SANTA MONICA COLLEGE
ACADEMIC SENATE

1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Agenda
Wednesday, October 6, 2021, 3:00 p.m.
Zoom Meeting: Link
Join from PC, Mac, Linux, iOS or Android: https://cccconfer.zoom.us/j/93520754825

Or iPhone one-tap (US Toll): +16699006833,93520754825# or +13462487799,93520754825#

Or Telephone:
Dial:
+1 669 900 6833 (US Toll)
+1 346 248 7799 (US Toll)
+1 253 215 8782 (US Toll)
+1 312 626 6799 (US Toll)
+1 646 876 9923 (US Toll)
+1 301 715 8592 (US Toll)
Meeting ID: 935 2075 4825

International numbers available:
**https://cccconfer.zoom.us/zoomconference?m=OTM1MjA3NTQ4MjU.8jCMR5vap_ZXEu3Qz
54vGMfRR4kf7uzs&_x_zm_rtaid**

Or Skype for Business (Lync):
SIP:93520754825@lync.zoom.us

Members:

Sheila Cordova, *Chair*	Walker Griffy	Jacqueline Monge	Briana Simmons
Jason Beardsley, *Vice Chair*	Hafedh Herichi	Maria Muñoz	Lydia Strong
Bren Antrim	Alex Ibaraki	Estela Narrie	Esau Tovar
Fariba Bolandhemat	Sharlene Joachim	Patricia Ramos	Audra Wells
Susan Caggiano	Bradley Lane	Brandon Reilly	Dominic Prendergast (A.S.)
Lisa Collins	Emin Menachekanian	Redelia Shaw	

Interested Parties:

Joelle Adams	Rachel Demski	Tracie Hunter	Estela Ruezga
Stephanie Amerian	Nathaniel Donahue	Maral Hyeler	Scott Silverman
Maria Bonin	Joshua Elizondo (A.S.)	Laura Manson	Tammara Whitaker
Dione Carter	Kiersten Elliott	Stacy Neal	

Ex-Officio Members:
Jamar London

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

I. Call to Order and Approval of Agenda
II. Public Comments *(Two minutes is allotted to any member of the public who wishes to address the Committee.)*
III. Announcements
IV. Approval of Minutes 3
V. Chair's Report

VI. Information Items

    1.   Redesign of the Student Experience

    (Non-Substantial Changes)
    2.   MATH 41 Mathematics for Elementary School Teachers
    3.   CPA Track Certificate of Achievement

VII. Action Items

    (Consent Agenda: Emergency DE to Fully Online)
    a.   ESL 10G Multiple Skills Preparation: Listening, Speaking, and Grammar
    b.   ESL 10W Multiple Skills Preparation: Reading and Writing
    c.   ESL 11A Basic English 1
    d.   ESL 19A English Fundamentals 1
    e.   ESL 19B English Fundamentals 2

    (Courses: New)
    f.   ART 53A Introduction to Wheel Throwing 8

    (Courses: Substantial Changes)
    g.   ART 10B Design Theory & Practice (changed: course name – was "Principles of Design") 13
    h.   ART 13 Form and Space: Introduction to 3D Design (changed: course name – was "3D Design", course description, SLOs, objectives, and sample assignments) 15
    i.   ART 52A Introduction to Ceramics (changed: course name – was "Ceramics I") 17

    (Courses: Distance Education)
    j.   ART 53A Introduction to Wheel Throwing 11

    (Programs: Revisions)
    k.   Changes to degrees and certificates as a result of courses considered on this agenda

VIII. New Business
- Area F (CSU and IGETC) vs Ethnic Studies Graduation Requirement Discussion
- Ethnic Studies Taskforce resolution
- Distance Education resolution

IX. Old Business
- Training
- Goals and Objectives

X. Adjournment

Please notify Sheila Cordova or Jason Beardsley by email if you are unable to attend this meeting.

The next meeting of Curriculum Committee will be October 20, 2021 at 3:00 pm.

SANTA MONICA COLLEGE
ACADEMIC
SENATE

1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Minutes
Wednesday, September 15, 2021, 3:00 p.m.
Zoom Meeting

Members Present:

Sheila Cordova, *Chair*	Hafedh Herichi	Jacqueline Monge	Redelia Shaw
Jason Beardsley, *Vice Chair*	Alex Ibaraki	Maria Muñoz	Briana Simmons
Bren Antrim	Sharlene Joachim	Estela Narrie	Lydia Strong
Susan Caggiano	Bradley Lane	Patricia Ramos	Esau Tovar
Lisa Collins	Emin Menachekanian	Brandon Reilly	Audra Wells
Walker Griffy			

Members Absent:

Fariba Bolandhemat   A.S. Representative   A.S. Representative

Others Present:

Rachel Demski   Maxim Safioulline

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

I. Call to Order and Approval of Agenda
The meeting was called to order at 3:06 pm. Motion to approve the agenda with no revisions.
Motion made by: Jason Beardsley; **Seconded by:** Susan Caggiano
The motion passed unanimously. *(Maria Muñoz not present for vote.)*

II. Public Comments
None

III. Announcements
Please let your fellow faculty know that the library is open Monday-Thursday 9:00 am – 6:00 pm and Monday through Saturday remotely.

