paragraph analysis of one work of art using the correct aesthetic vocabulary to describe it. Criteria: 70% of students will demonstrate individual improvement as determined by department rubric</td>
<td>100 percent of students will be tested scored will meet the department rubric on a standardized questions.</td>
<td>100% of students participated in the survey.</td>
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<td></td>
<td>2. Identify formal elements in an artwork: line, space, light, color, and value, texture, pattern, time and motion and be able to ascertain how these elements create meaning in the chosen art work.</td>
<td>Means: Write a two-paragraph analysis identifying formal elements and relating them to content/meanings within the chosen artwork. Criteria: 70% of students will demonstrate individual improvement as determined by department rubric</td>
<td>100 percent of students will be tested scored will meet the department rubric on a standardized questions.</td>
<td>100% of students participated in the survey.</td>
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<td>1</td>
<td>3. Identify themes of art within a chosen artwork: religious, historic, political, social; across a broad range of cultures and time periods.</td>
<td>Means: Write two paragraphs discussing the theme or themes within a chosen artwork.</td>
<td>100 percent of students will be tested scored will meet the department rubric on a standardized questions.</td>
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<tr>
<td></td>
<td>Criteria: 70% of students will demonstrate individual improvement as determined by department rubric</td>
<td>100% of students participated in the survey.</td>
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<td>1</td>
<td>4. Distinguish the relationship of design principles: balance, focal point, unity and variety, emphasis and subordination, scale and proportion, repetition and rhythm and be able to relate these principles to a content/meaning of the work.</td>
<td>Means: Write two paragraphs analyzing one or two design principles that relate to the chosen artwork.</td>
<td>100 percent of students will be tested scored will meet the department rubric on a standardized questions.</td>
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<td>Criteria: 70% of students will demonstrate individual improvement as determined by department rubric</td>
<td>100% of students participated in the survey.</td>
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<td>Task Description</td>
<td>Details</td>
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<td>1</td>
<td>5. Relate formal elements to principles of design in analyzing and evaluating content and meaning in a given art work.</td>
<td>Write two paragraph analysis relating two formal elements and one design principle that relates to the specific artwork chosen.</td>
<td>100 percent of students will be tested scored will meet the department rubric on a standardized questions.</td>
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<td></td>
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<td>Criteria: 70% of students will demonstrate individual improvement as determined by department rubric</td>
<td>100% of students participated in the survey.</td>
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<td>2</td>
<td>6. Compare and contrast images using visual elements and design principles examined in class.</td>
<td>Means: Student will write a 3-5 page paper comparing and contrasting two images seen in a museum context and relating two visual elements and one design principle to each work.</td>
<td>100 percent of students will be tested scored will meet the department rubric on a standardized questions.</td>
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<td>5</td>
<td>7. Identify and discuss the concerns of specific mediums and media in constructing meaning: painting, sculpture, architecture, photography, film, video, installation art</td>
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<td>Means: Write two paragraphs analyzing the medium used in a chosen artwork and how the medium contributes to the content/meaning within the work.</td>
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<td>Criteria: 70% of students will demonstrate individual improvement as determined by department rubric</td>
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<td>8. Analyze the relationship of the viewer’s subjective responses to the viewer’s cultural, historic, and social background.</td>
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<td>Means: Write one paragraph that analyze your subjective response to a given art works and how what you write is influenced by your cultural, social and historic background.</td>
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</table>
Art 103 Schedule of Reading Assignment and Due Dates

Topics, Tasks and Assignment Information

Weekly Topics, Instruction, pre class reading and class assignments.

Content Schedule

Chapter 1. Living with Art. The discussion of Stonehenge has been updated to reflect the latest findings of the Stonehenge Riverside Project

WK 01—2. What Is Art? The essay "Who Is an Artist?" has been reframed as "Insiders and Outsiders" to delineate more clearly the implications and paradoxes of our institutional art world.

WK 02: Chapter 3, ‘Themes of Art’. The introduction has been streamlined to circle around the question of "aboutness," the idea that a work of art is always about something. "Visual Delight and the Arts of Daily Life" is no longer presented as a theme. The ideas formerly presented under that heading have been integrated into the newly conceived Chapter 12, "Arts of Ritual and Daily Life."

WK 03—4: Chapter 4, The Visual Elements. The essay about the restoration of Leonardo's Last Supper has been opened up to introduce conservation and restoration more generally. Elizabeth Murray, Sarah Sze, Diana Cooper, and Do Ho Suh have refreshed the illustration program with works.

Test 01: 9/29/011

Drawing Assignment: requirements 01 12” (inch) plastic ruler numerals inscribed 01 number 2 pencil and pencil sharpener.

WK 05. Chapter 6. Two Dimensional Media: Drawing. The historical development of standard media has been brought into sharper focus, allowing students to better understand evolving possibilities and preferences. A recent pencil drawing by Shazia Sikander sets the stage.

Museum field trip schedule

WK 06. Chapter 7, Painting. Explanations of watercolor and gouache have been combined and expanded as "Watercolor, Gouache, and Similar Media" to give greater visibility to the painting traditions of East
Asia, South Asia, and the Islamic world, all of which are based in aqueous paints similar to watercolor and gouache. A hanging scroll by Zhang Daqian illustrates some of the effects possible with Chinese ink and colors. New works by the Master of the Osservanza, Jacob Lawrence, John Sonsini, Gerhard Richter, Stephen Mueller, and Wangechi Mutu refresh the discussion of tempera, oil, acrylic, and collage.

Assignment: Collage composition.

WK 07. Chapter 8, Prints. A woodcut by Jose Francesco Borges illustrates the vibrant Brazilian tradition of "string literature," a popular form that thrives far from the urban art world. A linocut by beloved Namibian artist John Muafangejo, who lived and worked under apartheid, similarly reaches out to a broad audience. A recent print by Mary Heilmann illustrates an updated presentation of digital inkjet technology.

Test 02

- WK 09. Chapter 9. Camera and Computer Arts, i. Mirror, a Second Life documentary by Cao Fei (China Tracy), is a haunting new presence in the discussion of Internet art. Students can watch the video on China Tracy's YouTube channel. Also new is an interactive network by Andy Deck that students can visit and contribute to. New works elsewhere include Julia Margaret Cameron's portrait of her niece Julia, Sergei Eisenstein's Battleship Potemkin, and one of Shirin Neshat's recent videos based on Shahrnush Parsipur's novel Women Without Men. End Two Dimensional Media WK 09


WK 09. Chapter 10. Graphic Design. Eva and Franco Mattes' Nike Ground project has been shifted to the end of the chapter, where it forms the nucleus of a new closing section that looks at the relationship between graphic design and art. Works by Andy Warhol, Barbara Kruger, and the Argentine design team of Fernando Sarmiento and Tomas Garcia are featured.

WK 10-11. Chapter 12. Crafts, has been recast as Arts of Ritual and Daily Life, a culturally neutral designation that avoids bogging readers down immediately in the modern Western art/craft distinction. The chapter introduces a slightly expanded list of media (clay, glass, metal, wood, fiber, lacquer, jade, and ivory) using examples drawn from outside the West (a Chinese jade vase) or before the category of art was theorized (a medieval European aquamanile). The emphasis throughout is on understanding such objects as vehicles of meaning, just as painting and sculpture are held to be. The chapter ends with a new topic, "Art, Craft, and Design," which surveys the historical emergence of the categories f "art" and "craft," the effects of the Industrial Revolution on the arts of daily life, the challenges to this new order posed by the Arts and Crafts movement, and that movement's legacy in today's studio crafts movement, in the rise of industrial design, and in the presence of craft in contemporary art. Gustav Stickley, Toots Zynsky, Judy McKie, Betty Woodman, Scott Burton, El Anatsui, Josiah McElheny, and Patrick Jouin are featured this new order posed by the Arts and Crafts movement, and that movement's
legacy in today's studio crafts movement, in the rise of industrial design, and in the presence of craft in contemporary art. Gustav Stickley, Toots Zynsky, Judy McKie, Betty Woodman, Scott Burton, El Anatsui, Josiah McElheny, and Patrick Jouin are featured.

WK 12. Chapter 13. Architecture. Glidehouse™, a pre-fabricated, modular house by California architect Michelle Kaufmann, illustrates the principles of green architecture on the domestic level.

Test 03

WK 13. Chapter 14. Ancient Worlds. A Pompeiian floor mosaic complements the wall painting from the Villa of the Mysteries and sets the stage for the early Christian and Byzantine mosaics to come. The essay on the Parthenon marbles has been updated according to the latest developments in the ongoing controversy.

WK 13. Chapter 15. Christianity and the Formation of Europe. An exquisite Byzantine ivory icon continues the theme of ivory as a medium, newly announced by two African carvings in Chapter 12. One of the Cluny unicorn tapestries complements the lion aquamanile new to Chapter 12, giving students a sense of medieval art outside of religious settings.

WK 14. Chapter 21. The Modern World; 1800-1945. Monet and Morisot have refreshed the coverage of Impressionism with new works. The accompanying text now includes a passage from the appreciative review by Castagnary that gave the movement its name.

Wk. 14. Chapter 22, Art Since 1945, has been re-titled From Modern to Postmodern, setting the stage for it to become a purely historical chapter with the next edition. The introduction has been rewritten to sketch in the postwar cultural and political climate and to explain New York’s rise as a new art capital. Michael Heizer’s Double Negative illustrates the discussion of Land art. Recent works by Jenny Saville, Kara Walker, and Kenneth Tin-Kin Hung bring later topics up to date.

WK 14. Chapter 23. Opening Up to the World. Formerly the concluding topic of Chapter 22, this brief tour of today’s international art world has been slightly expanded and set as a new, open-ended concluding chapter. Yinka Shonibare, Yang Fudong, Gabriel Orozco, and Emily Jacir are joined by Takashi Murakami, Atta Kim, Ghada Amer, Ernesto Neto, and Olafur Eliasson.

Final test.
<table>
<thead>
<tr>
<th>WK</th>
<th>Dates</th>
<th>Activity</th>
<th>Details</th>
<th>Points</th>
<th>Participation</th>
</tr>
</thead>
</table>
| 1  | 8/30—9/1| Film Roll-call | Start class, orientation, syllabus and query info
              *De Medici*         |        |               |
| 2  | 9/6—9/8 | Roll-call    |                                                                        |        |               |
| 3  | 9/13—9/15| Roll-call    |                                                                        |        |               |
| 4  | 9/20—9/22| Roll-call    | Assign drawing
Create a single linear form that integrates the formal elements of art and design while it surveys elements of the auto-mechanical, relational and cognitive values of the creative process | 80.0   |               |
| 5  | 9/29—10/4| Roll-call Test 01 | 3. Identify themes of art within a chosen artwork: religious, historic, political, social; across a broad range of cultures and time periods.
*Museum Field Trip* | 80.0   |               |
| 6  | 10/6—10/11| Roll-call    | Assign collage
Create a uniform image from various printed sources (magazines) on a cardboard surface. The image will demonstrate design, balance, composition, form, texture, color, harmony and rhythm. | 80.0   |               |
<table>
<thead>
<tr>
<th>WK</th>
<th>Dates</th>
<th>Activity</th>
<th>Assignment/Description</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>10/13—10/18</td>
<td>Roll-call</td>
<td></td>
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<tr>
<td>8</td>
<td>10/20—10/25</td>
<td>Roll-call</td>
<td>Assign Paper 2 Write an analysis of an architectural structure on Los Angeles Harbor College campus and compare it to a Gothic or Renaissance cathedral, evaluate what differences you find and explain the functions of both, either spiritual or practical.</td>
<td>100.0</td>
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<tr>
<td>9</td>
<td>10/27—11/1</td>
<td>Roll-call</td>
<td>Ceramic studio visit LAHC Evaluate its environmental</td>
<td>80.0</td>
</tr>
<tr>
<td>10</td>
<td>11/3—11/8</td>
<td>Roll-call</td>
<td>Identify formal elements in an artwork: line, space, light, color, and value, texture, pattern, time and motion and be able to ascertain how these elements create meaning in the chosen art work.</td>
<td>80.0</td>
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<tr>
<td>11</td>
<td>11/10—11/15</td>
<td>Roll-call</td>
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<tr>
<td>12</td>
<td>11/17—11/22</td>
<td>Roll-call</td>
<td>Analyze the relationship of the viewer’s subjective responses to the viewer’s cultural, historic, and social background. Write one paragraph that analyze your subjective response to a given art works and how what you write is influenced by your cultural, social and cultural, social and historic background.</td>
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<tr>
<td>13</td>
<td>11/24—11/29</td>
<td>Roll-call</td>
<td>Video</td>
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<td>14</td>
<td>12/1—12/6</td>
<td>Roll-call</td>
<td></td>
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<tr>
<td>15</td>
<td>12/8—12/13</td>
<td>Roll-call</td>
<td>Submit Final paper</td>
<td>100.0</td>
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<tr>
<td>16</td>
<td>12/15—12/18</td>
<td>Roll-call</td>
<td>Final exam</td>
<td>100.0</td>
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</tbody>
</table>

Total points: 780.0
Evaluation List and Method

Total points = 780.0

Proportion of individual assignment to final grade content and format of each individual assignment is, assessed and measured on scales of 1-100 points. Overall points measured individually totals are 780.0 points

Note: All class assignments are to be completed and submitted on time according to their schedule dates and time. Failure to complete assignments is cause for overall grade reduction. There are no do over or second chance. Make-up test or assignments are not allowed except for extreme extenuating circumstances with an appropriate excuse.

GRADE SCALE:

<table>
<thead>
<tr>
<th>Letter Grade &amp; Accumulated points</th>
<th>500</th>
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<tbody>
<tr>
<td>A</td>
<td>780-750</td>
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<tr>
<td>B</td>
<td>750-700</td>
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<tr>
<td>C</td>
<td>700-650.0</td>
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<tr>
<td>D</td>
<td>650-590</td>
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<tr>
<td>F</td>
<td>590-0</td>
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ART 103 CLASS SELF EVALUATION RUBRIC.

Does the introduction present specific details? Does the introduction present specific details? Does the introduction present specific details?

ART 101 RUBRIC

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Have you addressed the required aspects of the analysis?</th>
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</thead>
<tbody>
<tr>
<td>Thesis</td>
<td>Is the thesis analysis statement well</td>
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<td>-------------------------------------------------------------------------------------------</td>
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<td>understood and clearly written?</td>
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<td>Does the placement of your thesis location satisfy you?</td>
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<td>Is your review to the reader of your analysis clear?</td>
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<tr>
<td>Body</td>
<td>Are all your topic sentences well crafted and are they clear?</td>
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<tr>
<td></td>
<td>Are all of your paragraphs logically unified?</td>
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<td></td>
<td>Is each topic adequately developed?</td>
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<td></td>
<td>How convincing are your body paragraphs and are they reasonable?</td>
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<tr>
<td></td>
<td>Are your body paragraphs coherent?</td>
</tr>
<tr>
<td>Conclusion</td>
<td>Does your work warrant review or discussion on its strength and are your sentences well constructed?</td>
</tr>
<tr>
<td></td>
<td>Have you negated unsupported fragments</td>
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</tbody>
</table>
and run-on sentences?  
Punctuations correct and properly placed?  
Are all of your sources correctly cited?
Does the review address all requirements included in the assignment?

<table>
<thead>
<tr>
<th>Participation</th>
<th>Have your class attendance been 100%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fairly regular 75%</td>
</tr>
<tr>
<td></td>
<td>Irregular 70% or less?</td>
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</tbody>
</table>

| Punctuality | Are all of your assignments on time and are they completed and turned in? |

Important: Students please complete and turn in the rubric form at semester’s close.

**Field Trips**

Some classes may be conducted off campus. Unless you are specifically advised by an LAHC employee or authorized agent, you are responsible for arranging your own transportation to and from the class site. LAHC assumes no liability or responsibility for the transportation of people to and from a site by way of a private vehicle that is operated by a non-authorized agent of the district.

**Classroom Policies:**
Policy on cell phone use in class (p. 107 in SC)  
Policy on academic dishonesty  
Policy on having no food/drink in classroom  
Student’s responsibility to drop class
Late work: **not accepted**
All assignments are due according to dates noted on syllabus or indicated by the instructor. Late work will not be accepted unless prior arrangements have been made with the instructor.

Make up work: **none**

Attendance policy:
Tardy Policy: Absences are 15 minutes beyond check in time. Early departures are counted absent.

Status of course and prerequisite:

Unique class procedures:
Any special instructions for special projects

Advice:

**Disclaimer**
Students in this class may be subjected to material, which the student may find offensive. These may include visual or text representations from the following areas:

- Sex
- Profane language
- Religious theories
- Economic theories

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Students may be required to provide instructional and other materials required for a credit or non-credit course. Such materials shall be of continuing value to a student outside of the classroom setting and shall not be solely or exclusively available from the District.

**Recording Devices**
State law in California prohibits the use of any electronic listening or recording device in the classroom without prior consent of the teacher and college administration. Any student who needs to use electronic aids must secure the consent of the instructor. If the instructor agrees to the request, a notice of consent must be forwarded to the Dean of Academic Affairs for approval.

**ClassroomCourtesy**
As approved by the Associated Student Organization and by the Academic Senate, all cell phones and electronic sound-emitting devices shall be turned off at all times during classes. Cell phones and pagers put on vibrate are acceptable, headsets are not.

**ATTENDANCE**
The student is expected to attend every meeting of all classes for which he or she is registered. A student absent from classes for emergency reasons must inform his or her instructor of the reason for the absence. Students who have pre-registered for a class and who do not attend the first meeting of the class forfeit their right to a place in the class. Mitigating circumstances may be considered by the instructor. Whenever absences “in hours” exceed the number of hours the class meets per week, the student may be **excluded from class by the instructor.** It is the student’s responsibility to drop from class. Any drops or exclusions that occur between the end of the 4th
week and the end of the 12th week (between 30% and 75% of the time the class is scheduled to meet, whichever is less) will result in a “W” on the student’s record which will be included in the determination of progress probation. Drops are not permitted beyond the end of the 12th week (or 75% of the time the class is scheduled to meet, whichever is less).

*** Showing up to class and doing all assignments (with no progress) do not constitute a passing grade.

**Students with disabilities:** It is the policy and practice of Los Angeles Harbor College to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or to accurate assessment of achievement (such as time-limited exams, inaccessible web content, or the use of non-captioned videos) please notify the instructor as soon as possible. Students are also welcome to contact the Special Programs and Services Office, telephone 310-233-4622. For more information visit the SPS webpage at: http://www.lahc.edu/studentservices/sps/index.html

**Plagiarism**

Plagiarism is a form of cheating. Any student who uses the published or unpublished writing, ideas, and/or words of another person without crediting the author will receive a FAIL for the assignment. Further disciplinary actions may be taken. If a student copies from another student's paper, this is also plagiarism. In this case, both students will fail the assignment.

Los Angeles Harbor College Academic Senate Plagiarism Policy

**Preamble:** The permissibility of a student's reuse of written work should receive particular attention because many students are confused over the issue. Papers are being stolen and copied or sold all too often, especially now that doing so is merely a matter of a file copy or an email attachment. Students should be warned to be careful with their own intellectual property as well as that of others. Course syllabi in all disciplines should reference or list the definition of plagiarism adopted by the Academic Senate.

The following is a general campus policy and more specific examples may be devised by discipline. This policy is based on the following resources: Harris, R. (2001). The Plagiarism Handbook: Strategies for Preventing, Detecting, and Dealing with Plagiarism. Los Angeles, CA: Pyrczak Publishing.

The Standards of Student Conduct in the Los Angeles Harbor College Catalog includes Board Rule 9803.12 which states, "dishonesty, such as cheating, or knowingly furnishing false information to the Colleges" shall be subject to disciplinary action.

**Definition:** Plagiarism is a student's failure to distinguish his or her own words and ideas from those of a source the student has consulted. Ideas derived from another, whether presented as exact words, a paraphrase, a summary or quoted phrase, must always be appropriately referenced to the source, whether the source is printed, electronic, or spoken. Whenever exact words are used, quotation marks or an indented block indicator of a quotation must be used, together with the proper citation in a style required by the professor. Usually, three or more words in a row copied from a source
without a citation constitutes plagiarism.

Examples:
Ex. 1. Common knowledge -- John Kennedy was assassinated in 1963 does not require a source, for example. (If a source is used, cite it.)
Ex. 2. If you have a question about whether it is plagiarism, be sure to include the quotation marks and citation information.

Penalty: The penalty process is decided by the instructor and departmental policies with the following suggested progressive discipline guidelines: warning, rewrite assignment, zero points on assignment, or Administrative discipline.

Appeals: Appeals should be directed to the Division Chair for further action as required by due process.

Add Full-term class---9/08/2011
Drop full-term classes---9/12/2011 refund
Drop full-term classes without refund----3/2011
Drop full-term classes with a “W”---- 11/17/201

Holidays: Holiday:
Labor Day 9/05/2011
Veteran’s Day 11/11/2011
Thanksgiving 11/24/2011
Final Test start—12/01/2011 to 12/13/2011
SP. Semester ends----12/15/2011

Classroom Courtesy
As approved by the Associated Student Organization and by the Academic Senate, all cell phones and electronic sound-emitting devices shall be turned off at all times during classes. Cell phones and pagers put on vibrate are acceptable, headsets are not.
Drawing Course Syllabus / Art 201  
Craig Antrim – Instructor  Email: ckantrim@pacbell.net

Course Description:

Introductory studio course emphasizing the fundamental techniques and concepts appropriate to the use of drawing as a significant means of human expression. This course assumes no prior knowledge of drawing. Basic tools, techniques, and ideas related to drawing will be explored. This course is transferable as general education, major or elective credit to CSU / UC. Instruction will be a combination of lecture / demonstrations, visual aids, directed / free projects and visual analysis.

Student Learning Outcomes:

1. To become proficient with basic visual elements and related art vocabulary.
2. To understand and appreciate a variety of art styles.
3. To become explore and employ a variety of media.
4. To manipulate a variety of materials in accordance with these basic elements.
5. To expand one's horizons by:
   a) Exposure to new ideas and their implications.
   b) Acquiring the discipline necessary to fulfill all course requirements.
   c) Developing an individual thought process and seeking wider connections.
   d) Completing projects and earning the personal satisfaction that comes from conceptual and technical growth.
6. To understand that art has been and is a basic cultural value in all societies across time and has profound personal implications for the development of the following functions; thought, feeling, intuition, and sensation.

Suggestions for Success and Attendance: Since the 4 hours class time is used both for lecture and studio time, it is expected that some projects might take more than the allotted class time to complete. Consequently, to achieve optimal results:

1. Attend classes regularly and keep me informed about anything to do with your attendance
2. You will be allowed one absence, no questions, but you are still responsible for the class work. Medical and Emergency absences are separate.
3. Come prepared to work entire period and learn to concentrate your efforts.
4. Ask questions if you still have doubts about any of the material.
5. Be a teacher as well as a student. Observe the ideas and techniques of your classmates, because you will learn from one another.
6. Have fun! This is supposed to be enjoyable. Nix the negative.
7. Exchange email address and / or phone numbers with at least 2 other students, it is your responsibility to keep up with assignments.

Evaluation: Your work will be evaluated on the following basis:
1. **Preparation for class** - materials ready for use.

2. **Projects** – there will be weekly projects, each will be graded or noted for record.
   
   a) You will turn in a packet **containing both your in-class and out of class work, each page with your name and date on it.**
   
   b) A **letter grade (A to F)** will be assigned to each packet.

   **50 percent** - Comprehension (project objectives, ideas and concepts, implications, ramifications, improvement )

   **50 percent** - Craftsmanship (presentation, quality of work, techniques / use of media, originality, composition, use of space on the page)

   c) Projects will lose **1/2 letter grade** for every session that they are late.

   d) Extra **Credit**: can be earned but not **substituted** for primary class work.

   1) Turning in **additional** solutions to projects, related to class work.
   2) Attending museum or art gallery exhibitions and submitting proof of attendance. E.g. ticket stubs, brochures, post cards

3. We will have group reviews to share ideas, techniques, and possible solutions.

4. If you have questions about any grade, see me privately and I will be happy to discuss it with you.

**Studio Usage:**

This studio is here for you to utilize, but it is a high occupancy area and requires your diligence in maintaining it.

- **Turn off all cell phones, beepers, and pagers in class! No exceptions!**
- Clean up your work area and put your work and tools away.
- Any loose stuff lying about in the studio **will most likely be lost.**
- Trash any bottles, cups, etc.

**Materials and Sources:** See attachments.

If you need help paying for books and other college expenses
  Call the Financial Aid Office at (310) 233-4320
  Or see them in the Admin. Bldg., Rm. 131
  [http://www.lahc.edu/finaid](http://www.lahc.edu/finaid)
ADVANCED DRAWING PROJECTS- HARBOR COLLEGE

Advanced Drawing may be seen as having the following characteristics: a representation of contemporary aesthetics and styles, a greater ‘professional’ presence, a high level of illustrative or rendering skills, and an increasing individuality of expression.

Advanced Drawing students should demonstrate the ability to work independently, to research the projects presented, to carry the work to a finished level, and to begin to explore a personal aesthetic agenda.

While working independently is important, attendance in class is still critical. All project solutions will be discussed individually with the instructor and an agreement will be made as to the direction and particulars of the project. This dialogue is critical and essential to an Advanced Program. If we take the art of the 20th century as representative of new or Modern or Contemporary (advanced?) trends in art, then recognition of the stylistic or conceptual agenda of this period may be a starting point for exploring ‘advanced ideas in art.’

Students will create images that reflect an understanding of the following Modern ideas:

Self-Portrait - the self-portrait has functioned historically as a method for examining ideas in art, often operating as preliminary ground for new concepts. At the same time, the self-portrait is an examination of the ‘self’ that reflects uniquely 20th century attitudes towards art and psychology. In a world increasingly isolated, anonymous, and anxiety-filled, artists are more than ever preoccupied with a personal journey or an idiosyncratic interpretation of such journeys. Students will research the subject of portraiture, writing a one-page or more, paper on the subject. Students will develop a self-portrait with a concern for reflecting an insightful interpretation, yet it should also be recognizable of the artist. The image should be derived from a mirror, not a photograph. You may use any media, the finished portrait should be life-sized, or larger, full body or bust.

Mixed Media - from Picasso’s development of collage, Hannah Hoch’s anti-fascist montages, Duchamp’s ‘found object’ constructions, to Rauschenberg’s aesthetically iconoclastic assemblages, all appropriated ‘non-art’ objects as elements of a new aesthetic language. Students will research the subject of mixed media, writing a one-page or more, paper on the subject. Students will create an image that incorporates non-traditional materials, the project may also include an element of social commentary.

Change of Scale - this Modern concept, emphasized in Surrealism and Pop Art, ironically explores our fixed ideas about the nature of the world, our perceptions of I, and challenges to the formal definitions of Art. Students will research the subject of Change of Scale issues, writing a one-page or more, paper on the subject. Select a “common” object, such as a set of keys, a comb, lipstick, a push-pin, a spoon, an ink bottle, etc. Enlarge this object to the size of your 19” X 24” pad or larger, Draw the object as “realistic” as possible.

Expressionism - emotions expressed in art have a long history; examples may be seen in Michelangelo and 16th century Mannerism. This concept resurfaced in the work of the Post-Impressionists Gauguin, Van Gogh and Munch, the German Expressionists of 1910-30, American Abstract Expressionism of 1940-60, and the Neo-Expressionists of 1980-2000. Students will research the subject of Expressionism, writing a one-page or more, paper on the subject. Using any media, the student will explore expressive methods of creating an image, the subject matter and media will be the student’s choice. The critical issue is a demonstrated understanding that Expressionism has more to do with how the media is used. The subject may or may not be expressive, but how the media is applied is what makes it expressive.

Matting or Framing - at least one project will be framed or matted in a professional manner.
SYLLABUS
Art 300 - Introduction to Painting (UC:CSU)

Course Description
Beginning instruction in the materials and techniques of painting in either oil or acrylic mediums, with special emphasis on color mixing, various applications and resultant effects. Students will develop an understanding of individual studio practice through demonstrations, lectures, guest speakers, group critiques and exhibition tours. Material and Supply Lists will be distributed at the first class meeting. No textbook is required.

Course Content
Each student will be responsible for producing a minimum of 4 paintings and the preparatory drawings required of each work. Students will work directly from still-life, photography, various collage and montage sources, and produce occasional copy works.

Evaluation
Grading in a visual art course is highly subjective and students are encouraged to discuss assigned grades at any time. Grading is based on demonstrated skill and mastery of technique, but much emphasis is placed on effort, improvement shown, and participation in critiques and discussions. Attendance is considered in assigning grades.

Ron Linden
FA 100
310-233-4411
<ronmon@dslextreme.com>
Course Description:
Introductory studio course emphasizing the fundamental techniques and concepts appropriate to the use of color and painting as a significant means of human expression. This course assumes no prior knowledge of painting. Basic tools, techniques, and ideas related to acrylic and oil painting will be explored. This course is transferable as general education, major or elective credit to CSU / UC. Instruction will be a combination of lecture / demonstrations, visual aids, directed / free projects and visual analysis. There is no required text.

Process: The following considerations apply.

1. Use your individual creative capacities.
2. Think through and analyze what you are doing. Keep a notebook to record ideas of all sorts.
3. Consider the notion of theme and variation. Do studies to explore and develop your ideas.
4. Look for all kinds of analogies of shape and form in natural and man-made objects.
5. Explore "traditional" media but don't hesitate to use "alternative" materials where necessary for accomplishing your concepts.
6. Consider all aspects of the project. Familiarize yourself with the ideas, artists and movements noted.
7. Go to museums and galleries to experience what other artists have accomplished. Art isn't made in isolation.
8. **Doing the work is the most important part of the process.**

Studio Usage:
This studio is here for you to utilize, but it is a high occupancy area and requires your diligence in maintaining it. We are in cramped circumstances.

- Put solvents in the proper container.
- Do not put globs of paint or anything else in or down the sink.
- Clean up your work area and put your work and tools away.
- Any loose stuff lying about in the studio will be tossed.

Suggestions for Success and Attendance: Since the class time is used both for lecture and studio time, it is expected that some projects might take more than the allotted class time to complete. Consequently, to achieve optimal results:

1. Come to class, do the work. Simple.
2. Come prepared to work entire period and learn to concentrate your efforts.
3. Ask questions if you still have doubts or are unclear about any of the material.
4. Observe the ideas and techniques of your classmates, you will learn from one another. Be a teacher as well as a student.
5. Negative thinking is not helpful, try to avoid it.
6. **You will be allowed the equivalent of 1 week's absence.** No questions asked. However, you are still responsible for missed sessions and project due dates. Therefore, exchange email address and or phone number with at least 2 other students to get assignments.

Student A - _______________________________________ PH. # __________________________
Student B - _______________________________________ PH.# __________________________

7. Further absences will be handled on an individual basis.
8. **All students are responsible for dropping the class should they decide not to continue.**
Evaluation: Primary emphasis will be on completed projects. Each project will be graded as we progress through the semester. Certain projects will require time outside of class to complete.

1. Turn projects in on time. Finished and ready for presentation.
2. All projects will be graded on the standard A to F standard.
   50% - Comprehension (project objectives, ideas and concepts, implications, ramifications)
   50% - Craftsmanship (presentation, quality of work, techniques, use of media, originality, appropriateness of media)
3. Projects will lose one full grade if not turned in on time.
4. Projects will lose 1/2 grade for every session that they are late.
5. Extra Credit can be earned but does not substitute for primary class work.
   a) Turning in additional paintings related to class work.
   b) Attending museum or art gallery exhibitions documented by brochure, announcement, ticket stubs, etc. Each visit will earn 3 points.
6. We will have group evaluations upon completing each project to share ideas, techniques, and look for improvement. Grades will be assigned at that time.
7. If you have questions about any grade, see me privately and I will be happy to discuss it with you.

Projects: tentative

2. Old Master copy
3. Pattern / hard - edge color project using color system.
4. Transparency / Luster Illusion.
5. Landscape.
6. Self Portrait from direct observation.

Materials: see attachment

Sources: see attachment

Student Learning Outcomes:

1. To become proficient with advanced visual elements and related art vocabulary.
2. To understand and appreciate a variety of art styles.
3. To become explore and employ a variety of media.
4. To manipulate a variety of materials in accordance with these basic elements.
5. To expand one’s horizons by:
   a) Exposure to new ideas and their implications.
   b) Acquiring the discipline necessary to fulfill all course requirements.
   c) Developing an individual thought process and seeking wider connections.
   d) Completing projects and earning the personal satisfaction that comes from conceptual and technical growth.
6. To understand that art has been and is a basic cultural value in all societies across time and has profound personal implications for the development of the following functions; thought, feeling, intuition, and sensation.

Turn off all cell phones and pagers while in class!
Painting 303, 306, 312 (Advanced) - Course Syllabus
Craig Antrim, Instructor email: ckantrim@pacbell.net

Course Description:
Introductory studio course emphasizing the fundamental techniques and concepts appropriate to the use of color and painting as a significant means of human expression. This course assumes no prior knowledge of painting. Basic tools, techniques, and ideas related to acrylic and oil painting will be explored. This course is transferable as general education, major or elective credit to CSU / UC. Instruction will be a combination of lecture / demonstrations, visual aids, directed / free projects and visual analysis. There is no required text.

Process: The following considerations apply.

1. Use your individual creative capacities.
2. Think through and analyze what you are doing. Keep a notebook to record ideas of all sorts.
3. Consider the notion of theme and variation. Do studies to explore and develop your ideas.
4. Look for all kinds of analogies of shape and form in natural and man-made objects.
5. Explore "traditional" media but don't hesitate to use "alternative" materials where necessary for accomplishing your concepts.
6. Consider all aspects of the project. Familiarize yourself with the ideas, artists and movements noted.
7. Go to museums and galleries to experience what other artists have accomplished. Art isn't made in isolation.
8. **Doing the work is the most important part of the process.**

Studio Usage:
This studio is here for you to utilize, but it is a high occupancy area and requires your diligence in maintaining it. We are in cramped circumstances.

- Put solvents in the proper container.
- Do not put globs of paint or anything else in or down the sink.
- Clean up your work area and put your work and tools away.
- Any loose stuff lying about in the studio will be tossed.

Suggestions for Success and Attendance: Since the class time is used both for lecture and studio time, it is expected that some projects might take more than the allotted class time to complete. Consequently, to achieve optimal results:

1. Come to class, do the work. Simple.
2. Come prepared to work entire period and learn to concentrate your efforts.
3. Ask questions if you still have doubts or are unclear about any of the material.
4. Observe the ideas and techniques of your classmates, you will learn from one another. Be a teacher as well as a student.
5. Negative thinking is not helpful, try to avoid it.
6. **You will be allowed the equivalent of 1 week's absence.** No questions asked. However, you are still responsible for missed sessions and project due dates. Therefore, exchange email addresses and or phone numbers with at least 2 other students to get assignments.

Student A - ___________________________________________ PH. # _______________________

Student B - ___________________________________________ PH.# _______________________

7. Further absences will be handled on an individual basis.
8. **All students are responsible for dropping the class should they decide not to continue.**
Evaluation: Primary emphasis will be on completed projects. Each project will be graded as we progress through the semester. Certain projects will require time outside of class to complete.

1. Turn projects in on time. Finished and ready for presentation.
2. All projects will be graded on the standard A to F standard.
   50% - Comprehension (project objectives, ideas and concepts, implications, ramifications)
   50% - Craftsmanship (presentation, quality of work, techniques, use of media, originality, appropriateness of media)
3. Projects will lose one full grade if not turned in on time.
4. Projects will lose 1/2 grade for every session that they are late.
5. Extra Credit can be earned but does not substitute for primary class work.
   a) Turning in additional paintings related to class work.
   b) Attending museum or art gallery exhibitions documented by brochure, announcement, ticket stubs, etc. Each visit will earn 3 points.
6. We will have group evaluations upon completing each project to share ideas, techniques, and look for improvement. Grades will be assigned at that time.
7. If you have questions about any grade, see me privately and I will be happy to discuss it with you.

Projects: Individual supervised tutorial projects in consultation student and instructor.

Materials: see attachment

Sources: see attachment

Student Learning Outcomes:

1. To become proficient with more advanced visual elements and related art vocabulary.
2. To understand and appreciate a variety of art styles.
3. To become explore and employ a variety of media.
4. To manipulate a variety of materials in accordance with these basic elements.
5. To expand one’s horizons by:
   a) Exposure to new ideas and their implications.
   b) Acquiring the discipline necessary to fulfill all course requirements.
   c) Developing an individual thought process and seeking wider connections.
   d) Completing projects and earning the personal satisfaction that comes from conceptual and technical growth.
6. To understand that art has been and is a basic cultural value in all societies across time and has profound personal implications for the development of the following functions; thought, feeling, intuition, and sensation.

Turn off all cell phones and pagers while in class!
ART 502/3 THREE-DIMENSIONAL DESIGN

H X W X D

Victoria Loschuk, loschuv@ahc.edu

Office Hours: 9 - 9:30 a.m & 1:50 - 2:30 p.m, Rm 101

Class: Fri. 9:35 a.m - 1:50 p.m,
11 Feb.- 3 June, 2011

Art 502 Course Description:

This class concentrates on the fundamentals of three-dimensional design. The class will have lectures/visual presentations, demonstrations, group discussions, art DVDs, studio projects and individual instruction. The structured studio projects in this class allow the student to explore the concepts and ideas as they are sequentially presented in class. Some projects involve the use of non-representational imagery. (No recognizable subject matter) Concepts studied in this class can be applied to any visual art activity that the student may pursue at a later time. Indeed, the concepts are essential in any image-making activity.

Art 503 Intermediate Design: Form, Texture and color applied to creative projects aimed at concept development; design factors applied to new art media.

Course Goals:

1. To introduce students to the components of three-dimensional art; materials & techniques; Subtraction, Manipulation, Addition, Substitution & Assemblage
2. To introduce the student to the Elements of Three Dimensional Form
3. To introduce the student to the Principles of three dimensional organization.
4. To provide structured studio exercises in a range of media.
5. To encourage successful personal solutions to all studio problems.
6. To provide skill-building exercises that aid students in the development of technical skills, so they are better able to convey content, meaning and ideas in their work.
7. To introduce the basic language of design that enables intelligent articulation of the artistic process and product.

Grading:

Evaluation will be based upon the design solution and the quality of its execution, the students’ degree of involvement and the commitment to the work. A rubric will be supplied for all projects. Students are responsible for all class projects and assignments. Late projects can be down-graded. All studio project grades will be averaged to determine the final grade, and then mitigating factors, such as attendance, will be taken into account. To achieve an “A” in the class students need to have completed all studio assignments.

This is primarily a studio class. Students are expected to take full advantage of class studio time, to come to class prepared to participate, to work diligently in class, to be in class on time, and to contribute thoughtfully in class discussions. The above factors will be used to help determine grades that are on the margin.

Attendance: The instructor expects full attendance, however, in cases of extreme hardship, an absence is allowed. Students need to speak with me/notify me about any absences. Excessive absences lower your involvement, effort, participation and your grade. As well, students who habitually come late and leave early jeopardize their grade.
**Recommended Texts:**
1. *Art Fundamentals* by Ocvirk, Bone, Stinson & White, (available in the bookstore)
2. *Launching the Imagination; A Guide to Three-Dimensional Design* by Mary Stewart
3. *Shaping Space, the Dynamics of Three-Dimensional Design* by Paul Zelanski & Mary Pat Fisher

**Course Outline:**
1. *Directions in Three Dimensional Design*
   - Sculpture, Architecture, Metalwork, Glass Design, Pottery, Fiberwork, Product Design & Illustration
2. *Content/ Meaning & Ideas*
3. *Components of Three Dimensional Art*
   - Materials & Techniques
   - Subtraction
   - Manipulation
   - Addition
   - Casting
   - Assemblage
4. *The Elements of Design in Three Dimensional Form*
   - Line
   - Form/ Volume/ Mass
   - Light
   - Texture
   - Color
   - Space
   - Time
5. *Principles of Three Dimensional Form*
   a. Harmony & Variety
      - Repetition
      - Rhythm
      - Pattern
      - Contrast
      - Emphasis
   a. Balance
   - Symmetrical, Asymmetrical & Radial
   a. Scale & Proportion
      - Size considerations
      - Relationships Within the Sculpture/ Mass
ART 502 THREE DIMENSIONAL DESIGN

Victoria Loschuk

11 Feb 11
Week One: Introductions, Review of Course Outline, Projects, Expectations, Materials, Terms
Introduction to Linear Sculpture Project
Introduction to Assemblage

Feb. 18th - No Class, Presidents' Birthdays

25 Feb
Week Two: Studio Time for Linear Project

4 March
Week Three: Introduction to Mass, Geometric Blocks
Due: Linear Project

11 March
Week Four: Studio Time for Assemblage, Assembling/Spraying, etc.
Due: Mass, Geometric Blocks

18 March
Week Five: Introduction/Beginning to Planar Sculpture
Introduction to “Time” drawing assignment Due: 8 April
Due: Assemblage

25 March
Week Six: Studio Time for Planar Sculpture

1 April
Week Seven: Introduction to Cast Face/Mask Assignment
Due: Planar Sculpture

8 April
Week Eight: Studio Time for Cast Face/Mask
Introduction to Subtractive Process
Due: “Time” Drawing Assignment

15 April
Week Nine: Studio Time for Subtractive Project
Introduction to Field Trip Assignment
Due: Cast Face/Mask

22 April - No Class, Spring Break

29 April
Week Ten: Due: Subtractive Project

6 May
Week Eleven: Intro to Modeling a Figure - Armature Construction
Due: Field Trip Assignment

13 May
Week Twelve: Modeling a Figure

20 May
Week Thirteen: Modeling a Figure

27 May
Week Fourteen: Student Presentations

3 June: Final Exam
Materials & Supplies: (2011)

- Please bring pencil, paper, & pliers to the first class. (If you have them)

1. Scissors, Pencil, Kneadable Eraser, Sketch Pad/Paper
2. Ruler – 18”, and smaller ones
3. Pliers – Small or Medium, & Needle nose (Bring what you have for the first project/class)
4. Work gloves
5. X-Acto Knife
6. Roll of Plaster Bandage, (Rigid Wrap @ Walser’s)
7. One Large Trash Bag & Vaseline for Mask project.
8. Wood glue, White Glue & Epoxy as needed for your projects.
9. One sheet of Railroad Board, available in the bookstore. (White)
10. Hot Glue Gun & Glue Sticks – Share these??
11. Extension cord for the above (if you have one already)
12. Non-Drying modeling material – Roma Plastilina #2, (comes in 2lb. blocks, grey-green & other colors)
   Available at Walser’s, 23145 Kashiwa Court, Torrance, CA Ph: 310-891-3325
13. One roll of armature wire, 1/8” available at Walser’s
14. Empty Cardboard Gallon Milk or Juice Box – Plaster Carving Project
15. Small Kitchen Knife(ves) for carving plaster.
16. Wet/Dry sandpaper, superfine
17. Sponges/Rags for Clean-up
18. Apron or Work Shirt
19. Carving Tools – smaller, not the hammer & chisel type, (available at the bookstore)
20. Tape – Masking
21. One can of white spray Primer
22. Various materials and spray paint or paints as projects become more individualized. E.g. Assemblage
23. Canvas bags to haul projects in & one cardboard box to store your materials/projects in.
11 Feb 11
Week One: Introductions, Review of Course Outlines, Projects, Expectations, Materials, Terms
Introduction of “Two Dimensional to Three Dimensional” Project

Feb. 18th - No Class, Presidents’ Birthdays

25 Feb
Week Two: Studio Time for 2D to 3D

4 March
Week Three: Due: 2D to 3D Project
Introduction to “Texture/Mass” Project

11 March
Studio Time for “Texture/Mass” Project

18 March
Studio Time for “Texture/Mass” Project
Intro to Assemblage Project

25 March
Due: “Texture/Mass” Project
Studio Time for Assemblage

1 April
Studio Time for Assemblage

8 April
Studio Time for Assemblage
Intro to “Mixed Media” Figurative Project

15 April
Due: Assemblage
Studio Time for Figurative Project
Art Museum/Gallery Trip Assignment, (Contemporary Art), Due: 6 May

22 April - No Class, Spring Break

29 April
Studio Time for Figurative Project

6 May
Due: Figurative Project
Intro to “Installation”
Due: Art Museum/Gallery Trip Assignment

13 May
Studio Time for “Installation”

20 May
Studio Time for “Installation”

27 May
Due: “Installation”
Student Presentations

3 June: Final Exam
RUBRICS FOR STUDENT LEARNING OUTCOMES

V. LOSCHUK

1. Linear Wire Sculpture

Rubric based upon these points:

• Sculpture is figurative.
• Sculpture is based upon line, contours, inner & outer.
• Sculpture is based upon contour drawings & observations are not overly simplified. (Drawings required & submitted also)
• The sculpture is dimensional, not flat.
• Proportions employed do not detract from the overall form.
• Efficient use of line/wire, and joints (if used), do not detract from the overall form.

A - The sculpture reflects a strong understanding of the above points.
B - The sculpture reflects a strong understanding of most of the above points.
C - The sculpture reflects some of the above points.
D - A weak understanding of the above points is presented.
F - Not handed in for grading.

2. Wood Block Sculpture
Rubric based upon these points:

1. Sculpture is attached to a base for presentation.
2. Sculpture employs asymmetrical or symmetrical balance; project shows that the student understands the difference.
3. The dominant form in the sculpture employs up to four levels.
4. Sculpture retains the grid that reflects the individual 1/2 square blocks.
5. Positioning/glueing does not detract from the overall form.

A - The sculpture reflects a strong understanding of the above points.
B - The sculpture reflects a strong understanding of most of the above points.
C - The sculpture reflects some of the above points.
D - A weak understanding of the above points is presented.
F - Not handed in for grading.

3. Planar Paper Sculpture

Rubric based upon these points:

- Sculpture is non-representational.
• Sculpture created is “in the round”.
• Planes create volumes in the sculpture.
• Volumes evolve/change in the sculpture.
• Cutting/glueing do not detract from the overall form

A - The sculpture reflects a strong understanding of the above points.
B - The sculpture reflects a strong understanding of most of the above points.
C - The sculpture reflects some of the above points.
D - A weak understanding of the above points is presented.
F - Not handed in for grading.

4. Cast Face/ Mask
Rubric based upon these points:
• Cast face & other casts employed are constructed with care &
attention so as to retain a strong resemblance to the original form

- Sculpture/mask goes beyond the immediate cast to employ other sculptural elements.

- Sculpture/Mask presents a thematic approach and shows that this idea is well-thought out; the content/meaning of the sculpture is well-developed.

- The attaching/glueing and other technical aspects of the work do not detract from the overall form

A - The sculpture reflects a strong understanding of the above points.

B - The sculpture reflects a strong understanding of most of the above points.

C - The sculpture reflects some of the above points.

D - A weak understanding of the above points is presented.

F - Not handed in for grading.

5. Subtractive/Carving Project

Rubric based upon these points:

- Sculpture is abstract or non-representational.
• Sculpture is “in the round”, not in relief.

• Sculpture employs repetition of masses to harmonize/unify the piece.

• Sculpture employs variety of masses to provide contrast within the piece.

• Student has produced a drawing beforehand. The drawing employs both major & minor contours.

• Student has produced a plasticene maquette beforehand.

A - The sculpture reflects a strong understanding of the above points.

B - The sculpture reflects a strong understanding of most of the above points.

C - The sculpture reflects some of the above points.

D - A weak understanding of the above points is presented.

F - Not handed in for grading.

6. Modeled Figure

Rubric based upon these points:

© Modeled figure is 12 - 14” in height and specific modeling clay is used.
Armature is well-built & reflects proportions of the human body.

Modeled figure reflects proportions of the human form.

Modeled form reflects the positioning of the model, the anatomy, and muscle masses.

Project will be examined for these points:

A - The sculpture reflects a strong understanding of the above points.

B - The sculpture reflects a strong understanding of most of the above points.

C - The sculpture reflects some of the above points.

D - A weak understanding of the above points is presented.

F - Not handed in for grading.

7. Assemblage Project

Rubric based upon these points:

- Assemblage employs real objects transformed through context and use of color.

- Assemblage presents a thought out narrative. It is understood by
the positioning of objects, figures & their relationship to one another.

• The narrative takes place on a “base” related to the overall theme.

• The gluing/attaching does not detract from the overall form.

• The priming/painting, and color choice enhances the appropriation of the objects for this new role.

A –The sculpture reflects a strong understanding of the above points.

B –The sculpture reflects a strong understanding of most of the above points.

C – The sculpture reflects some of the above points.

D – A weak understanding of the above points is presented.

F – Not handed in for grading.

8. Student Presentation of Art Work

Presentation rubric:

• Student presents four projects completed in the course.
• Language used to describe the projects reflect the language learnt/discussed in class; the elements of 3D art & the principles of design.

• Student describes his/her process and decisions that were made in the work.

• Student addresses the content/meaning in the projects and how this was achieved.

A - The presentation reflects a strong understanding of the above points.

B - The presentation reflects a strong understanding of most of the above points.

C - The presentation reflects some of the above points.

D - A weak understanding of the above points is presented.

F - Student does not participate.

9. Element of “Time” Drawing

Rubric based upon these points:

• Drawing describes a sculpture that moves or otherwise employs the element of “time”.

• Both written notes and schematic drawings are present.
• **Drawing clearly describes the sculpture, how it functions, the materials that could be used, and its meaning.**

• **Execution of the drawing does not detract from the overall form of the drawing.**

• **Drawing/idea is not limited by any practical concerns such as weight, gravity, or our present understanding of time; it may be impossible to practically build.**

A - The drawing reflects a strong understanding of the above points.

B - The drawing reflects a strong understanding of most of the above points.

C - The drawing reflects some of the above points.

D - A weak understanding of the above points is presented.

F - Student does not participate.

10. **Field Trip/Museum Trip Quiz Rubric:**

Questionnaire asking students to recognize the dominant elements of art employed, the media used, and the content/ideas in the work of art. Questionnaire asking students to analyze how the art elements and materials used all contribute to the content/meaning of one sculpture of their choice.
A = 90 - 100% Thorough and well-thought out explanation, covering all points.

B = 89 - 80 Explanation/writing covering most of the points.

C = 79 - 70 Explanation/writing covering some of the points.

D = 69 - 60 Very few points covered

F = 59 & below, Not handed in for grading
ART 502  THREE-DIMENSIONAL DESIGN

Victoria Loschuk, loschuv@ahc.edu
Fridays, 9:35 a.m - 1:50 p.m  10 Feb. - 1 June, 2012
Office Hours: 9 - 9:30 a.m & 1:50 - 2:30 p.m, FA 101

Art 502 Course Description:
This class concentrates on the fundamentals of three-dimensional design. The class will have lectures/visual presentations, demonstrations, group discussions, art DVDs, studio projects and individual instruction. The structured studio projects in this class allow the student to explore the concepts and ideas as they are sequentially presented in class. Some projects involve the use of non-representational imagery. (No recognizable subject matter) Concepts studied in this class can be applied to any visual art activity that the student may pursue at a later time. Indeed, the concepts are essential in any image-making activity.

Course Goals:
1. To introduce students to the components of three-dimensional art; materials & techniques; Subtraction, Manipulation, Addition, Substitution & Assemblage
2. To introduce the student to the Elements of Three Dimensional Form
3. To introduce the student to the Principles of three dimensional organization.
4. To provide structured studio exercises in a range of media.
5. To encourage successful personal solutions to all studio problems.
6. To provide skill-building exercises that aid students in the development of technical skills, so they are better able to convey content, meaning and ideas in their work.
7. To introduce the basic language of design that enables intelligent articulation of the artistic process and product.

Grading:
Evaluation will be based upon the design solution and the quality of its execution, the students' degree of involvement and the commitment to the work. A rubric will be supplied for all projects. Students are responsible for all class projects and assignments. Late projects can be down-graded. All studio project grades will be averaged to determine the final grade, and then mitigating factors, such as attendance, will be taken into account. To achieve an “A” in the class students must complete all studio assignments.

Attendance: The instructor expects full attendance, however, in cases of extreme hardship, an absence is allowed. Students need to speak with me/notify me about any absences. Excessive absences lower your involvement, effort, participation and your grade. As well, students who habitually come late and leave early jeopardize their grade.

Recommended Texts:
1. Art Fundamentals by Ocvirk, Bone, Stinson & White, (available in the bookstore)
2. Launching the Imagination; A Guide to Three-Dimensional Design by Mary Stewart
3. Shaping Space, the Dynamics of Three-Dimensional Design by Paul Zelanski & Mary Pat Fisher
Course Outline:

1. Directions in Three Dimensional Design
   - Sculpture, Architecture, Metalwork, Glass Design, Pottery, Fiberwork, Product Design & Illustration

2. Content/ Meaning & Ideas

3. Components of Three Dimensional Art
   - Materials & Techniques
   - Subtraction
   - Manipulation
   - Addition
   - Casting
   - Assemblage
   - Installation
   - New Media, Film, Video

4. The Elements of Design in Three Dimensional Form
   - Line
   - Form/ Volume/ Mass
   - Light/ Values
   - Texture
   - Color
   - Space
   - Time

5. Principles of Three Dimensional Form
   a. Harmony & Variety
      - Repetition
      - Rhythm
      - Pattern
      - Contrast
      - Emphasis
   b. Balance
      - Symmetrical, Asymmetrical & Radial
   c. Scale & Proportion
      - Size considerations
      - Relationships Within the Sculpture/Mass
   d. Dominance & Economy
Art 502  Three Dimensional Design  
Victoria Loschuk

Student Learning Outcomes (SLO):

<table>
<thead>
<tr>
<th>Course Intended Outcomes</th>
<th>Means of Assessment and Criteria for Success</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Students will be able to create a balanced 3D form that utilizes a specific element of art, “Line”.</td>
<td>Each student will create a figurative wire sculpture. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(2) Students will be able to create relief forms using a specific element of art, 3D shapes, while employing a principle of design, “Balance”.</td>
<td>Each student will create wood block compositions that exhibit symmetrical &amp; asymmetrical balance. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(3) Students will be able to create “mass” utilizing flat planar materials.</td>
<td>Each student will design and create a non-objective planar paper sculpture. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(4) Students will develop skills in casting realistic relief forms.</td>
<td>Each student will design and create a mask cast from their own face. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(5) Students will develop skills employing “subtractive processes” while employing the design principle of “Unity &amp; Variety”.</td>
<td>Each student will design and carve an abstract or non-objective free-standing form. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(6) Students will develop skills in modeling (additive &amp; subtractive methods) a representational form.</td>
<td>Each student will create a well-proportioned human figure with modeling clay on an armature. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
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<tr>
<td>(7) Students will design and create a sculpture employing assemblage techniques.</td>
<td>Each student will create a real or surreal &quot;event&quot; utilizing found objects. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(8) Students will develop skills in presenting their art work, using the language &amp; terms of 3-D art, and also describe the media/processes used in their art work.</td>
<td>Each student will present four of their projects in a review/critique in the class. 80% of students will produce satisfactory presentations based upon a rubric.</td>
</tr>
<tr>
<td>(9) Students will explore the element of art, &quot;time&quot; in 3-Dimensional art.</td>
<td>Students will design and create a schematic drawing for a sculpture that utilizes the element of time. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
</tr>
<tr>
<td>(10) Students will be able to recognize the elements of art, media used, and the content/meaning in a variety of three dimensional forms.</td>
<td>Students will participate in a field trip and complete a report. Criteria: 80% of the students will score 70% or greater on the quiz.</td>
</tr>
</tbody>
</table>
ART 502 THREE DIMENSIONAL DESIGN

Victoria Loschuk

30 Feb 12
Week One: Introductions, Review of Course Outlines, Projects, Expectations, Materials, Terms
Introduction to Relief Sculpture Project - Wire Sculpture
Andy Goldsworthy - Sculptures in Time
Out -of - Class Assignment: The Element of Time, Due: 24 Feb. 12

17 Feb 12
No Class - Presidents' Day Holiday

24 Feb 12
Week Two: Sculptural Line Project - Alexander Calder
Due: Time Assignment

2 March 12
Week Three: Relief "Blocks" & Balance
Due: Wire Line Project

9 March 12
Week Four: Due: Relief "Blocks"
Introduction to Planar Sculpture
Introduction to Plaster Cast Face/Mask Project, Magritte & Surrealism

16 March 12
Week Five: Studio time for Planar Sculpture & Cast Face

23 March 12
Week Six: Due: Cast Face/Mask
Due: Planar Sculpture
Museum/Gallery Visit Assignment, Due: 20 April 12

30 March 12 & 6 April 12
No Class - Cesar Chavez Day & Spring Break

13 April 12
Week Seven: Introduction to Plaster Carving - Louise Bourgeois
Preparatory Drawings/Sketches
Introduction to Assemblage

20 April 12
Due: Museum/Gallery Visit
Week Eight: Studio Time for Plaster Carving & Assemblage

27 April 12
Week Nine: Studio Time for Plaster Carving & Assemblage

4 May 12
Week Ten: Due: Plaster Carving
Studio Time for Assemblage

11 May 12
Week Eleven: Due: Assemblage

18 May 12
Week Twelve: Intro to Modeling a Figure, Building an Armature

25 May 12
Week Thirteen: Modeling a Figure

1 June 12
Week Fourteen: Final Exam, Student Presentations
Materials & Supplies: (2012)

- Please bring pencil, paper, & pliers to the first class. (If you have them)

1. Scissors, Pencil, Kneadable Eraser, Sketch Pad/Paper
2. Ruler - 18”, and smaller ones
3. Pliers - Small or Medium & Needle nose (Bring what you have for the first project/class)
4. Work gloves
5. X-Acto Knife
6. Roll of Plaster Bandage, (Rigid Wrap @ Walser’s)
7. One Large Trash Bag & Vaseline for Mask project.
8. Wood glue, White Glue & Epoxy as needed for your projects.
9. One sheet of Railroad Board, available in the bookstore. (White)
10. Hot Glue Gun & Glue Sticks - Share these??
11. Extension cord for the above (if you have one already)
12. Non-Drying modeling material - Roma Plastilina #2, or Prima #2, (comes in 2lb. blocks, grey-green & other colors)
   Available at Walser’s, 23145 Kashiwa Court, Torrance, CA Ph: 310-891-3325
13. One roll of armature wire, 1/8”, available at Walser’s
14. Empty Cardboard Gallon Milk or Juice Box - Plaster Carving Project
15. Small Kitchen Knife(ves) & ceramic “Clean-up” tool for carving plaster.
16. Wet/Dry sandpaper, superfine
17. Sponges/Rags for Clean-up
18. Apron or Work Shirt
19. Carving Tools - smaller, not the hammer & chisel type, (available at the bookstore)
20. Tape - Masking
21. One can of white spray Primer
22. Various materials and spray paint or paints as projects become more individualized. E.g. Assemblage
23. Canvas bags to haul projects in & one cardboard box to store your materials/projects in.
Sculpture Terms:
Bas Relief: (low relief) Sculpture that is not freestanding but projects from a background surface, as in a coin.
Relief: Sculpture in which the modeled forms project from the surrounding surface, (often a wall or building), and the forms may/may not be undercut.
Freestanding: Sculpture meant to be seen from all sides, in-the-round,

Methods:
Modeling: A manipulative and often additive process. Pliable material such as clay, wax, or plaster is built up, removed, and pushed into a final form.
Casting: Involves the substitution of one material for another through the use of a mold. Casting processes make it possible to execute a work in an easily handled medium (like clay) and then to preserve the results in a more permanent material (such as bronze).
Carving: Carving away unwanted material to form a sculpture is a subtractive process. Typical materials are wood and stone.
Constructing and Assembling: Constructions may involve the use of welding/soldering and other metal assembling methods. Assemblage involves the use of found objects transformed in the work of art.
Kinetic Sculpture: Moving sculpture. This began with Alexander Calder’s wind sculptures and today there are many electronic devices employed.
Mixed Media: Any sculpture that employs many materials, too many to list. May be two and three dimensional.
Installations: An “installation” transforms a space by bringing into it objects or other means of transformation. Sometimes also called site-specific.
Earth Art: Sculpture that re-forms in some way the earth itself, usually at a specific location.
Glossary:

- **Height, Width, and Depth**: The three dimensions in three-dimensional design.

- **Form**: The physical manifestation of the idea, also the dimensionality of the form itself. Ex. Circle is a shape, sphere is a form.

- **Content**: Refers to the idea itself, including the subject matter plus its emotional, intellectual, spiritual, & symbolic implications.

- **Plastic Arts**: Refers to media that can be modeled and manipulated. (Sculptural Forms)

- **Plane**: A three dimensional form that has length & width but minimal thickness.

- **Volume**: An enclosed area of three dimensional space.

- **Mass**: A solid three dimensional form. Can be dense, heavy, light or porous.

- **Space**: The area within or around an area of substance.

- **Void**: Space in or through the sculpture.

- **Texture**: Visual or tactile quality of a form. Can be rough or smooth.

- **Light**: Can enhance our perception of a three dimensional form or be used as a material itself.

- **Color**: Can enhance our perception of a three dimensional form. Hue, value, intensity, & temperature are major characteristics of color.

- **Time/Movement**: A stable or moving object occupies a position in time as well as space.

- **Tectonic**: The quality of simple massiveness – lacking any significant extrusions or intrusions.

- **Atectonic**: Characterized by considerable amounts of space; open, as opposed to massive (or tectonic), and often with extended appendages.
Art 633, Los Angeles Harbor College Art Division
Tuesday/Thursday 1:20-3:25PM
Instructor: Joshua Abarbanel

Student: ___________________________

Computer Art 633

ART 633 3 UNITS, 4 HOURS
This course is an introduction and overview to using the computer in producing artwork. Areas covered include hands-on experience with illustration software, scanning, and printing. Emphasis is placed on art and design concepts of composition, color, expression, and communication.

RECOMMENDED PREPARATION: Art 201 or Art 501 and Art 502, eligibility for English 21

Transfer Credit: CSU credit

Student Learning Outcomes
Upon successful completion of the course you will demonstrate knowledge of the use and operation of a computer system and graphics software. You will:
1. Operate the computer and related software
2. Use illustration software to produce line, tonal and color digital drawings /paintings
3. Scan and digitize images
4. Output design solutions to print
5. Analyze and assess the capabilities of different types of software and their uses

You will gain knowledge of how the computer integrates with the art and design industries, and you will learn about:
1. Color specification systems for print (CMYK, Pantone) and on screen (RGB, index)
2. Type as an integral part of design solutions
3. The process of creating a complete visual project, from rough idea to final presentation

You will create design solutions to visual problems, and learn to analyze and evaluate these solutions based on aesthetic issues, including:
1. Visual elements (i.e. line, tone, color) and principles of design (i.e. unity, transition)
2. The expressive content created by the above (especially color)
3. Differences among visual images: photographic, painted, computer generated

ATTENDANCE
Attendance is mandatory. Non-attendance affects the quality and quantity of the work produced. Two or more absences may mean a lower final grade, being flunked, or dropped (in the case of three or more), according to instructor discretion. Because this class only meets twice per week, two absences equal an entire week of instruction. Be responsible. Do not miss class.

DROPPING
On the other hand, if you wish to drop or to withdraw, it is your responsibility to inform the Registrar's office and to do so. I will not do it for you. After the fourth week non-attending students will probably be flunked rather than dropped. If you need to drop this class, take the responsibility and do so.

GRADES
Grades are based on points and will take place throughout the semester. By grading as we go along you can see your strengths and weaknesses and hopefully improve. Assignments are worth "double" after midterm. Points will be tallied and compared with total possible points, with 90-100% being an "A" grade, 80-89% being a "B", 70-79% a "C", 60-69% a "D", and below an "F".
**Projects, Mounting, & Critiques, worth 5/10 or 10/20**

Pre-midterm exercises are worth 5 points; post midterm they are worth 10. Projects and papers are worth 10/20 points (pre and post mid term). Late projects will be downgraded at the discretion of the instructor.

Presence of a project at the beginning of a critique session is worth 5/10 points (lateness is downgraded). Mounting, matting and flapping of projects is worth 5/10 points. Neatness counts.

Name and date must be on the back of each project.

**Notebook, worth 20 points**

A notebook will be collected at the end of the semester. Keep a simple 3-ring binder during the semester to hold class notes, lecture notes and other assignments.

**Portfolio Reviews, worth 20/40**

In addition to critiques, you will present your projects WITH SKETCHES, in chronological order, in a neat and orderly fashion, in a closed and labeled portfolio. I prefer a sturdy, hard-sided, non-floppy portfolio, with string or clothes ties. You may make your portfolio if you wish.

Your name must be on the outside of your portfolio. Full portfolio reviews will take place twice. At mid semester, and at finals. All work must be present at both portfolio reviews.

**Grading Criteria**

Students begin the class at all different levels of knowledge and ability. I expect that every member of this course is a "beginner" on the computer, with some hands-on drawing and/or design skills. Assignments are geared accordingly.

All projects must be saved, labeled, and dated. If your name and date are not on a project, you will receive no credit. ["NO NAME, NO DATE, NO CREDIT."]

Attendance, including tardiness and leaving early, will definitely affect your grade. You miss valuable interaction, discussion, and lecture points, which will affect your ability to complete projects.

Projects and assignments will be evaluated upon quality, using the following criteria:

- How successfully did the project fulfill the problem posed?
  - Do its strengths out weigh its weaknesses?
  - Do glaring weakness undermine its strengths?
- How well were in-class lessons (from lectures and discussions) learned and applied?
- How much thought, planning, work and time were put in?
- How the projects presentation? Clean? Accurate?
- How creatively and interestingly was the given assignment interpreted?
- Was the project completed on time? (Late projects will be downgraded.)

**MATERIALS AND TEXTBOOKS:**

Art materials and textbooks are costly. Aware of the expense, I try to budget the course accordingly. The materials list gives a general list of materials for use throughout the semester, but with each individual project some additional materials may need to be purchased. These additional materials will be announced at the time a new project is given. Materials and textbooks are a necessary part of this course.

**TEXTBOOKS**

Recommended:
Illustrator CS for Macintosh: A Visual Quickstart Guide
By Deke McClelland, Peachpit Press

Also required: (research for you to do)
Read and collect at least 9 articles (Xerox is fine) to keep in your notebook. These must relate to the programs that we are using, to computer art issues, or to artists and their use of computers. Try reading Macworld and other publications. You may find articles in the L.A. Times, on the World Wide Web (print them out, please), in art magazines, all over the place!

Optional:
The Illustrator WOW! Book, Peachpit Press
Classroom in a Book, Adobe Illustrator Version CS for Macintosh
Design Essentials, Luanne Seymour Cohen, Russel Brown, Lisa Jeans, Tanya Wending
Imaging Essentials, Luanne Seymour Cohen, Russel Brown, Tanya Wending
All three from Adobe Press

MATERIALS
Recommended: Bring to each class. Required unless noted "optional".
Loose-leaf project notebook with plastic sheet protectors (optional)
Also you may want to buy your own three-hole punch if you don't buy the sheet protectors
Unlined paper for notebook projects; paper
Mouse pad (if "your computer's" mouse pad is trashed or missing)
Sketch pad of your choice, pencils, and eraser (IMPORTANT)
Black Sharpie permanent markers, extra fine and regular widths
Ruler
Scissors, Exacto knife with cover, extra blades for Exacto
Gluestick (never to be used in this room)
Money for color prints, to be made both here and off campus at service bureau
USB Flash Drive/Jump drive etc. Some other form or external hard drive or CDRW.

For mounting and/or for handing in:
Black Mat board
Drafting Tape
Large black (preferred) or white paper for flapping
Spray Mount (never to be used in this room)

At some point later in the semester you will have an image printed on specialty material (canvas, film...) or fine paper at a service bureau off campus. This will definitely cost more than $10 per print. Be prepared for this. This is an opportunity to build your portfolio with an excellent piece.

When this happens, not every piece will be perfect. Your screen image may not match your output perfectly (in fact it probably won't). Get used to "wasting" some money on a print here and there as part of the process.
**Cluster Group of Five**
Occasionally you will wish to consult with other students in class. If you miss a class you are still responsible for the information that was covered, for handing in assignments that are due, and for doing the new assignments that were given.

Keep a list of fellow students, as a "cluster" of people whom you may call for information. If members of your cluster drop the course, please get new names and phone numbers.

#1: Name________________ Phone #  ________________ email _______________  
#2: Name________________ Phone #  ________________ email _______________  
#3: Name________________ Phone #  ________________ email _______________  
#4: Name________________ Phone #  ________________ email _______________  
#5: Name________________ Phone #  ________________ email _______________
Computer Art 637

**ART 637  3 UNITS, 4 HOURS**
This course covers design and presentation concepts. Areas covered include hands-on experience with illustration software, scanning, and printing. Emphasis is placed on art and design concepts of composition, color, expression, and communication.

**RECOMMENDED PREPARATION:** Art 201 or Art 501, Art 633 and/or Art 639 eligibility for English 21

Transfer Credit: CSU credit

**Student Learning Outcomes**
Upon successful completion of this course you will:

1. Effectively use the vocabulary and terminology of presentation graphics and interactive media.

2. Demonstrate a thorough knowledge of techniques used in selected computer software applications for the design and creation of interactive media.

3. Create projects that demonstrate and understanding of the influence of audience type on the selection of media and design for presentations.

4. Analyze and differentiate the various and specific needs for presentations in promotion/sales, education and entertainment.

5. Demonstrate professional skills in the creation and final presentation of completed media presentations.

**ATTENDANCE**
Attendance is mandatory. Non-attendance affects the quality and quantity of the work produced. Two or more absences may mean a lower final grade, being flunked, or dropped (in the case of three or more), according to instructor discretion. Because this class only meets twice per week, two absences equal an entire week of instruction. Be responsible. Do not miss class.

**DROPPING**
On the other hand, if you wish to drop or to withdraw, it is your responsibility to inform the Registrar's office and to do so. I will not do it for you. After the fourth week non-attending students will probably be flunked rather than dropped. If you need to drop this class, take the responsibility and do so.

**GRADES**
Grades are based on points and will take place throughout the semester. By grading as we go along you can see your strengths and weaknesses and hopefully improve. Assignments are worth "double" after midterm. Points will be tallied and compared with total possible points, with 90-100% being an "A" grade, 80-89% being a "B", 70-79% a "C", 60-69% a "D", and below an "F".

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Portfolio Reviews, worth 20/40
In addition to critiques, you will present your projects WITH SKETCHES, in chronological order, in a neat and orderly fashion, in a closed and labeled portfolio. I prefer a sturdy, hard-sided, non-floppy portfolio, with string or clothes ties. You may make your portfolio if you wish.

Your name must be on the outside of your portfolio. Full portfolio reviews will take place twice. At mid semester, and at finals. All work must be present at both portfolio reviews.

Grading Criteria
Students begin the class at all different levels of knowledge and ability. I expect that every member of this course is a "beginner" on the computer, with some hands-on drawing and/or design skills. Assignments are geared accordingly.

All projects must be saved, labeled, and dated. If your name and date are not on a project, you will receive no credit. ["NO NAME, NO DATE, NO CREDIT."]

Attendance, including tardiness and leaving early, will definitely affect your grade. You miss valuable interaction, discussion, and lecture points, which will affect your ability to complete projects.

Projects and assignments will be evaluated upon quality, using the following criteria:

- How successfully did the project fulfill the problem posed?
- Do its strengths out weigh its weaknesses?
- Do glaring weakness undermine its strengths?
- How well were in-class lessons (from lectures and discussions) applied?
- How much thought, planning, work and time were put in?
- How it the projects presentation? Clean? Accurate?
- How creatively and interestingly was the given assignment interpreted?
- Was the project completed on time? (Late projects will be downgraded.)

MATERIALS AND TEXTBOOKS:
Art materials and textbooks are costly. Aware of the expense, I try to budget the course accordingly. The materials list gives a general list of materials for use throughout the
semester, but with each individual project some additional materials may need to be purchased. These additional materials will be announced at the time a new project is given. Materials and textbooks are a necessary part of this course.

**TEXTBOOKS**

Recommended:  
*Dreamweaver CS4 for Macintosh: A Visual Quickstart Guide*  
By Tom Negrino and Dori Smith, Peachpit Press

Optional:  
*The Illustrator WOW! Book*, Peachpit Press  
*Classroom in a Book, Adobe Illustrator Version CS for Macintosh*  
*Design Essentials*, Luanne Seymour Cohen, Russel Brown, Lisa Jeans, Tanya Wending  
*Imaging Essentials*, Luanne Seymour Cohen, Russel Brown, Tanya Wending  
All three from Adobe Press

**MATERIALS**

Recommended: Bring to each class. Required unless noted "optional".  
Loose-leaf project notebook with plastic sheet protectors (optional)  
Also you may want to buy your own three-hole punch if you don't buy the sheet protectors)  
Unlined paper for notebook projects; paper  
Mouse pad (if "your computer's" mouse pad is trashed or missing)  
Sketch pad of your choice, pencils, and eraser (IMPORTANT)  
Black Sharpie permanent markers, extra fine and regular widths  
Ruler  
Scissors, Exacto knife with cover, extra blades for Exacto  
Gluestick (never to be used in this room)  
*Money for color prints*, to be made both here and off campus at service bureau)  
USB Flash Drive/Jump drive etc. Some other form or external hard drive or CDRW.

---

**Cluster Group of Five**  
Occasionally you will wish to consult with other students in class. If you miss a class you are still responsible for the information that was covered, for handing in assignments that are due, and for doing the new assignments that were given.

Keep a list of fellow students, as a "cluster" of people whom you may call for information. If members of your cluster drop the course, please get new names and phone numbers.

#1: Name________________ Phone # ________________ email ________________
Computer Art 639

ART 639  3 UNITS, 4 HOURS
This is an introductory course in computer still image manipulation. The topics presented include image editing, application of filters, integration of text, and the combination of scanned images. Emphasis is placed on art and design concepts of composition, color, expression, and communication.

RECOMMENDED PREPARATION:  Art 201 or Art 501 and Art 502, 633 eligibility for English 21

Transfer Credit: CSU credit pending

STUDENT LEARNING OUTCOMES:
Upon successful completion of the course you will demonstrate knowledge of the use and operation of a computer system and graphics software. You will:

1. Perform basic computer operations
2. Apply color to black and white images, as well as filter effects
3. Combine two or more images into a new image
4. Use graphic tools, such as, color balance, crop, rotate, and re-size images
5. Scan and manipulate digital photographic images

You will gain knowledge of how the computer integrates with the art and design industries, and you will learn about:

1. Color specification systems for print (CMYK, Pantone) and on screen (RGB, index)
2. Type as an integral part of design solutions
3. The process of creating a complete visual project, from rough idea to final presentation

You will create design solutions to visual problems, and learn to analyze and evaluate these solutions based on aesthetic issues, including:

1. Visual elements (i.e. line, tone, color) and principles of design (i.e. unity, transition)
2. The expressive content created by the above (especially color)
3. Differences among visual images: photographic, painted, computer generated

ATTENDANCE
Attendance is mandatory. Non-attendance affects the quality and quantity of the work produced. Two or more absences may mean a lower final grade, being flunked, or dropped (in the case of three or more), according to instructor discretion. Because this class only meets twice per week, two absences equal an entire week of instruction. Be responsible. Do not miss class.

DROPPING
On the other hand, if you wish to drop or to withdraw, it is your responsibility to inform the Registrar’s office and to do so. I will not do it for you. After the fourth week non-attending students will probably be flunked rather than dropped. If you need to drop this class, take the responsibility and do so.

GRADES
Grades are based on points and will take place throughout the semester. By grading as we go along you can see your strengths and weaknesses and hopefully improve. Assignments are worth "double" after midterm. Points will be tallied and compared with total possible points,
with 90-100% being an "A" grade, 80-89% being a "B", 70-79% a "C", 60-69% a "D", and below an "F".

**Projects, Mounting, & Critiques, worth 5/10 or 10/20**

Pre-midterm exercises are worth 5 points; post midterm they are worth 10. Projects and papers are worth 10/20 points (pre and post midterm). Late projects will be downgraded at the discretion of the instructor.

Presence of a project at the beginning of a critique session is worth 5/10 points (lateness is downgraded). Mounting, matting and flapping of projects is worth 5/10 points. Neatness counts.

Name and date must be on the back of each project.

**Notebook, worth 20 points**

A notebook will be collected at the end of the semester. Keep a simple 3-ring binder during the semester to hold class notes, lecture notes and other assignments.

**Portfolio Reviews, worth 20/40**

In addition to critiques, you will present your projects WITH SKETCHES, in chronological order, in a neat and orderly fashion, in a closed and labeled portfolio. I prefer a sturdy, hard-sided, non-floppy portfolio, with string or clothes ties. You may make your portfolio if you wish.

Your name must be on the outside of your portfolio. Full portfolio reviews will take place twice. At mid-semester, and at finals. All work must be present at both portfolio reviews.

**Grading Criteria**

Students begin the class at all different levels of knowledge and ability. I expect that every member of this course is a "beginner" on the computer, with some hands-on drawing and/or design skills. Assignments are geared accordingly.

All projects must be saved, labeled, and dated. If your name and date are not on a project, you will receive no credit. ["NO NAME, NO DATE, NO CREDIT."]

Attendance, including tardiness and leaving early, will definitely affect your grade. You miss valuable interaction, discussion, and lecture points, which will affect your ability to complete projects.

Projects and assignments will be evaluated upon quality, using the following criteria:

- How successfully did the project fulfill the problem posed?
  - Do its strengths out weigh its weaknesses?
  - Do glaring weakness undermine its strengths?
- How well were in-class lessons (from lectures and discussions) learned and applied?
- How much thought, planning, work and time were put in?
- How is the project's presentation? Clean? Accurate?
- How creatively and interestingly was the given assignment interpreted?
- Was the project completed on time? (Late projects will be downgraded.)

**MATERIALS AND TEXTBOOKS:**

Art materials and textbooks are costly. Aware of the expense, I try to budget the course accordingly. The materials list gives a general list of materials for use throughout the semester, but with each individual project some additional materials may need to be purchased. These additional materials will be announced at the time a new project is given. Materials and textbooks are a necessary part of this course.
TEXTBOOKS
Recommended:
*PhotoShop CS4 for Macintosh: A Visual Quickstart Guide*
By Elaine Weinman and Peter Lourekas, Peachpit Press

Also recommended: (research for you to do, and extra credit in final critique)
Read and collect at least 9 articles (Xerox is fine) to keep in your notebook. These must relate to the programs that we are using, to computer art issues, or to artists and their use of computers. Try reading *Macworld* and other publications. You may find articles in the L.A. Times, on the World Wide Web (print them out, please), in art magazines, all over the place!

Optional:
*The Illustrator WOW! Book*, Peachpit Press
*Classroom in a Book, Adobe Illustrator Version 7 for Macintosh*
*Design Essentials*, Luanne Seymour Cohen, Russel Brown, Lisa Jeans, Tanya Wending
*Imaging Essentials*, Luanne Seymour Cohen, Russel Brown, Tanya Wending
All three from Adobe Press

MATERIALS
Required: Bring to each class. Required unless noted "optional".
- Loose-leaf project notebook with plastic sheet protectors (optional)
- Also you may want to buy your own three-hole punch if you don't buy the sheet protectors)
- Unlined paper for notebook projects; paper
- Mouse pad (if "your computer's" mouse pad is trashed or missing)
- Sketch pad of your choice, pencils, and eraser (IMPORTANT)
- Black Sharpie permanent markers, extra fine and regular widths
- Ruler
- Scissors, Exacto knife with cover, extra blades for Exacto
- Gluestick (never to be used in this room)
- Money for color prints, to be made both here and off campus at service bureau
- Two or more Zip 100 MB cartridges, FORMATTED FOR MACINTOSH
- Several Floppy diskettes (at least three that work)

For mounting and/or for handing in:
- Black Mat board
- Drafting Tape
- Large black (preferred) or white paper for flapping
- Spray Mount (never to be used in this room)

At some point later in the semester you will have an image printed on specialty material (canvas, film...) or fine paper at a service bureau off campus. This will definitely cost more than $10 per print. Be prepared for this. This is an opportunity to build your portfolio with an excellent piece.

When this happens, not every piece will be perfect. Your screen image may not match your output perfectly (in fact it probably won't). Get used to "wasting" some money on a print here and there as part of the process.
**Cluster Group of Five**

Occasionally you will wish to consult with other students in class. If you miss a class you are still responsible for the information that was covered, for handing in assignments that are due, and for doing the new assignments that were given.

Keep a list of fellow students, as a "cluster" of people whom you may call for information. If members of your cluster drop the course, please get new names and phone numbers.

#1: Name_________________ Phone # ______________ email ______________
#2: Name_________________ Phone # ______________ email ______________
#3: Name_________________ Phone # ______________ email ______________
#4: Name_________________ Phone # ______________ email ______________
#5: Name_________________ Phone # ______________ email ______________
LA HARBOR COLLEGE
Student Learning Outcomes (SLOs) Assessment Report
Course Assessment

Division: Humanities__________________________  Discipline/Program:  Art__________________________

Course Number and Name:  ART 100 INTRODUCTION TO STUDIO ART FOR NON-ART MAJORS

Program Contact Person: _____________________________  Phone:

Reviewed by: _____________________________.  Date:  1 Feb. 2011

Attach additional pages as necessary.

<table>
<thead>
<tr>
<th>Institutional Learning Outcomes</th>
<th>Course Intended Outcomes</th>
<th>Means of Assessment and Criteria for Success</th>
<th>Summary of Data Collected</th>
<th>Use of Results</th>
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<tbody>
<tr>
<td>1</td>
<td>1. Recognize various aesthetic elements of art and their historical significance</td>
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<td>1</td>
<td>2. Define various art terms and demonstrate how they are used to describe Aesthetics and art criticism, and awareness of major art movements</td>
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<td>1</td>
<td>3. Describe what they see and how it is linked conceptually to perception</td>
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<td>5</td>
<td>4. Demonstrate through drawing, students will draw realistic images, as opposed to symbolic images.</td>
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<td>1</td>
<td>5. Demonstrate an understanding of what elements define various categories of art.</td>
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<td>5</td>
<td>6. Describe what they see in terms of themes and social issues</td>
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<td>LAP</td>
<td>7. Analyze drawing ability and</td>
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<td><strong>5</strong></td>
<td>8. Evaluate how nontraditional drawing assists in accurate perception</td>
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<td><strong>5</strong></td>
<td>9. Employ contour line to define shapes</td>
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<td><strong>5</strong></td>
<td>10. Employ negative spaces to capture the foreshortened view of the “knee-foot and calf”</td>
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<td><strong>5</strong></td>
<td>11. Accurately perceive and draw a composed still-life using the skills of negative space and sighting</td>
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<td><strong>5</strong></td>
<td>12. Sight angles and proportions</td>
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<tr>
<td><strong>5</strong></td>
<td>13. Accurately copy a profile view from a master reproduction, using the surrounding negative spaces</td>
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<tr>
<td><strong>5</strong></td>
<td>14. Create a realistic representation of a person from a live model</td>
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<td><strong>5</strong></td>
<td>15. Execute a representation portrait from a model in ¾ view, using a monochromatic color harmony</td>
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<td><strong>5</strong></td>
<td>16. Compose an expressive drawing using art elements and design principles in the composition</td>
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<td><strong>5</strong></td>
<td>17. Select a complimentary color harmony for a ¾ view portrait</td>
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<tr>
<td><strong>5</strong></td>
<td>18. Demonstrate mastery and understanding of how lights and shadows reveal form</td>
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<tr>
<td><strong>1</strong></td>
<td>19. Present work in a professional manner</td>
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</tbody>
</table>
## LA HARBOR COLLEGE

**Student Learning Outcomes (SLOs) Assessment Report**

**Course Assessment**

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** ART101 Survey of Art History I

**Program Contact Person:** Gail.Jacobs  
**Phone:** 6269194919

**Reviewed by:** Lora Lane, SLO Assessment Coordinator  
**Date:** 1/31/12

Attach additional pages as necessary.

<table>
<thead>
<tr>
<th>Institutional Learning Outcomes</th>
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<th>Summary of Data Collected</th>
<th>Use of Results</th>
</tr>
</thead>
</table>
| I                              | 1. Identify works of art from the Prehistoric to the Late Middle Ages. | Means: Slide Identification Class Discussion  
Compare and Contrast  
75% of students will show satisfactory performance of C or better | 58 Students from FA2011  
3 exams each (total 174 exams) 77% of students received “C” or higher  
3 sections Art 101 | Weekly identification of 5 selected artists/works of art |
| I                              | 2. Demonstrate knowledge of an art vocabulary | Means: Matching exam questions.  
75% of students will answer the questions correctly. | 58 students from FA2011  
3 exams each (174 exams)  
80% received a “C” or better  
3 sections Art101 | Analyze exam question response patterns. |
| I                              | 3. Describe the stylistic traits and or function pertinent to each art movement/artist or work of art. | Means: Written assignment and slide exam  
75% will score a “C” or better. | 58 Students from FA2011  
3 exams each (total 174 exams)  
78 “C” or above  
3 sections Art 101 | Stress Compare and Contrast Technique |
| I                              | 4. Describe the historical and cultural relevance of art works, including patronage, status of the artist, as well as the social/political milieu. | Class Discussion  
True/False exam  
Individual Research  
75% of students will score a 70% or above | 58 Students from FA2011  
3 exams each (total 174 exams)  
3 sections Art 101  
76% “C” or above | Provide additional material through lecture and hand-outs |
|   | 5. Identify the chronology and geographical location for each stylistic movement. | Means: Multiple choice  
75% of students achieve a C or better | 58 Students from FA2011  
3 exams (total 174)  
84% scored a “C”  
3 sections | Focus more attention on lecture material. Have students discuss in class. |
|---|---|---|---|---|
|   | 6. Demonstrate an understanding of the basic elements of art and explain how they are being employed in works of art, as well as analyze the significance of subject matter/content and iconography | Visit an Art Museum and write an evaluation of three works of art pertinent to the class.  
Write an analysis of works in the LAHC Art Gallery  
75% of students will achieve a “C” or better | 58 Students from FA2011  
2 papers (116 total)  
83% “C” or higher  
3 sections Art 101 | Incorporate more Written Analysis Quiz class periodically |
|   | 7. Identify the methods, techniques and materials used by artists to create their work. | Multiple Choice  
True/False  
75% of students will demonstrate a “C” or above | 58 Students from FA2011  
3 exams each (total 174 exams)  
86% above a “C”  
3 sections Art 101 | Analyze pattern of responses to individual test items. |
|   | 9. Acquire a resource for continued exposure to art and artists. | Discussion at end of semester  
95% were interested in a continuing art education  
3 sections Art 101 FA2011 | Continue to monitor activity. |
**LA HARBOR COLLEGE**  
**Student Learning Outcomes (SLOs) Assessment Report**  
**Course Assessment**

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** ART102 Survey of Art History II

**Program Contact Person:** Gail Jacobs  
**Phone:** 6269194919

**Reviewed by:**  
**Date:** 6/14/11

**Attach additional pages as necessary.**

<table>
<thead>
<tr>
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<th>Means of Assessment and Criteria for Success</th>
<th>Summary of Data Collected</th>
<th>Use of Results</th>
</tr>
</thead>
</table>
| 1                               | 1. Identify works of art from the Proto-Renaissance to the present. | Means: Slide Identification Class Discussion Compare and Contrast  
70% of students will show satisfactory performance of C or better | 40 Students from SP2011  
3 exams each (total 120 exams)  
75% of students received “C” or higher | One Section – outreach class not included in results.  
All sections to participate in next assessment cycle. |
|                                 |                          |                                             |                           | Weekly identification of 5 selected artists/works of art |
70% of students will answer 70% of the questions correctly. | 40 Students from SP2011  
3 exams each (total 120 exams)  
79% received a “C” or better | One Section – outreach class not included in results.  
All sections to participate in next assessment cycle. |
|                                 |                          |                                             |                           | Raise criteria to 75% |
| 1                               | 3. Describe the stylistic traits and or function pertinent to each art movement/artist or work of art. | Means: Written assignment and slide exam  
70% will score a “C” or better. | 40 Students from SP2011  
3 exams each (total 120 exams)  
70% “C” or above | One Section – outreach class not included in results.  
All sections to participate in next assessment cycle. |
|                                 |                          |                                             |                           | Raise criteria to 75% |
| 1                               | 4. Describe the historical and cultural relevance of art works, including patronage, status of | Class Discussion True/False exam Individual Research | 40 Students from SP2011  
3 exams each (total 120 | One Section – outreach class not included in results.  
All sections to participate in |
<p>| | | | |</p>
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<tbody>
<tr>
<td></td>
<td>the artist, as well as the social/political milieu.</td>
<td>70% of students will score a 70% or above</td>
<td>71% “C” or above</td>
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<td></td>
<td>70% of students will score a 70% or above</td>
<td>71% “C” or above</td>
<td>next assessment cycle.</td>
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<tr>
<td></td>
<td>Means: Multiple choice</td>
<td>40 Students from SP2011 3 exams each (total 120 exams)</td>
<td>Provide additional material through lecture and hand-outs</td>
</tr>
<tr>
<td>1</td>
<td>5. Identify the chronology and geographical location for each stylistic movement.</td>
<td>70% of students achieve a C or better</td>
<td>One Section – outreach class not included in results. All sections to participate in next assessment cycle.</td>
</tr>
<tr>
<td></td>
<td>Means: Multiple choice</td>
<td>40 Students from SP2011 3 exams each (total 120 exams)</td>
<td>Focus more attention on lecture material. Have students discuss in class. Quiz class periodically</td>
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<tr>
<td></td>
<td>70% of students achieve a C or better</td>
<td>67% scored a “C”</td>
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<tr>
<td>1</td>
<td>6. Demonstrate an understanding of the basic elements of art and explain how they are being employed in works of art, as well as analyze the significance of subject matter/content and iconography</td>
<td>Means: Short answer; Students will write in response to questions Oral Discussion</td>
<td>One Section – outreach class not included in results. All sections to participate in next assessment cycle.</td>
</tr>
<tr>
<td></td>
<td>70% of students will achieve a “C” or better</td>
<td>40 Students from SP2011 3 exams each (total 120 exams)</td>
<td>Incorporate more Written Analysis</td>
</tr>
<tr>
<td></td>
<td>77% “C” or higher</td>
<td>77% “C” or higher</td>
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<td>1</td>
<td>7. Identify the methods, techniques and materials used by artists to create their work.</td>
<td>Multiple Choice True/False</td>
<td>One Section – outreach class not included in results. All sections to participate in next assessment cycle.</td>
</tr>
<tr>
<td></td>
<td>70% of students will demonstrate a ”C” or above</td>
<td>40 Students from SP2011 3 exams each (total 120 exams)</td>
<td>Increase criteria to 75%</td>
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<td>78 % above a “C”</td>
<td>78 % above a “C”</td>
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<td>8. Visit an Art Museum and write an evaluation of three works of art pertinent to the class.</td>
<td>Essay</td>
<td>No modification needed.</td>
</tr>
<tr>
<td></td>
<td>95% completion with “C” or higher</td>
<td>98 % completion with “C” or higher</td>
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<td></td>
<td>9. Acquire a resource for continued exposure to art and artists</td>
<td>Discussion at end of semester</td>
<td>88% were interested in a continuing art education</td>
</tr>
<tr>
<td>Institutional Learning Outcomes</td>
<td>Course Intended Outcomes</td>
<td>Means of Assessment and Criteria for Success</td>
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<tr>
<td>1</td>
<td>1. Use specific aesthetic vocabulary; naturalistic, realistic, stylized, abstract, symbolic; introduced in modules and text to describe and analyze works of art.</td>
<td>Means: Write a two paragraph analysis of one work of art using the correct aesthetic vocabulary to describe it. Criteria: 70% of students will demonstrate individual improvement as determined by department rubric.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2. Identify formal elements in an artwork: line, space, light, color, and value, texture, pattern, time and motion and be able to ascertain how these elements create meaning in the chosen art work.</td>
<td>Means: Write a two paragraph analysis identifying formal elements and relating them to content/meanings within the chosen art work. Criteria: 70% of students will demonstrate individual improvement.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Summary of Data Collected</th>
<th>Use of Results</th>
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</thead>
<tbody>
<tr>
<td>70 percent of students tested scored fair of good on department rubric on a standardized question.</td>
<td>Student met expectations and no course changes are required.</td>
</tr>
<tr>
<td>60 students participated in the survey.</td>
<td></td>
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<tr>
<td>70 percent of students tested scored fair of good on department rubric on a standardized question.</td>
<td>Student met expectations and no course changes are required.</td>
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<tr>
<td>60 students participated in the survey.</td>
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</table>
| 1 | 3. Identify themes of art within a chosen art work: religious, historic, political, social; across a broad range of cultures and time periods. | Means: Write two paragraphs discussing the theme or themes within a chosen art work.  
Criteria: 70% of students will demonstrate individual improvement as determined by department rubric |
| 1 | 4. Distinguish the relationship of design principles: balance, focal point, unity and variety, emphasis and subordination, scale and proportion, repetition and rhythm and be able to relate these principles to a content/meaning of the work. | Means: Write two paragraphs analyzing one or two design principles that relate to the chosen art work.  
Criteria: 70% of students will demonstrate individual improvement as determined by department rubric |
| 1 | 5. Relate formal elements to principles of design in analyzing and evaluating content and meaning in a given art work. | Write a two paragraph analysis relating two formal elements and one design principle that relates to the specific art |
|   | Work chosen.  
Criteria: 70% of students will demonstrate individual improvement as determined by department rubric |
|---|---|
| 2 | 6. Compare and contrast images using visual elements and design principles examined in class.  
Means: Student will write a 3-5 page paper comparing and contrasting two images seen in a museum context and relating two visual elements and one design principle to each work.  
Criteria: 70% of students will demonstrate individual improvement as determined by department rubric |
| 5 | 7. Identify and discuss the concerns of specific mediums and media in constructing meaning: painting, sculpture, architecture, photography, film, video, installation art  
Means: Write two paragraphs analyzing the medium used in a chosen art work and how the medium contributes to the content/meaning within the work.  
Criteria: 70% of students will demonstrate individual improvement as determined by department rubric |
| 5 | 8. Analyze the relationship of the viewer’s subjective responses to the viewer’s cultural, historic, and social background. | Means: Write one paragraph analyzing how your subjective response to a given art work is influenced by your cultural, social and historic background. Criteria: 70% of students will demonstrate individual improvement as determined by department rubric |
### Institutional Learning Outcomes

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<tr>
<td>1</td>
<td>1. Identify: art terms, approach and interpretation</td>
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<td>2</td>
<td>2. Appraise and analyze the thematic structure of visual developments in the modernist periods of art, its culture and its relationship to the global environment with its technology at the dawn of the avant-garde movement</td>
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<td>1</td>
<td>3. Examine and evaluate the visual constructs of the art-world with its adjacent schools or movements relative to the two world wars (1 and 2)</td>
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<td>1</td>
<td>4. Describe the resulting factors that served to demarcate and define the evolution of art in the contemporary world theater thereafter</td>
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<td>5. Examine, calculate and analyze the historicists processes of Design, Architecture and Craft impact on a contemporary scale, explain how they influence world culture</td>
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<td>2</td>
<td></td>
<td>6. Analyze and evaluate the shifts and convergence of art-culture in Europe between the conflicts of world war 1 and 2 and describe the confluence and contributions of art production during this period.</td>
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<td>2</td>
<td></td>
<td>7. Appraise and contrast the onset of 20th century art culture in America, identify its contributions varying schools and philosophies into the 21st century</td>
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<td>8. Explore and evaluate Art after the onset of Colonialism in the postcolonial environment of developing nations.</td>
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<td>9. Investigate the role of women within the modernist art movements.</td>
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</table>
## Institutional Learning Outcomes

### Course Intended Outcomes

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<tr>
<td>5</td>
<td>1. Demonstrate basic ideas of drawing: e.g. composition, form, positive/negative space, figure/ground contrast.</td>
<td>Means: Students will create a non-objective composition based on the elements of ‘action’ in a photo. Students will use ink, pen and brush with a concern for graphic quality and craftsmanship. Criteria: 75% of students will show satisfactory performance according to a Department rubric.</td>
<td>75% scored a “C” or better. 25% scored below “C”. 1 section. 40 students completed class.</td>
<td>Students grasped the concepts of many assignments but 50% had difficulty with technical proficiency. 20% of students failed to turn in or complete assignments in a timely manner. In an effort to inculcate academic discipline, I required students to keep a portfolio of their projects to be turned in at the mid-term and at the final of class. This assessment only reflects one out of two sections. In the next cycle, all sections will be measured.</td>
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<tr>
<td>5</td>
<td>2. Apply the concepts of line, value, texture, shape, color</td>
<td>Means: Students will use the drawing techniques of contour drawing, form analysis and rendering to portray the visual</td>
<td>85% scored a “C” or better. 30% scored below “C”.</td>
<td>Students grasped the concepts of many assignments but had difficulty with technical proficiency.</td>
</tr>
</tbody>
</table>
| 5 | 3. Use art tools, such as pencil, charcoal, pen, brush, pastels. | Means: Various media such as graphite, ink and charcoal, are used to develop images of a variety of subjects. The specific techniques used will include contour drawing, form analysis, rendering, perspective, and compositional projects.  
Criteria: 75% of students will show satisfactory performance according to a Department rubric. | 85% of students were able to complete Contour drawing assignment at a “C” or better level.  
This assessment only reflects one out of two sections. In the next cycle, all sections will be measured. | 78 % scored a “C” or better.  
22 % scored below “C”.  
1 section.  
40 students completed class. | Students grasped the concepts of many assignments but had difficulty with technical proficiency. I assigned three homework assignments that focused on technical proficiency or drawing skills. 30% of students failed to turn in or complete assignments in a timely manner. I required students to keep a portfolio of their projects to be turned in at the mid-term and at the final of class.  
This assessment only reflects one out of two sections. In the next cycle, all sections will be measured. |
| 5 | 4. Demonstrate perspective and creation of space on a flat surface | Means: Using the ‘process’ of one and two point perspective, students will draw their particular view of actual architectural elements of their classroom. The students will also create imagined geometric architecture in one and two point perspective as homework. | Students grasped the basic concepts of linear perspective assignments but had difficulty with technical proficiency. Will assign an ‘in class’ project that present a simple understanding of the concepts and procedures. Assignment will be to draw two boxes in one and two point perspective. | 78 % scored a “C” or better.  
22 % scored below “C”.  
1 section.  
40 students completed class. | Students grasped the basic concepts of linear perspective assignments but had difficulty with technical proficiency. Will assign an ‘in class’ project that present a simple understanding of the concepts and procedures. Assignment will be to draw two boxes in one and two point perspective. |
<table>
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<tr>
<th></th>
<th>5. Apply expanded perceptual, sensorial, intellectual frame of reference.</th>
<th>Means: Each project explores specific eye-hand coordination skills, increased observation focus. Criteria: 75% of students will show satisfactory performance according to a Department rubric.</th>
<th>Students grasped the concepts of assignments but had difficulty with technical proficiency. This assessment only reflects one out of two sections. In the next cycle, all sections will be measured.</th>
</tr>
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<tr>
<td></td>
<td></td>
<td>78 % scored a “C” or better. 22 % scored below “C”. 1 section. 40 students completed class.</td>
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<td>5</td>
<td>1. Use independent thought and feeling in determining direction of future work.</td>
<td>Means: Students create 4 images expressing 4 contemporary issues of Expressionism, Change of Scale, Mixed Media, and Self-Portraiture. Criteria: 90% of students will show satisfactory performance according to a Department rubric.</td>
<td>90% scored a “C” or better 10% scored below “C” 1 Section 6 students completed class</td>
<td>Student responses to aesthetic issues showed a fair understanding of concepts. Results were closer to the target than previous semester. Will engage students in 1 on 1 dialogue to improve understanding of concepts. This assessment only reflects one out of two sections. In the next cycle, all sections will be measured.</td>
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<tr>
<td>3</td>
<td>2. Heighten awareness of history</td>
<td>Means: Students research the 4 contemporary subject areas</td>
<td>90% scored a “C” or</td>
<td>Next semester students will be assigned specific reading</td>
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<td>5</td>
<td>3. Increased skill level in areas of composition, color, line, value, texture, shape, perspective in its varieties</td>
<td>Means: Students create their own interpretation of the 4 areas of contemporary concerns, including their own choice of media. Students present their own independent artwork (a series which they choose to explore) for criticism and refinement. Criteria: 80% of students will show satisfactory performance according to a Department rubric.</td>
<td>Students grasped the concepts of many assignments but had difficulty with technical proficiency. Will include more skill studies in next semester. This assessment only reflects one out of two sections. In the next cycle, all sections will be measured.</td>
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<td>5</td>
<td>4. Experiment</td>
<td>Means: The Mixed Media</td>
<td>Although the students</td>
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<td>drawing using traditional materials and non-traditional materials</td>
<td>and the Expressionist projects allow for a great range of experimentation and individual interpretation. Criteria: 75% of students will show satisfactory performance according to a Department rubric.</td>
<td>90% scored a “C” or better 10 % scored below “C” 1 Section 6 students completed class presented examples of the historic drawing concepts, the level of achievement was limited by their level of technical skills. More skills training required.</td>
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<tr>
<td>5</td>
<td>5. Apply complex problem solving and visual perspective</td>
<td>Means: Students are given the opportunity to explore the subject areas independently. Each class session the faculty attempts to act as mentor or guide with an effort to impress on students to act independently. Criteria: 75% of students will show satisfactory performance according to a Department rubric.</td>
<td>90% scored a “C” or better 10 % scored below “C” 1 Section 6 students completed class Students will be assigned more reading of 20th century art criticism. This assessment only reflects one out of two sections. In the next cycle, all sections will be measured.</td>
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## LA HARBOR COLLEGE
Student Learning Outcomes (SLOs) Assessment Report
Course Assessment

### Division: Humanities
### Discipline/Program: Fine Art

### Course Number and Name: ART204 Life Drawing I

### Program Contact Person: Ron Linden
### Phone: X4411

### Reviewed by: Ron Linden
### Date: 16 June 2011

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<td>5</td>
<td>1. Students will be able to produce a drawn figural composition employing appropriate media and technique.</td>
<td>Means: Students will produce a series of figure drawings from direct observation which will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 1 section - 18 students 88% of students successfully met requirement according to department rubric. 1 failure due to lack of attendance &amp; 1 Inc. due to personal problems.</td>
<td>No Change.</td>
</tr>
<tr>
<td>5</td>
<td>2. Students will demonstrate an understanding of basic human anatomy and structure.</td>
<td>Means: Students will produce a series of drawings from direct observation of the model and human skeletons which will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 67% of students successfully met requirement.</td>
<td>Anatony requirement would be enhanced by utilization of AV presentations. Facility lacks infrastructure to accommodate such presentations as video, Powerpoint presentations, etc.</td>
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<tr>
<td>5</td>
<td>3. Students will demonstrate proficiency with various drawing mediums including, but not limited to, charcoal, pencil, conte crayon, ink and wash on paper and board.</td>
<td>Means: Students will be instructed in the use of various drawings mediums through demonstration and practical application. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 88% of students successfully met requirement.</td>
<td>No change.</td>
</tr>
<tr>
<td>5</td>
<td>4. Students will demonstrate the ability to use perspective to create the illusion of 3 dimensions on a 2-dimensional surface.</td>
<td>Means: Students will execute linear perspective, foreshortening and light logic exercises using empirical observation. A rubric will be used to assess their ability to create illusionistic space when applied to a drawn composition. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 67% of students successfully met requirement.</td>
<td>Perspective is a technical practice which would greatly benefit from AV presentations.</td>
</tr>
</tbody>
</table>
**Institutional Learning Outcomes**  | **Course Intended Outcomes** | **Means of Assessment and Criteria for Success** | **Summary of Data Collected** | **Use of Results**
--- | --- | --- | --- | ---
5 | 1. Students will produce drawn figural composition in a replicative manner employing appropriate media and technique. | Means: Students will produce a series of figure drawings from direct observation, which will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | Spring 2011: 1 section, 8 students. 75% of students satisfactorily met requirement. Two students failed to meet requirement due to poor attendance and failure to submit final portfolio. | No Change |
1 | 2. Students will demonstrate an understanding of basic human anatomy and structure. | Means: Students will produce a series of drawings from direct observation of the model and human skeletons, which will be subject to ongoing critique and analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | Spring 2011: 75% of students successfully met requirement. | Anatomy requirement would be enhanced by utilization of AV presentations. Facility lacks infrastructure to accommodate such presentations as video, PowerPoint presentations, etc. |
5 | 3. Students will demonstrate | Means: Students will be | Spring 2011: 75% of | No Change |
| 5 | 4. Students will demonstrate the ability to employ free-hand perspective to create the illusion of 3-dimensional space on a 2-dimensional surface. | Means: Students will execute linear perspective, foreshortening and light logic exercises using empirical observation. A rubric will be used to assess their ability to create illusionistic space when applied to a drawn composition. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | Spring 2011: 75% of students successfully met requirement. | Free-hand perspective is a technical practice, which would greatly benefit from AV presentations. |
| 5 | 5. Students will expand their perceptual, sensorial, and intellectual frame of reference in the production of drawings. | Means: Students will study the drawings of established masters, both past and present, and through reproduction and discussion gain an understanding of the importance of concept as it informs technique. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | Spring 2011: 75% of students successfully met requirement. | AV presentations and internet access would greatly enhance this portion of program, which currently relies on limited library offering. |
### Institutional Learning Outcomes

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<td>5</td>
<td>(1) Expand on advanced ideas of drawing: e.g. composition, form, positive/negative space, value contrast</td>
<td>Means: Students will produce a series of figure drawings from direct observation, which will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 1 section, 4 students. 75% of students excelled, 1 student failed due to lack of attendance and failure to submit final portfolio.</td>
<td>No change</td>
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<tr>
<td>1</td>
<td>(2) Students will demonstrate a comprehensive understanding of human anatomy.</td>
<td>Means: Students will produce a series of figure drawings from direct observation of the model that will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 75% of students excelled.</td>
<td>Instruction in anatomy would be greatly enhanced by utilization of AV presentations. Facility currently lacks infrastructure to accommodate such presentations.</td>
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<tr>
<td>5</td>
<td>(3) Students will demonstrate advanced proficiency with various drawings mediums, including but not limited to, charcoal, pencil, conte crayon, ink &amp; wash, paint, and collage.</td>
<td>Means: Students will be instructed in the use of various drawing mediums, both traditional &amp; non-traditional, through demonstration and practical</td>
<td>Spring 2011: 75% of students excelled.</td>
<td>No change</td>
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<tr>
<td></td>
<td>4) Students will demonstrate the ability to employ free-hand perspective to create the illusion of 3-dimensional space on a 2-dimensional surface.</td>
<td>Means: Students will execute linear perspective, foreshortening and light logic exercises using empirical observation as well as creative imagination. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 75% of students excelled.</td>
<td>Instruction in the manipulation of pictorial space would be greatly enhanced by utilization of AV presentations. Facility currently lacks infrastructure to accommodate such presentations.</td>
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<td>5</td>
<td>(5) Students will expand their perceptual, sensorial, intellectual frame of reference in the production of drawings.</td>
<td>Means: Students will continue their study of the drawings of masters, both past and present, and through the incorporation of conceptual and technical strategies and discussions of resultant efforts attain an advanced understanding of the medium’s potential. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: 75% of students excelled.</td>
<td>AV presentations and internet access in the studio would greatly enhance this portion of our program.</td>
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<td>5</td>
<td>(1) Students will expand on advanced concepts of drawing including composition, form, articulation of positive / negative space, value and contrast.</td>
<td>Means: Students will produce a series of figure drawings based on, but not limited to, direct observation of the model. The drawings will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: Not offered. To measure in Fall 2011</td>
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<tr>
<td>5</td>
<td>(2) Students will demonstrate a comprehensive understanding of human anatomy.</td>
<td>Means: Students will produce a series of figure drawings from direct observation of the model that will be subject to ongoing critical analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: Not offered. To measure in Fall 2011</td>
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<tr>
<td>5</td>
<td>(3) Students will demonstrate advanced proficiency with various drawing mediums including, but not limited to, charcoal, pencil, conte</td>
<td>Means: Students will produce works in a variety of mediums that will be subject to ongoing critical analysis.</td>
<td>Spring 2011: Not offered. To measure in Fall 2011</td>
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<td>crayon, ink and wash, paint and collage.</td>
<td>analysis. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
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<td>5</td>
<td>(4) Students will expand their understanding of the conceptual and technical elements that constitute professional fine art drawing and its presentation.</td>
<td>Means: Students will participate in studio critiques and discussions with student-artists and arts professionals. Gallery and museum visits are essential in this phase of student development. Criteria: 70% of students will show satisfactory achievement according to a department rubric.</td>
<td>Spring 2011: Not offered. To measure in Fall 2011</td>
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**LA HARBOR COLLEGE**  
**Student Learning Outcomes (SLOs) Assessment Report**  
**Course Assessment**

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** ART300 Introduction to Painting I

**Program Contact Person:** Craig Antrim or Ron Linden  
**Phone:** 310-521-8559

Reviewed by: ___________________________  
**Date:** 16 August 2011

**Attach additional pages as necessary.**

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| 5                              | (1) Demonstrate the use of materials and equipment of the craft of painting in oil, acrylic or watercolor. | Means: Using a pre-existent image i.e. Photographs, reproduce using drawing and paint to realize all or part of the image. Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011 – 2 sections, 28 students. 86% of students successfully met performance requirements according to a department rubric. | No change  
Recommend that faculty be informed of special students enrolled in their classes and apprised of their individual needs. |
|                                | (2) Demonstrate an aesthetic awareness of value and its uses in creating light and space on a 2 dimensional plane. | Means: Using black and white paints only, draw and paint a still life from direct observation. Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011  
86% of students successfully met performance requirements according to a department rubric. | No change |
|                                | (3) Demonstrate a knowledge and awareness of color theory and a variety of application techniques. | Means: Using a full palette of colors, draw and paint a still life from direct observation. Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011  
86% of students successfully met performance requirements according to a department rubric. | No change |

Department rubric:  
0=Inadequate: No basis for assessing student due to lack of material support or failure to drop class.  
1=Developing: Work demonstrates a minimal ability to deal with basic visual concepts and skills.  
2=Adequate: Work demonstrates an average knowledge of visual concepts and skills.  
3=Accomplished: Work demonstrates a good knowledge of visual concepts and has the skills to realize them.  
4=Mastery: Work demonstrates excellent knowledge of visual concepts and highly developed skills to realize them.  
Inadequate = 0%  
Developing = 10%  
Adequate = 40%  
Accomplished = 40%  
Mastery = 30%  
Recommendation: that an adequate updated visual presentation system be installed in the art department so that students can have an ongoing presentation to help them increase their proficiency.
LA HARBOR COLLEGE  
Student Learning Outcomes (SLOs) Assessment Report  
Course Assessment

Division: Humanities__________________________  Discipline/Program:  Art__________________________

Course Number and Name: ART301 Beginning Watercolor 1  
Program Contact Person: ________________________________________  Phone: _______________________

Reviewed by: _____________________________________________  Date: March 2011

Attach additional pages as necessary.

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| 5                              | (1) Demonstrate the use of materials and equipment of the craft of painting in acrylic. | Means: Using a pre-existent image i.e. Photographs, reproduce using drawing and paint to realize all or part of the image.  
Criteria: 70% of students will score 70% or better according to a department rubric. | | |
| 5                              | (2) Demonstrate an aesthetic awareness of value and its uses in creating light and space on a 2 dimensional plane. | Means: Using black and white paints only, draw and paint a still life from direct observation.  
Criteria: 70% of students will score 70% or better according to a department rubric. | | |
| 5                              | (3) Demonstrate a knowledge and awareness of color theory and a variety of application techniques. | Means: Using a full palette of colors, draw and paint a still life from direct observation.  
Criteria: 70% of students | | |
| will score 70% or better according to a department rubric. |  |  |
LA HARBOR COLLEGE  
Student Learning Outcomes (SLOs) Assessment Report  
Course Assessment

Division: Humanities  
Discipline/Program: Art

Course Number and Name: ART 302 Oil Painting I

Program Contact Person: Ron Linden & Craig Keith Antrim  
Phone: 310-521-8559

Reviewed by:  
Date: January 2012

Attach additional pages as necessary.

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| 5                               | 1. Demonstrate a knowledge of composition along abstract concepts. | **Means:** Create an abstract painting based on collage or other sources.  
Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011 – 1 student enrolled. 100% successfully met performance requirements according to a department rubric. | The low numbers of students enrolled makes it difficult to do meaningful research. Continue to monitor results. |
| 5                               | 2. Demonstrate a mastery of watercolor application and techniques. | Means: Using an “old master” painting as a source, copy the painting in its original size and medium.  
Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011 – 1 student enrolled. 100% successfully met performance requirements according to a department rubric. | See #1 |
| 5                               | 3. Demonstrate a knowledge using natural light in a landscape environment. | Means: From direct and indirect observation create a landscape that may include architectural elements.  
Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011 – 1 student enrolled. 100% successfully met performance requirements according to a department rubric. | See #1 |

Department rubric:  
0=Inadequate: No basis for assessing student due to lack of material support or failure to drop class.  
1=Developing: Work demonstrates a minimal ability to deal with basic visual concepts and skills.  
2=Adequate: Work demonstrates an average knowledge of visual concepts and skills.  
3=Accomplished: Work demonstrates a good knowledge of visual concepts and has the skills to realize them.  
4=Mastery: Work demonstrates excellent knowledge of visual concepts and highly developed skills to realize them.
LA HARBOR COLLEGE
Student Learning Outcomes (SLOs) Assessment Report
Course Assessment

Division: Humanities
Discipline/Program: Art

Course Number and Name: ART303 Watercolor Painting III

Program Contact Person: Craig Keith Antrim
Phone: 310-521-8559

Reviewed by: ____________________________
Date: 4 February 2011

Attach additional pages as necessary.

<table>
<thead>
<tr>
<th>Institutional Learning Outcomes</th>
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</thead>
<tbody>
<tr>
<td>5</td>
<td>1. Demonstrate advanced painting skills utilizing interdisciplinary / hybrid approaches to painting</td>
<td>Means: Using film, literature, historical images from galleries or museums combine and expand on these sources using paint. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Spring 2011, Section 3363, 1 student. 100% showed mastery according to a department rubric.</td>
<td>No change</td>
</tr>
<tr>
<td>5</td>
<td>2. Complete a body of paintings that demonstrates an understanding of series or serial imagery.</td>
<td>Means: Produce a predetermined number of paintings in specific sizes and scale. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>100% showed mastery according to a department rubric.</td>
<td>No change</td>
</tr>
<tr>
<td>5</td>
<td>3. Demonstrate aesthetic independence, critical thinking, creative initiative, and formal knowledge via an independent research project.</td>
<td>Means: Experimenting with paint application, color mixing, texture, design, and support systems, develop one or more paintings. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>100% showed mastery according to a department rubric.</td>
<td>No change</td>
</tr>
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</table>

Department rubric:
0=Inadequate: No basis for assessing student due to lack of material support or failure to drop class.
1=Developing: Work demonstrates a minimal ability to deal with basic visual concepts and skills.
2=Adequate: Work demonstrates an average knowledge of visual concepts and skills.
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4=Mastery: Work demonstrates excellent knowledge of visual concepts and highly developed skills to realize them.
Division: Humanities__________________________  Discipline/Program:  Art__________________________

Course Number and Name:  ART304 Beginning Acrylic 1

Program Contact Person:  _Ron Linden & Craig Antrim_______________________________________  Phone: _______________________

Reviewed by:  Lora Lane, SLO Assessment Coordinator  Date:  January 2012

Attach additional pages as necessary.

<table>
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<tr>
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<tr>
<td>5</td>
<td>(1) Demonstrate the use of materials and equipment of the craft of painting in oil, acrylic or watercolor.</td>
<td>Means: Using a pre-existent image ie. Photographs, reproduce using drawing and paint to realize all or part of the image. Criteria: 70% of students will score 70% or better according to a department rubric.</td>
<td>Fall 2011 – 11 students enrolled, 82% of students successfully met performance requirements according to a department rubric.</td>
<td>Increase criteria to 80% of students.</td>
</tr>
<tr>
<td>5</td>
<td>(2) Demonstrate an aesthetic awareness of value and its uses in creating light and space on a 2 dimensional plane.</td>
<td>Means: Using black and white paints only, draw and paint a still life from direct observation. Criteria: 70% of students will score 70% or better according to a department rubric.</td>
<td>Fall 2011 – 11 students enrolled. 82% successfully met performance requirements according to a department rubric.</td>
<td>Increase criteria to 80% of students.</td>
</tr>
<tr>
<td>5</td>
<td>(3) Demonstrate a knowledge and awareness of color theory and a variety of application techniques.</td>
<td>Means: Using a full palette of colors, draw and paint a still life from direct observation. Criteria: 70% of students will score 70% or better according to a department rubric.</td>
<td>Fall 2011 – 11 students enrolled. 82% successfully met performance requirements according to a department rubric.</td>
<td>Increase criteria to 80% of students.</td>
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# LA HARBOR COLLEGE
Student Learning Outcomes (SLOs) Assessment Report
Course Assessment

## Division: Humanities  Discipline/Program: Art

### Course Number and Name: ART 305 Acrylic Painting II

**Program Contact Person:** Craig Keith Antrim & Ron Linden  **Phone:** 310-521-8559  
**Reviewed by:** Lora Lane, SLO Assessment Coordinator  **Date:** January 2012

<table>
<thead>
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<tr>
<td>5</td>
<td>1. Demonstrate a knowledge of composition along abstract concepts.</td>
<td>Means: Create an abstract painting based on collage or other sources. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Fall 2011 – 1 student enrolled. 100% showed mastery according to a department rubric.</td>
<td>Collaborate to collect data in all sections of course.</td>
</tr>
<tr>
<td>5</td>
<td>2. Demonstrate a mastery of watercolor application and techniques.</td>
<td>Means: Using an “old master” painting as a source, copy the painting in its original size and medium. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Spring 2011, 1 section out of 2, 5 students: 100% showed mastery according to a department rubric.</td>
<td>Collaborate to collect data in all sections of course.</td>
</tr>
<tr>
<td>5</td>
<td>3. Demonstrate a knowledge using natural light in a landscape environment.</td>
<td>Means: From direct and indirect observation create a landscape that may include architectural elements. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Spring 2011, 1 section out of 2, 5 students: 100% showed mastery according to a department rubric.</td>
<td>Collaborate to collect data in all sections of course.</td>
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Department rubric:
0=Inadequate: No basis for assessing student due to lack of material support or failure to drop class.
1=Developing: Work demonstrates a minimal ability to deal with basic visual concepts and skills.
2=Adequate: Work demonstrates an average knowledge of visual concepts and skills.
3=Accomplished: Work demonstrates a good knowledge of visual concepts and has the skills to realize them.
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### Institutional Learning Outcomes

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<td>1. Demonstrate advanced painting skills utilizing interdisciplinary / hybrid approaches to painting</td>
<td>Means: Using film, literature, historical images from galleries or museums combine and expand on these sources using paint. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Fall 2011 – 5 students enrolled. 80% of students successfully met performance requirements according to a department rubric.</td>
<td>Collaborate to include results from all sections.</td>
</tr>
<tr>
<td>5</td>
<td>2. Complete a body of paintings that demonstrates an understanding of series or serial imagery.</td>
<td>Means: Produce a predetermined number of paintings in specific sizes and scale. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Spring 2011 1 of 2 sections, 4 students: 80% of students showed satisfactory performance according to a department rubric.</td>
<td>Collaborate to include results from all sections.</td>
</tr>
<tr>
<td>5</td>
<td>3. Demonstrate aesthetic independence, critical thinking, creative initiative, and formal knowledge via an independent research project.</td>
<td>Means: Experimenting with paint application, color mixing, texture, design, and support systems, develop one or more paintings. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Spring 2011 1 of 2 sections, 4 students: 80% of students showed satisfactory achievement according to a department rubric.</td>
<td>Collaborate to include results from all sections.</td>
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**Department rubric:**

0 = Inadequate: No basis for assessing student due to lack of material support or failure to drop class.

1 = Developing: Work demonstrates a minimal ability to deal with basic visual concepts and skills.

2 = Adequate: Work demonstrates an average knowledge of visual concepts and skills.

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**LA HARBOR COLLEGE**  
Student Learning Outcomes (SLOs) Assessment Report  
Course Assessment

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** ART310 Oil Painting I

**Program Contact Person:** Ron Linden & Craig Keith Antrim  
**Phone:** 310-521-8559

**Reviewed by:** Lora Lane, SLO Assessment Coordinator  
**Date:** January 2012

Attach additional pages as necessary.

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<td>Means: Using a pre-existent image ie. Photographs, reproduce using drawing and paint to realize all or part of the image. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Fall 2011 – 2 students enrolled. 100% successfully met performance requirements according to a department rubric.</td>
<td>The low numbers of students enrolled makes it difficult to do meaningful research. Continue to monitor results.</td>
</tr>
<tr>
<td>5</td>
<td>(2) Demonstrate an aesthetic awareness of value and its uses in creating light and space on a 2 dimensional plane.</td>
<td>Means: Using black and white paints only, draw and paint a still life from direct observation. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>100% successfully met performance requirements according to a department rubric.</td>
<td>See #1</td>
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<td>1. Demonstrate a knowledge of composition along abstract concepts.</td>
<td><strong>Means:</strong> Create an abstract painting based on collage or other sources. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>Spring 2011, Section 3240, 1 student showed mastery according to a department rubric.</td>
<td>No change</td>
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<tr>
<td>5</td>
<td>2. Demonstrate a mastery of watercolor application and techniques.</td>
<td><strong>Means:</strong> Using an “old master” painting as a source, copy the painting in its original size and medium. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
<td>100% showed mastery according to a department rubric.</td>
<td>No change</td>
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<td>3. Demonstrate a knowledge using natural light in a landscape environment.</td>
<td><strong>Means:</strong> From direct and indirect observation create a landscape that may include architectural elements. Criteria: 70% of students will show satisfactory performance according to a Department rubric.</td>
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Department rubric:
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### LA HARBOR COLLEGE
**Student Learning Outcomes (SLOs) Assessment Report**
**Course Assessment**

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** ART 312 Oil Painting III

**Program Contact Person:** Craig Keith Antrim & Ron Linden  
**Phone:** 310-521-8559

**Reviewed by:** Lora Lane, SLO Assessment Coordinator  
**Date:** January 2012

Attach additional pages as necessary.

<table>
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| 5                              | 1. Demonstrate advanced painting skills utilizing interdisciplinary / hybrid approaches to painting | Means: Using film, literature, historical images from galleries or museums combine and expand on these sources using paint.  
Criteria: 70% of students will show satisfactory performance according to a Department rubric. | Fall 2011 – 1 student enrolled. 100% successfully met performance requirements according to a department requirement. | With such small enrollment, it is difficult to do research. Will keep monitoring student progress. |
| 5                              | 2. Complete a body of paintings that demonstrates an understanding of series or serial imagery. | Means: Produce a predetermined number of paintings in specific sizes and scale.  
Criteria: 70% of students will show satisfactory performance according to a Department rubric. | 1 student enrolled. 100% successfully met performance requirements according to a department requirement. | With such small enrollment, it is difficult to do research. Will keep monitoring student progress. |
| 5                              | 3. Demonstrate aesthetic independence, critical thinking, creative initiative, and formal knowledge via an independent research project. | Means: Experimenting with paint application, color mixing, texture, design, and support systems, develop one or more paintings.  
Criteria: 70% of students will show satisfactory performance according to a Department rubric. | 1 student enrolled. 100% successfully met performance requirements according to a department requirement. | With such small enrollment, it is difficult to do research. Will keep monitoring student progress. |

| Department rubric: 0=Inadequate: No basis for assessing student due to lack | | | | |

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<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
<td>1=Developing</td>
<td>Work demonstrates a minimal ability to deal with basic visual concepts and skills.</td>
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<td>2=Adequate</td>
<td>Work demonstrates an average knowledge of visual concepts and skills.</td>
</tr>
<tr>
<td>3=Accomplished</td>
<td>Work demonstrates a good knowledge of visual concepts and has the skills to realize them.</td>
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<tr>
<td>4=Mastery</td>
<td>Work demonstrates excellent knowledge of visual concepts and highly developed skills to realize them.</td>
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### LA HARBOR COLLEGE
Student Learning Outcomes (SLOs) Assessment Report
Course Assessment

**Division:** Humanities

**Discipline/Program:** Art

**Course Number and Name:** ART 501 Beginning Two Dimensional Design

**Program Contact Person:** Victoria Loschuk

**Phone:** 323-731-3094

**Reviewed by:** Lora Lane, SLO Assessment Coordinator

**Date:** 29 Dec. 11

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<table>
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<tr>
<td>5</td>
<td>(1) Students will be able to design and create a composition that utilizes an element of art, “line”, while employing a principle of design, “Unity &amp; Variety”.</td>
<td>Students will create ink drawings that explore “line qualities” and are re-organized to display “Unity &amp; Variety”. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 33 active students 100% A – C range</td>
<td>A great beginning project for building confidence in the artistic process, and in understanding the concepts. Idea: Incorporate these finished projects into discussion of other principles of design; balance &amp; movement.</td>
</tr>
<tr>
<td>5</td>
<td>(2) Students will be able to design and create compositions that employ an element of art, “shape” while employing a principle of design, “Balance”.</td>
<td>Students will create cut paper compositions that explore different kinds of balance. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 28 active students 82% A – C range</td>
<td>Asymmetrical balance remains the most difficult for beginners to create. Reviewing past students’ solutions helps everyone. Ideas: Limiting the project to just 3 compositions keeps the students’ focus and enthusiasm. Explored a color collage version; with tweaking this will be a good addition to this project.</td>
</tr>
<tr>
<td>2</td>
<td>(3) Students will develop painting skills using gouache to create a range of values.</td>
<td>Students will paint a ten-part gray scale. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 29 active students 97% A – C range</td>
<td>This is the first homework assignment &amp; painting assignment. After lengthy demonstration, many are still shocked at the difficulty of the task. Worked in class as well, this left less time for #5. Homework projects seem to be problematic for students; many don’t have a place to work at home. An open “studio” space at the college available for students might really help in this regard.</td>
</tr>
<tr>
<td>5</td>
<td>(4) Students will develop skills in describing chiaroscuro, light logic and the</td>
<td>Students will create two versions of a representational image employing both limited values and a range of values.</td>
<td>Fall 2011 One section 28 active students</td>
<td>Brushwork skills vary greatly in the class; a few need a lot of extra practice with this. Idea: Assign specific brush exercises to these</td>
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<td>role of values in representational art.</td>
<td>Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>93% A – C range</td>
<td>students.</td>
</tr>
<tr>
<td>5</td>
<td>(5)Students will be able to create a composition that displays the importance of both positive shapes and negative space.</td>
<td>Each student will design and paint a repeat pattern composition. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 28 students</td>
<td>Students often struggle through this “classic” design exercise. A lot of manipulation of the design is necessary to achieve good results. Idea: Encourage this by requiring sketches &amp; versions in the grading of the project. More time given to Color Star, so not enough time for this project. Eliminate or??</td>
</tr>
<tr>
<td>5</td>
<td>(6) Students will develop skills with the medium of paper collage.</td>
<td>Each student will create a cut-paper collage version of their repeat pattern. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 28 students</td>
<td>Directly linked to #5. Idea: Use this project to have students recognize other elements of art; color relationships, role of values &amp; texture.</td>
</tr>
<tr>
<td>2</td>
<td>(7) Students will be able to identify and create color mixtures according to color theory. This includes primary, secondary and intermediate colors, tints, shades, and neutrals.</td>
<td>Each student will paint a color wheel/star. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 28 students 90% A – C range</td>
<td>This is the “term paper” homework assignment in this art class. Used some class time for this “homework” project. This really helped the projects, but used up time for the Repeat Pattern. Some students don’t have a place to work at home. An open “studio” space at the college available for students may help in this regard.</td>
</tr>
<tr>
<td>5</td>
<td>(8) Students will be able to apply a specific color relationship to a representational image.</td>
<td>Each student will design and paint a postage stamp employing the primary or secondary triad of color. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2011 One section 28 students 82% A – C range</td>
<td>All students attending class regularly get the opportunity to experiment &amp; create a rough draft for this; a necessary part of this complex project.</td>
</tr>
<tr>
<td>1</td>
<td>(9) Students will be able to recognize the elements of art and the media used in a variety of two dimensional art forms.</td>
<td>Students will participate in a museum field trip, and complete a questionnaire. Criteria: 80% of students will score 70% or more (satisfactory) on the quiz.</td>
<td>Fall 2011 One section 28 students 82% A – C range</td>
<td>An art museum is the perfect place for this assignment. Ideas: Take more time to have students share their responses to the work/quiz questions. This gets them more comfortable speaking to/with the group.</td>
</tr>
<tr>
<td>1</td>
<td>(10) Students will be able to verbally present their art work, to use the language of art, and to describe the decisions made in the process of creating it.</td>
<td>Students will present three of their projects to the class for review/critique. Criteria: 80% of students will produce satisfactory presentations based upon a rubric.</td>
<td>Fall 2011 One section 28 students 86% A – C range</td>
<td>The atmosphere is supportive &amp; inquisitive; this allows the students to feel comfortable addressing aspects of their work and to use the language we have covered. Provided a checklist of terms &amp; “concepts to address”, ahead of time, to help students address their work, concepts &amp; processes.</td>
</tr>
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<td>(1) Students will be able to design and create a composition that utilizes an element of art, “line”, while employing a principle of design, “Unity &amp; Variety”.</td>
<td>Students will create ink drawings that explore “line qualities” and are re-organized to display “Unity &amp; Variety”. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2010 One section 31 students 100% A – C range</td>
<td>A great beginning project for building confidence in the artistic process, and in understanding the concepts. Idea: Incorporate these finished projects into discussion of other principles of design; balance &amp; movement.</td>
</tr>
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<td>5</td>
<td>(2) Students will be able to design and create compositions that employ an element of art, “shape” while employing a principle of design, “Balance”.</td>
<td>Students will create cut paper compositions that explore different kinds of balance. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2010 One section 29 students 90% A – C range</td>
<td>Asymmetrical balance remains the most difficult for beginners to create. Reviewing past students’ solutions helps everyone. Ideas: Limiting the project to just 3 compositions keeps the students’ focus and enthusiasm. If there was more time, color versions would be a natural extension of this project, focusing on color relationships.</td>
</tr>
<tr>
<td>2</td>
<td>(3) Students will develop painting skills using gouache to create a range of values.</td>
<td>Students will paint a ten-part gray scale. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2010 One section 31 students 84% A – C range</td>
<td>This is the first homework assignment &amp; painting assignment. After lengthy demonstration, many are still shocked at the</td>
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|   | (4) Students will develop skills in describing chiaroscuro, light logic and the role of values in representational art. | Students will create two versions of a representational image employing both limited values and a range of values. Criteria: 80% of students will produce satisfactory projects based upon a rubric. | Fall 2010  
One section  
29 students  
96% A – C range  

Brushwork skills vary greatly in the class; a few need a lot of extra practice with this. Idea: Assign specific brush exercises to these students. |
| 5 |   |   |   |
|   | (5) Students will be able to create a composition that displays the importance of both positive shapes and negative space. | Each student will design and paint a repeat pattern composition. Criteria: 80% of students will produce satisfactory projects based upon a rubric. | Fall 2010  
One section  
29 students  

Students often struggle through this “classic” design exercise. A lot of manipulation of the design is necessary to achieve good results. Idea: Encourage this by requiring sketches & versions in the grading of the project. More time given to Color Star, so not enough time for this project. Change to homework (start in |
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<tr>
<td></td>
<td>Directly linked to #5. Idea: Use this project to have students recognize other elements of art; color relationships, role of values &amp; texture.</td>
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<td>2</td>
<td>(7) Students will be able to identify and create color mixtures according to color theory. This includes primary, secondary and intermediate colors, tints, shades, and neutrals.</td>
<td>Each student will paint a color wheel/star. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2010 One section 29 students 83% A – C range</td>
</tr>
<tr>
<td></td>
<td>This is the “term paper” homework assignment in this art class. Used one class period for this “homework” project. This really helped the projects, but used up time for the Repeat Pattern. Some students don’t have a place to work at home. An open “studio” space at the college available for students may help in this regard.</td>
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<tr>
<td>5</td>
<td>(8) Students will be able to apply a specific color relationship to a representational image.</td>
<td>Each student will design and paint a postage stamp employing the primary or secondary triad of color. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2010 One section 29 students 100% A – C range, All students attending class regularly get the opportunity to experiment &amp; create a rough draft for this; a necessary part of this complex project.</td>
</tr>
<tr>
<td>1</td>
<td>(9) Students will be able to recognize the elements of art</td>
<td>Students will participate in a museum field trip,</td>
<td>Fall 2010 One section An art museum is the perfect place for this</td>
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<td>and the media used in a variety of two dimensional art forms. and complete a questionnaire. Criteria: 80% of students will score 70% or more (satisfactory) on the quiz. 29 students 73% A – C range</td>
<td>assignment. Ideas: Take more time to have students share their responses to the work/quiz questions. This gets them more comfortable speaking to/with the group. 29 students 73% A – C range</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(10) Students will be able to verbally present their art work, to use the language of art, and to describe the decisions made in the process of creating it. Students will present three of their projects to the class for review/critique. Criteria: 80% of students will produce satisfactory presentations based upon a rubric.</td>
<td>Fall 2010 One section 29 students 83% A – C range</td>
<td>The atmosphere is supportive &amp; inquisitive; this allows the students to feel comfortable addressing aspects of their work and to use the language we have covered. Provided a checklist of terms &amp; “concepts to address”, ahead of time, to help students address their work, concepts &amp; processes.</td>
</tr>
<tr>
<td>Institutional Learning Outcomes</td>
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</tr>
<tr>
<td>5</td>
<td>(1) Students will be able to design and create a composition that utilizes an element of art, “line”, while employing a principle of design, “Unity &amp; Variety”.</td>
<td>Students will create ink drawings that explore “line qualities” and are re-organized to display “Unity &amp; Variety”. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2009 One section 36 students 34 projects A – B range, 94% 2 projects not handed in, students not attending class.</td>
</tr>
<tr>
<td>5</td>
<td>(2) Students will be able to design and create compositions that employ an element of art, “shape” while employing a principle of design, “Balance”.</td>
<td>Students will create cut paper compositions that explore different kinds of balance. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2009 One section 36 students 29 projects A – C range, 80% 7 projects not handed in, students not attending class.</td>
</tr>
<tr>
<td>2</td>
<td>(3) Students will develop painting skills using gouache to create a range of values.</td>
<td>Students will paint a ten-part gray scale. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2009 One section 36 students 28 projects A – C range, 77% 95% attending students 8 projects not handed in,</td>
</tr>
<tr>
<td>5</td>
<td>(4) Students will develop skills in describing chiaroscuro, light logic and the role of values in representational art.</td>
<td>Students will create two versions of a representational image employing both limited values and a range of values. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2009  One section  36 students  29 projects A – C range, 80%  7 projects not handed in, not attending class</td>
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<td>5</td>
<td>(5) Students will be able to create a composition that displays the importance of both positive shapes and negative space.</td>
<td>Each student will design and paint a repeat pattern composition. Criteria: 80% of students will produce satisfactory projects based upon a rubric.</td>
<td>Fall 2009  One section  36 students  29 A – C range, 80%  7 projects not handed in, not attending class</td>
</tr>
<tr>
<td>5</td>
<td>(6) Students will develop skills with the medium of paper collage.</td>
<td>Each student will create a cut-paper collage version of their repeat pattern. Criteria: 80% of students</td>
<td>Fall 2009  One section  36 students  29 A – C range, 80%</td>
</tr>
</tbody>
</table>
| 2 | (7) Students will be able to identify and create color mixtures according to color theory. This includes primary, secondary and intermediate colors, tints, shades, and neutrals. | Each student will paint a color wheel/star. Criteria: 80% of students will produce satisfactory projects based upon a rubric. | Fall 2009  
One section  
36 students  
27 A – C range, 75%  
100% attending students  
9 projects not handed in, not attending class | This is the “term paper” homework assignment in this art class. 
Ideas: Starting the homework in class may help to “kick start” the project for everyone, and help to boost confidence in the project. It may also address students’ time management issues. Moving the due date as early as possible in the semester may help also, as leaving this big project to the end of the semester doesn’t work; students’ energy is too low at the end of the semester. Some students don’t have a place to work at home. An open “studio” space at the college available for students may help in this regard. |
|---|---|---|---|---|
| 5 | (8) Students will be able to apply a specific color relationship to a representational image. | Each student will design and paint a postage stamp employing the primary or secondary triad of color. | Fall 2009  
One section  
36 students  
28 A – C range, 77% | All students attending class regularly get the opportunity to experiment & create a |
| 1     | (9) Students will be able to recognize the elements of art and the media used in a variety of two dimensional art forms. | Students will participate in a museum field trip, and complete a questionnaire. Criteria: 80% of students will score 70% or more (satisfactory) on the quiz. | Fall 2009  
One section  
36 students  
28 A – B range, 77%  
90% of attending students  
8 students not attending/dropped | An art museum is the perfect place for this assignment. Ideas: Take more time to have students share their responses to the work/quiz questions. This gets them more comfortable speaking to/with the group. |
| 1     | (10) Students will be able to verbally present their art work, to use the language of art, and to describe the decisions made in the process of creating it. | Students will present three of their projects to the class for review/critique. Criteria: 80% of students will produce satisfactory presentations based upon a rubric. | Fall 2009  
One section  
36 students  
27 A – B range, 75%  
95% of attending students  
9 students not attending/dropped | This usually occurs at the end of the semester. The atmosphere is supportive & inquisitive; this allows the students to feel comfortable addressing aspects of their work and to use the language we have covered. Idea: Provide a checklist of terms & “concepts to address”, ahead of time, to help students address their
work, concepts & processes.
### Institutional Learning Outcomes

<table>
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<tr>
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<tbody>
<tr>
<td>5</td>
<td>(1) Students will be able to create a balanced 3D form that utilizes a specific element of art, “Line”.</td>
<td>Each student will create a figurative wire sculpture. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 11 One section 23 students 22 projects A – C range, &gt;80% 1 project not handed in, student not attending class</td>
<td>Working from contour drawings really worked well. Students' task was clear &amp; it reinforced ideas from drawing classes. Inventive in designing a continuous wire line.</td>
</tr>
<tr>
<td>5</td>
<td>(2) Students will be able to create relief forms using a specific element of art, 3D shapes, while employing a principle of design, “Balance”.</td>
<td>Each student will create wood block compositions that exhibit symmetrical &amp; asymmetrical balance. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 11 One section 23 students 22 projects A – C range, &gt;80%</td>
<td>Asymmetrical composition remains the most unfamiliar to beginners. Reviewing symmetry/assymmetry for all students helped.</td>
</tr>
<tr>
<td>5</td>
<td>(3) Students will be able to create “mass” utilizing flat planar materials.</td>
<td>Each student will design and create a non-objective planar paper sculpture. Criteria: 80% of students will produce a satisfactory project based</td>
<td>Spring 11 One section 23 students 21 projects A – C range &gt;80%</td>
<td>Idea: Extra training for some in the use of mat knife, scissors. Although some came in late, this was one of the best years for this project.</td>
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</tbody>
</table>
| 5 | (4) Students will develop skills in casting realistic relief forms. | Each student will design and create a mask cast from their own face. Criteria: 80% of students will produce a satisfactory project based upon a rubric. | Spring 11  
One section  
21 students  
18 projects, A – C range >80%  
Adding sculptural elements to these casts makes for better projects. For the students, this is a matter of obtaining/collecting objects to use for this or casting more figurative elements to use. Idea: Provide some scrap materials on hand for this and/or require that more casts be made that could be incorporated into the projects. All of this helped, especially providing bases, epoxy & drill for joining materials together. |
| 5 | (5) Students will develop skills employing “subtractive processes” while employing the design principle of “Unity & Variety”. | Each student will design and carve an abstract or non-objective free-standing form. Criteria: 80% of students will produce a satisfactory project based upon a rubric. | Spring 10  
One section  
21 students  
16 projects A – C 76%  
A few remain “relief” on four sides rather than “in the round”. Idea: Require students to design/produce drawings and a plastcine maquette beforehand. Students need more time for this carving project. Eliminate one |
| 5 | (6) Students will develop skills in modeling (additive & subtractive methods) a representational form. | Each student will create a well-proportioned human figure with modeling clay on an armature. Criteria: 80% of students will produce a satisfactory project based upon a rubric. | Spring 10  
One section  
21 students  
20 projects, A – C range >80% | Idea: Provide a live model to re-direct their energy back to anatomy & proportions. Live model works well. Proportions are better & so is the focus of the project. Eliminate to allow time for carving. |
| 5 | (7) Students will design and create a sculpture employing assemblage techniques. | Each student will create a real or surreal “event” utilizing found objects. Criteria: 80% of students will produce a satisfactory project based upon a rubric. | Spring 10  
One section  
21 students  
19 projects A – C range >80% | Doing the project earlier in the semester helped with the quality & gave students more time to gather materials. This remains problematic for some. |
|   | (8) Students will develop skills in presenting their art work, using the language & terms of 3-D art, and also describe the media/processes used in their art work. | Each student will present four of their projects in a review/critique in the class. 80% of students will produce satisfactory presentations based upon a rubric. | Spring 10  
One section  
21 students,  
18 A – C range  
>80% | This usually occurs at the end of the semester. The atmosphere is supportive and inquisitive to encourage even the shy ones to participate. Provided a “checklist” of concepts/terms to help the students address their work & process. |
|---|---|---|---|---|
| 5 | (9) Students will explore the element of art, “time” in 3 – Dimensional art. | Students will design and create a schematic drawing for a sculpture that utilizes the element of time. Criteria: 80% of students will produce a satisfactory project based upon a rubric. | Spring 10  
One section  
21 students  
15 projects A – C range  
73% | This homework assignment produces concepts and forms that the students cannot practically construct at this point in their lives, but, the results spur the spirit of enquiry and the students’ horizons broaden. Smaller size & assigning this earlier in the semester may help. |
|   | (10) Students will be able to recognize the elements of art, media used, and the content/meaning in a variety of three dimensional forms. | Students will participate in a field trip and complete a report. Criteria: 80% of the students will score 70% or greater on the quiz. | Spring 10  
One section  
21 students  
18 submitted reports, >80% | Idea: Alternative field trip exercise for those that miss the class one. This semester the alternative became the norm. The class was invited to Aquarium to participate in assemblage building there. |
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<td>5</td>
<td>(1) Students will be able to create a balanced 3D form that utilizes a specific element of art, “Line”.</td>
<td>Each student will create a figurative wire sculpture. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 14 projects A – C range, 93% 1 project not handed in, student not attending class</td>
<td>A few students get overly involved in the structure and/or the use of other wires &amp; materials, rather than concentrating on the contours &amp; line quality. Idea: Limit project to contours only &amp; work directly from drawings(contour), from life.</td>
</tr>
<tr>
<td>5</td>
<td>(2) Students will be able to create relief forms using a specific element of art, 3D shapes, while employing a principle of design, “Balance”.</td>
<td>Each student will create wood block compositions that exhibit symmetrical &amp; asymmetrical balance. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 14 projects A – C range, 93%</td>
<td>Asymmetrical composition remains the most unfamiliar to beginners. Those with Art 501 fare better in this regard. Idea: More, initial review of this concept.</td>
</tr>
<tr>
<td>5</td>
<td>(3) Students will be able to create “mass” utilizing flat planar materials.</td>
<td>Each student will design and create a non-objective planar paper sculpture. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 13 projects A – C range 87%</td>
<td>Poor cutting &amp; gluing skills can really show up in this project. Idea: Extra training for some in the use of mat knife, scissors.</td>
</tr>
<tr>
<td>5</td>
<td>(4) Students will develop skills</td>
<td>Each student will design</td>
<td>Spring 09</td>
<td>Adding sculptural</td>
</tr>
<tr>
<td>5</td>
<td>(5) Students will develop skills employing “subtractive processes” while employing the design principle of “Unity &amp; Variety”.</td>
<td>Each student will design and carve an abstract or non-objective free-standing form. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 11 projects A – C range 73%</td>
<td>A few remain “relief” on four sides rather than “in the round”. Idea: Require students to design/produce drawings and a plasticene maquette beforehand. Include this in the grading.</td>
</tr>
<tr>
<td>5</td>
<td>(6) Students will develop skills in modeling (additive &amp; subtractive methods) a representational form.</td>
<td>Each student will create a well-proportioned human figure with modeling clay on an armature. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 12 projects A – C range 80%</td>
<td>Some students concentrate on developing a narrative or mythic figure rather than on the proportions of the figure. Idea: Provide a live model to re-direct their energy back to anatomy &amp; proportions.</td>
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<tr>
<td>5</td>
<td>(7) Students will design and create a sculpture employing assemblage techniques.</td>
<td>Each student will create a real or surreal “event” utilizing found objects. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 12 projects A – C range 80%</td>
<td>Finding their own “ready made” materials for this project remains problematic for a small number of students. Idea: Provide a stash of “trash” objects on hand to help start the process of construction. Do the project very early in the semester when the students’ overall energy level is higher.</td>
</tr>
<tr>
<td>5</td>
<td>(8) Students will develop skills manipulating a recognizable form to create a new form.</td>
<td>Each student will create a unique form utilizing a readymade shirt. Criteria: 80% of students will produce a satisfactory project based upon a rubric.</td>
<td>Spring 09 One section 15 students 12 projects A – C range 80%</td>
<td>Idea: Homework Idea: An open studio on campus may help those students that don’t have a space to work where they live. Idea: Any piece of clothing could be used, not just a shirt.</td>
</tr>
</tbody>
</table>
| 1 | (9) Students will develop skills in presenting their art work, using the language & terms of 3-D art, and also describe the media/processes used in their art work. | Each student will present four of their projects in a review/critique in the class. 80% of students will produce satisfactory presentations based upon a rubric. | Spring 09  
One section  
15 students  
12 presentations, 80% A – B range | This usually occurs at the end of the semester. The atmosphere is supportive and inquisitive to encourage even the shy ones to participate. Idea: Provide a checklist of concepts/terms to help the students address their work & process. |
| 5 | (10) Students will explore the element of art, “time” in 3 – Dimensional art. | Students will design and create a schematic drawing for a sculpture that utilizes the element of time. Criteria: 80% of students will produce a satisfactory project based upon a rubric. | Spring 09  
One section  
15 students  
12 drawings, 80% A – B range | This homework assignment produces concepts and forms that the students cannot practically construct at this point in their lives, but, the results spur the spirit of enquiry and the students’ horizons broaden. Idea: Ask the students to imagine a simpler version that they could build, one related to their drawing. Use this for discussion/input with all students. |
|   | Students will be able to recognize the elements of art, media used, and the content/meaning in a variety of three dimensional forms. | Students will participate in a field trip and complete a quiz. Criteria: 80% of the students will score 70% or greater on the quiz. | Spring 09  
One section  
15 students  
11 students attended, 73% with range from A - C | Idea: Arrange for a field trip earlier in the semester so that the students can absorb their experience & apply that learning while still in the class.  
Idea: Alternative field trip exercise for those that miss the class one. Take more time on the field trip to have the students share their responses from the quiz. When the students do this they become more comfortable speaking to the class. |
LA HARBOR COLLEGE  
Student Learning Outcomes (SLOs) Assessment Report  
Course Assessment  

Division: Humanities ____________________________ Discipline/Program: Art ____________________________  

Course Number and Name: Art 521 – Art Gallery Techniques  

Program Contact Person: _Ron Linden_______________________________________ Phone: x4411______________________  

Reviewed by: __________________________________________________________________________________ Date: June 2011  

Attach additional pages as necessary.  

<table>
<thead>
<tr>
<th>Institutional SLO Number</th>
<th>Program Student Learning Outcomes</th>
<th>Means of Assessment and Criteria for Success</th>
<th>Summary of Data Collected</th>
<th>Use of Results</th>
</tr>
</thead>
</table>
| 5                        | 1. Install wall-mounted 2-dimensional artworks, i.e. paintings, drawings, photographs, prints, etc. | Means: Working in teams of 2 or more, students will install 1 professional art exhibition and 1 student art exhibition. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | Spring 2011  
1 section  
11 students  
75% of students successfully applied instructions for the installation of both 2D and 3D artworks using a variety of hanging and wall-mounting hardware. | No change |
| 5                        | 2. Demonstrate understanding of and competency in various gallery lighting systems and techniques. | Means: Working in teams of 2 or more, students will light installations of 2 and 3-dimensional artworks. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | Spring 2011  
1 section  
11 students  
75% of students safely and effectively installed, properly aimed and adjusted gallery lighting for two exhibitions. | No change |
| 3                        | 3. Design and produce gallery marketing vehicles, i.e. announcement cards and posters, press releases, exhibition literature, | Means: Working individually, students will produce facsimile press releases, announcement cards, and related exhibition literature for | Spring 2011  
1 section  
11 students  
This assignment met with | Assignment is currently under revision and will adopt an appropriation strategy rather than |
<p>| etc. | consideration and critique. Criteria: 70% of students will show satisfactory achievement according to a department rubric. | widely varying results according to individual skill levels. Half the students enrolled had no prior design experience and lacked the language skills to successfully complete this project. 50% success rate. | relying on individual design skills. |</p>
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<td>1</td>
<td>1. Effectively use the vocabulary and terminology of standard computer graphics.</td>
<td>80% of the students will use a minimum of three standard computer graphic terms in their final presentations and group critiques.</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome.</td>
<td>Some students aren’t comfortable speaking publicly, and under pressure have trouble recalling terminology in the moment. Idea: In addition to oral presentations, have students submit a short written description of their project that includes the required terminology.</td>
</tr>
<tr>
<td>3</td>
<td>2. Demonstrate a thorough knowledge of basic computer system operations in order to access and manipulate graphics programs and data files.</td>
<td>80% of the students will show evidence of this by submitting work via digital distribution and uploading of work to the instructor for final critique.</td>
<td>In the Spring of 2011 100% of the students were successful in achieving this outcome.</td>
<td>In order to “raise the bar” in this category, the instructor will create a social media page for the class, and require students to submit “sketches” (low-resolution versions) of their projects via email.</td>
</tr>
<tr>
<td>3</td>
<td>3. Use computer system software to access graphics programs and data files.</td>
<td>80% of the students will show evidence of this by submitting a project that contains either downloaded or scanned</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome.</td>
<td>Some students have trouble comprehending image resolution issues and create projects for print that too are low resolution.</td>
</tr>
<tr>
<td>Score</td>
<td>Objective</td>
<td>Percentage of Students</td>
<td>Outcome</td>
<td>Suggestion</td>
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<tr>
<td>5</td>
<td>4. Develop and manipulate computer generated graphics.</td>
<td>80% of the students will submit a project that contains graphic elements created purely on the computer and not derived from another source.</td>
<td>In the Spring of 2011 93% of the students were successful in achieving this outcome.</td>
<td>Some students still rely on downloaded or scanned images to create projects. Idea: Have students create a hand-drawn sketch to use as a reference before starting the digital assignment. Collect drawing with final project.</td>
</tr>
<tr>
<td>3</td>
<td>5. Demonstrate a thorough knowledge of techniques used in selected computer software applications for the design and creation of computer graphics.</td>
<td>80% of the students will submit work that incorporates the use of both vector and raster-based software in a single completed project.</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome.</td>
<td>Some students prefer to work either vector or raster software, and don’t spend much time with the other. Idea: Instead of using this project midway through the semester as a bridge between learning vector and raster software packages, introduce this project at the end of the semester when students have had more time to learn and use the raster based software.</td>
</tr>
</tbody>
</table>
LA HARBOR COLLEGE  
Student Learning Outcomes (SLOs) Assessment Report  
Course Assessment

Division: Humanities  
Discipline/Program: Art

Course Number and Name: ART 637 Presentation Graphics

Program Contact Person: Joshua Abarbanel  
Phone: _______________________

Reviewed by: _______________________________  
Date: June 2011

Attach additional pages as necessary.

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<tbody>
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<td>1</td>
<td>1. Effectively use the vocabulary and terminology of presentation graphics and interactive media.</td>
<td>80% of the students will use at least 5 terms pertinent to presentation graphics in their final portfolio reviews.</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome</td>
<td>Some students aren’t comfortable speaking publicly, and under pressure have trouble recalling terminology in the moment. Idea: In addition to oral presentations, have students submit a short written description of their project that includes the required terminology.</td>
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<tr>
<td>2</td>
<td>2. Demonstrate a thorough knowledge of techniques used in selected computer software applications for the design and creation of interactive media.</td>
<td>80% of the students will be able to achieve this outcome by using the computer to create their digital presentation projects and submitting them to the instructor via a variety of digital distribution means.</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome</td>
<td>Idea: In order to “raise the bar” in this category, the instructor will create a social media page for the class, and require students to submit “sketches” (low-resolution versions) of their projects via email.</td>
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<td>1</td>
<td>3. Describe the influence of audience type on the selection of media and design for</td>
<td>80% of the students will refer to at least 2 core design strategies used in</td>
<td>In the Spring of 2011 78% of the students were successful in achieving</td>
<td>Some students aren’t comfortable speaking publicly, and under pressure</td>
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<td>presentations.</td>
<td>the creation of their final projects that were based on their understanding of the influence of one’s audience on design and media presentations during their final portfolio review.</td>
<td>this outcome</td>
<td>have trouble recalling terminology in the moment. Idea: In addition to oral presentations, have students submit a short written description of their project that includes the required terminology.</td>
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<tr>
<td>4.</td>
<td>80% of the students will submit a minimum of 3 finished presentations, one in each category of: sales, education/information and marketing/promotion, that contain the appropriate design information architecture and “look and feel.”</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome</td>
<td>Some students lack exposure to basic design and compositional theories and are therefore unable to create designs that would appeal to various demographic groups. Idea: Recommend all students take at least one survey of art/design course before taking this class, as well as give an extremely brief “Survey of Design History” lecture and discussion that may help fill in some of the “blanks”.</td>
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<td>5 (1)</td>
<td>80% of the students will display professional skills in the design, implementation, and presentation of their final web sites.</td>
<td>In the Spring of 2011 78% of the students were successful in achieving this outcome</td>
<td>Idea: Student will write a “Creator’s Comments” essay describing the challenges and methodologies involved in completing a given assignment. Specific attention will be paid to the amount of access and quality of technology currently available to students.</td>
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## LA HARBOR COLLEGE
### Student Learning Outcomes (SLOs) Assessment Report
### Course Assessment

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** ART 639 Introduction to Digital Imaging

**Program Contact Person:** Joshua Abarbanel  
**Phone:** (310)233-4406

**Reviewed by:**  
**Date:** 6/15/11

Attach additional pages as necessary.

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<td>5</td>
<td>(1) Color balance, crop, rotate, and size images.</td>
<td>80% of the students will submit a project that features an image that has been cropped, rotated and resized. This may be either a stand-alone image or, more typically, one that has been integrated into a larger composite image.</td>
<td>In the Spring of 2011 85% of the students were successful in achieving this outcome.</td>
<td>Some students struggle to understand resolution and image size relationships. Introducing scanning later in the semester would give students more time and experience working with images of various resolutions and perhaps give them a better understanding of image resolution and resizing.</td>
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<td>5</td>
<td>(2) Apply color to black and white images, as well as filter effects.</td>
<td>80% of the students will submit a project that includes adjustment layers for hue and saturation, as well as layers containing evidence of the use of filters in the work.</td>
<td>In the Spring of 2011 85% of the students were successful in achieving this outcome.</td>
<td>Idea: Introduce non-destructive photo editing techniques that will push the students work to the next, intermediate level.</td>
</tr>
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<td>5</td>
<td>(3) Combine two or more images into a new image.</td>
<td>80% of the students will submit work that</td>
<td>In the Spring of 2011 85% of the students were</td>
<td>Some students struggle with concepts such as perspective</td>
</tr>
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<td>3</td>
<td>(4) Perform basic computer operations.</td>
<td>100% of the students will be able to achieve this outcome by using the computer to create their digital projects and submitting to the instructor via a variety of digital distribution means.</td>
<td>In the Spring of 2011, 100% of the students were successful in achieving this outcome.</td>
<td>Idea: In order to “raise the bar” in this category, the instructor will create a social media page for the class, and require students to submit “sketches” (low-resolution versions) of their projects via email.</td>
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<td>(5) Scan and manipulate digital photographic images.</td>
<td>80% of the students will be able to achieve this outcome by submitting a project that contains within it’s multiple layers, at least one scanned photograph that has been digitally “altered” via a variety of adjustment layers, filters, manipulation of opacity blending modes etc.</td>
<td>In the Spring of 2011, 78% of the students were successful in achieving this outcome.</td>
<td>Access to printed images to scan is problem for some students. Idea: Create a “library” of stock photo books etc. that would be available to students to use as imagery for their projects.</td>
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<tr>
<td>5</td>
<td>1. Map out a portfolio indicating what technologies might best adapt themselves to favorably reflect student's strengths</td>
<td>80% of the students will create an inventory of their software skill-set in order to best plan for the creation and implementation of their portfolio.</td>
<td>In the Spring of 2011 85% of the students were successful in achieving this outcome.</td>
<td>Students who lack many of the necessary skills can be directed to courses in the program to build those skills. Idea: Subscribe as a class to <a href="http://www.lynda.com">www.lynda.com</a> and make online tutorials available to students so they can review the material as needed and at their own pace.</td>
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<td>3</td>
<td>2. Develop a presentation strategy that allows a perspective viewer to easily navigate through an e-portfolio.</td>
<td>80% of the students will create a diagram of their sites’ for or information or “Information Architecture”</td>
<td>In the Spring of 2011 85% of the students were successful in achieving this outcome.</td>
<td>Some students lack experience in creating hierarchical systems or structures. Idea: Have students look at other portfolios they like online and create a site map of that site, thereby illustrating the information architecture of the site.</td>
</tr>
<tr>
<td>3</td>
<td>3. Import various examples of work to the appropriate electronic software program.</td>
<td>80% of the students will scan and digitize analogue content to be incorporated</td>
<td>In the Spring of 2011 85% of the students were successful in</td>
<td>Some students have work too large to be scanned. Idea: Purchase a large format</td>
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<td></td>
<td>4. Collect and/or develop a body of work to include in an e-portfolio</td>
<td>80% of students will cull their collected samples of work into a cohesive body of work that is organized into sections based on content etc.</td>
<td>In the Spring of 2011 85% of the students were successful in achieving this outcome.</td>
<td>Some students lack enough content for a substantial portfolio. Idea: Have students use stock images as place holders until they have created enough of their own content to replace the initial images.</td>
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<tr>
<td>3</td>
<td>5. Convert and file sample work to proper electronic formats.</td>
<td>80% of the students will take their finalized E-portfolios and make them available on a variety of platforms, both on and offline.</td>
<td>In the Spring of 2011 85% of the students were successful in achieving this outcome.</td>
<td>Some students lack the financial means to post their E Portfolios online on their own. Idea: Provide online web space on a college server for students to “post” their portfolios without having to pay for an Internet Service Provider to “serve” their portfolio out to their desired audiences.</td>
</tr>
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### LA HARBOR COLLEGE
### Student Learning Outcomes (SLOs) Assessment Report
### Course Assessment

**Division:** Humanities  
**Discipline/Program:** Art

**Course Number and Name:** Clay Sculpture 1 Art 706  
**Program Contact Person:** Jay McCafferty  
**Phone:** 310 519 1603

**Reviewed by:**  
**Date:** 12/25/2010

### Institutional Learning Outcomes

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| 5                               | 1. Design and construct ceramic sculpture in three dimension and relief using various techniques. | By the end of the semester, at least 75% of the students will successfully construct and design a abstract sculpture using one or more of the following techniques:  
   a) pinch  
   b) coil  
   c) slab  
   D) wheel glazing and firing their sculpture | 70 percent of students tested scored fair or good on department rubric on a standardized question.  
Three sections, with eight students. | Student met expectations and no course changes are required. |
| 5                               | 2. Construct ceramic sculpture illustrating the use of the art elements: line, space, form, etc, in three dimensions. | By the end of the semester, at least 75% of the students will successfully construct and design a abstract sculpture using one or more of the following techniques:  
   a) pinch  
   b) coil | 70 percent of students tested scored fair or good on department rubric on a standardized question.  
Three sections, with eight students. | Student met expectations and no course changes are required. |

Attach additional pages as necessary.
|   | 3. Make references to the history of contemporary issues involving clay sculpture. | c) slab  
D) wheel glazing and firing their sculpture | Three sections, with twenty students. |   |
### LA HARBOR COLLEGE
Student Learning Outcomes (SLOs) Assessment Report
Course Assessment

**Division: Humanities**  
**Discipline/Program:** Art

**Course Number and Name:** Clay Sculpture II Art 707  
**Program Contact Person:** __Jay McCafferty__________________________ Phone: _310 519 1603_

Reviewed by: ____________________________  
Date: 12/25/2010

Attach additional pages as necessary.

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</table>
| 5                               | 1. Design and construct a ceramic sculpture in three dimension and relief using various advanced techniques | By the end of the semester, at least 75% of the students will be able to demonstrate the advanced ability to successfully construct and design a abstract sculpture using one or more of the following techniques:  
an) pinch  
b) coil  
c) slab  
d) wheel glazing and firing their sculpture | 70 percent of students tested scored fair of good on department rubric on a standardized question.  
Three sections, with eight students. | Student met expectations and no course changes are required. |
| 5                               | Construct ceramic sculpture illustrating the use of advanced creative experimentation illustrating the use of the art elements: line, space, form, etc, in three dimensions. | By the end of the semester, at least 75% of the students will be able to demonstrate the advanced ability to successfully construct and design a abstract sculpture using one or more of the following | 70 percent of students tested scored fair of good on department rubric on a standardized question.  
Three sections, with eight students. | Student met expectations and no course changes are required. |
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<th>Techniques:</th>
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<td>a) pinch</td>
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<td>b) coil</td>
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<tr>
<td>c) slab</td>
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<tr>
<td>D) wheel glazing and firing their sculpture</td>
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Make advanced references to the history of contemporary issues involving clay sculpture.
### Institutional Learning Outcomes

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<td>1. Describe and use the common hand building methods of Ceramics: pinch, coil, wheel, slab and glazing and firing.</td>
<td>1) By the end of the semester, at least 75% of the students will be able to successfully construct an advanced functional (utilitarian) vessel using one or more of the following techniques: a) pinching b) coil c) slab d) wheel e) glazing and firing their pieces</td>
<td>70 percent of students tested scored fair of good on department rubric on a standardized question.</td>
<td>Student met expectations and no course changes are required.</td>
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<td>2. Describe and use the common hand building methods of Ceramics: pinch, coil, wheel, slab and glazing and firing.</td>
<td>2) By the end of the semester, at least 75% of the students will be able to successfully construct an advanced nonfunctional (or decorative) vessel using one or more of the following techniques: a) pinching b) coil c) slab</td>
<td>70 percent of students tested scored fair of good on department rubric on a standardized question.</td>
<td>Student met expectations and no course changes are required.</td>
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</table>
3. Discover the capabilities and describe the characteristics of clay.

4. Identify, locate, and properly use common hand tools. Identify, and describe the use and operation of specialized tools such as kiln.

5. Discover that in art certain rules must be followed in order to achieve good craftsmanship.

6. Develop problem solving skills and creative thinking in the process of creating Ceramic works of art.

d) wheel
e) glazing and firing their pieces
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<td>5</td>
<td>1. Execute and successfully perform advanced exploration of nonfunctional ceramic building techniques.</td>
<td>1) By the end of the semester, at least 75% of the students will be able to successfully construct an advanced nonfunctional (Sculpture) vessel using one or more of the following techniques: a) pinching b) coil c) slab d) wheel</td>
<td>75% of students tested scored fair of good on department rubric on a standardized question. Three sections, with ten students.</td>
<td>Student met expectations and no course changes are required.</td>
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<td>2. Execute basic surface treatments on green ware.</td>
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<td>5</td>
<td>3. Execute basic glazing techniques on bisque ware.</td>
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<td>4. Demonstrate a basic understanding of the qualities of different ceramic materials.</td>
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<td>Describe and use the common hand building methods of Ceramics: pinch, coil, wheel, slab and glazing and firing.</td>
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<td>Describe and use the common hand building methods of Ceramics: pinch, coil, slab and glazing and firing.</td>
<td>2) By the end of the semester, at least 75% of the students will be able to successfully construct nonfunctional (or decorative) vessel using one or more of the following techniques: a) pinching b) coil c) slab d) wheel e) glazing and firing</td>
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<td>4. Identify, locate, and properly use common hand tools. Identify, and describe the use and operation of specialized tools such as kiln.</td>
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<td>6. Develop problem solving skills and creative thinking in the process of creating Ceramic works of art.</td>
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<td>Institutional Mission &amp; Goals</td>
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<td>1. Describe and use the common hand building methods of Ceramics: pinch, slab, coil and wheel.</td>
<td>1. By the end of the semester, at least 75% of the students will be able to successfully construct a functional (utilitarian) vessel using one or more of the following techniques: a) pinching b) coil c) slab d) wheel</td>
<td>70 percent of students tested scored fair or good on department rubric on a standardized question.</td>
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<td>2. Distinguish the capabilities and characteristics of clay.</td>
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<td>3. Identify, locate, and properly use common hand tools and describe the use and operation of specialized tools such as kiln.</td>
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<td>4. Exhibit good craftsmanship by following appropriate rules of art</td>
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<td>5</td>
<td>Execute and successfully perform advanced exploration of functional ceramic building techniques.</td>
<td>1)By the end of the semester, at least 75% of the students will be able to successfully construct an advanced functional (utilitarian) vessel using one or more of the following techniques: a) pinching b) coil c) slab d) wheel</td>
<td>75% of students tested scored fair of good on department rubric on a standardized question. Three sections, with ten students.</td>
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Painting 300, 301, 304, 310 (Beginning) – Course Syllabus
Craig Antrim, Instructor
email: ckantrim@pacbell.net

Course Description:
Introductory studio course emphasizing the fundamental techniques and concepts appropriate to the use of color and painting as a significant means of human expression. This course assumes no prior knowledge of painting. Basic tools, techniques, and ideas related to acrylic and oil painting will be explored. This course is transferable as general education, major or elective credit to CSU / UC. Instruction will be a combination of lecture / demonstrations, visual aids, directed / free projects and visual analysis. There is no required text.

Process: The following considerations apply.
1. Use your individual creative capacities.
2. Think through and analyze what you are doing. Keep a notebook to record ideas of all sorts.
3. Consider the notion of theme and variation. Do studies to explore and develop your ideas.
4. Look for all kinds of analogies of shape and form in natural and man-made objects.
5. Explore "traditional" media but don't hesitate to use "alternative" materials where necessary for accomplishing your concepts.
6. Consider all aspects of the project. Familiarize yourself with the ideas, artists and movements noted.
7. Go to museums and galleries to experience what other artists have accomplished. Art isn't made in isolation.
8. **Doing the work is the most important part of the process.**

Studio Usage:
This studio is here for you to utilize, but it is a high occupancy area and requires your diligence in maintaining it. We are in cramped circumstances.

- Put solvents in the proper container.
- Do not put globs of paint or anything else in or down the sink.
- Clean up your work area and put your work and tools away.
- Any loose stuff lying about in the studio will be tossed.

Suggestions for Success and Attendance: Since the class time is used both for lecture and studio time, it is expected that some projects might take more than the allotted class time to complete. Consequently, to achieve optimal results:

1. Come to class, do the work. Simple.
2. Come prepared to work entire period and learn to concentrate your efforts.
3. Ask questions if you still have doubts or are unclear about any of the material.
4. Observe the ideas and techniques of your classmates, you will learn from one another. Be a teacher as well as a student.
5. Negative thinking is not helpful, try to avoid it.
6. **You will be allowed the equivalent of 1 week’s absence.** No questions asked. However, you are still responsible for missed sessions and project due dates. Therefore, exchange email addresses and or phone numbers with at least 2 other students to get assignments.

   Student A - ___________________________________________ PH. # ______________________

   Student B - ___________________________________________ PH. # ______________________

7. Further absences will be handled on an individual basis.
8. **All students are responsible for dropping the class should they decide not to continue.**
**Evaluation:** Primary emphasis will be on completed projects. Each project will be graded as we progress through the semester. Certain projects will require time outside of class to complete.

1. **Turn projects in on time. Finished and ready for presentation.**
2. All projects will be graded on the standard A to F standard.
   
   **50% - Comprehension** (project objectives, ideas and concepts, implications, ramifications)
   
   **50% - Craftsmanship** (presentation, quality of work, techniques, use of media, originality, appropriateness of media)
3. **Projects will lose one full grade if not turned in on time.**
4. Projects will lose 1/2 grade for every session that they are late.
5. **Extra Credit can be earned but does not substitute for primary class work.**
   
   a) Turning in additional paintings related to class work.
   
   b) Attending museum or art gallery exhibitions documented by brochure, announcement, ticket stubs, etc. Each visit will earn 3 points.
6. We will have group evaluations upon completing each project to share ideas, techniques, and look for improvement. Grades will be assigned at that time.
7. If you have questions about any grade, see me privately and I will be happy to discuss it with you.

**Projects:** tentative

2. Photo based image with grid technique
3. Value project.
4. Grisaille project - limited palette / cool - warm.
5. Full color project.

**Materials:** see attachment

**Sources:** see attachment

**Student Learning Outcomes:**

1. To become proficient with basic visual elements and related art vocabulary.
2. To understand and appreciate a variety of art styles.
3. To become explore and employ a variety of media.
4. To manipulate a variety of materials in accordance with these basic elements.
5. To expand one's horizons by:
   
   a) Exposure to new ideas and their implications.
   
   b) Acquiring the discipline necessary to fulfill all course requirements.
   
   c) Developing an individual thought process and seeking wider connections.
   
   d) Completing projects and earning the personal satisfaction that comes from conceptual and technical growth.
6. To understand that art has been and is a basic cultural value in all societies across time and has profound personal implications for the development of the following functions; thought, feeling, intuition, and sensation.

**Turn off all cell phones and pagers while in class!**