IV. Approval of Minutes
Motion to approve the minutes of September 1, 2021 with no revisions.
Motion made by: Susan Caggiano; **Seconded by:** Audra Wells
The motion passed unanimously. *(Maria Muñoz not present for vote.)*

V. Chair's Report
- **Distance Education**
  - o The timeline for converting E-DE courses to full DE changed since our last meeting. E-DE can now be offered through Summer 2022. Which means any DE course offered Fall of 2022 must have full DE approval. So that means courses being converted to full DE will be coming through our committee and the course must be approved for full DE by or at the May 4th Curriculum meeting.
  - o Reminder: if a course is currently approved for DE - it is approved for synchronous delivery also.
- **Associated Student Representative**

- o Student voices. Having student representation on committees is important for the success of our students and our school. The President of the Associates Students reported they do not have a volunteer yet for the Curriculum Committee. If you know of a student who you think would be a good liaison for curriculum to the AS please have them contact Joshua Elizondo, the AS president (as.president@smc.edu)
- **SLOs**
  - o Curriculum will be working on an Action item for DPAC this year. The action item involves SLOs, PLOs, assessment, and Program Review. Currently we are working on roles and how this can be integrated into our committees. If you are interested in learning about SLOs, their role, and what they can be, there are SLO talks starting this Friday from 10-12.
- **Ethnic Studies**
  - o There are upcoming requirement for an Ethnic Studies course. There will be work with the Senate and the Ethnic Studies taskforce and this will come to our committee sometime this semester.

VI. Information Items

1. Redesign of the Student Experience
   Audra is helping with mapping, about two weeks ago the maps went live, Audra shared it with the counseling department. Hopefully the 1.0 will continue to develop as we get feedback, and work with META and IT. We're working on the updates of everything as new programs and program revisions come through.

VII. Action Items

(Courses: New)

a. DESIGN 21, Design Methods (Advisory: DESIGN 11)
   Motion to approve DESIGN 21 with revision to SLO 3 (remove "successfully" and SLO 4 (remove "Demonstrate the ability to…".)
   Motion made by: Jason Beardsley; **Seconded by:** Lisa Collins
   The motion passed unanimously.

   Motion to approve advisory of DESIGN 11 for DESIGN 21 with no revisions.
   Motion made by: Audra Wells; **Seconded by:** Bradley Lane
   The motion passed unanimously.

b. DESIGN 31, Interactive Advertising (Advisory: DESIGN 11)
   Motion to approve DESIGN 31 with minor revisions to objectives and SLOs change of method of evaluation "classwork" to "homework".
   Motion made by: Susan Caggiano; **Seconded by:** Jason Beardsley
   The motion passed unanimously.

   Motion to approve advisory of DESIGN 11 for DESIGN 31 with revision to remove language from advisory "Advisory for students seeking AS in Graphic Design degree".
   Motion made by: Jason Beardsley; **Seconded by:** Sharlene Joachim
   The motion passed unanimously.

c. DESIGN 32, Communication Design (Advisory: DESIGN 11)
   Motion to approve DESIGN 32 with no revisions.
   Motion made by: Jason Beardsley; **Seconded by:** Susan Caggiano
   The motion passed unanimously.

   Motion to approve advisory of DESIGN 11 for DESIGN 32 with no revisions.
   Motion made by: Estela Narrie; **Seconded by:** Jason Beardsley

The motion passed unanimously.

d. DESIGN 41, Industry Project (Advisory: DESIGN 11)
Motion to approve DESIGN 41 with minor revision to objective and change method of evaluation from "classwork" to "homework and remove "successfully from SLOs.
Motion made by: Estela Narrie; **Seconded by:** Susan Caggiano
The motion passed unanimously.

Motion to approve advisory of DESIGN 11 for DESIGN 41 with no revisions.
Motion made by: Estela Narrie; **Seconded by:** Walker Griffy
The motion passed unanimously.

e. DESIGN 42, Information Design (Advisory: DESIGN 11)
Motion to approve DESIGN 42 with revision to SLO 1 to add "Demonstrate an understanding…" and SLO 2 to remove "Demonstrate the ability to.."
Motion made by: Susan Caggiano; **Seconded by:** Redelia Shaw
The motion passed unanimously.

Motion to approve advisory of DESIGN 11 for DESIGN 42 with no revisions.
Motion made by: Redelia Shaw; **Seconded by:** Estela Narrie
The motion passed unanimously.

(Courses: Substantial Changes)
f. DESIGN 11, Design Foundations (formerly GR DES 31)
Motion to approve changes to DESIGN 11 with no additional revisions.
Motion made by: Susan Caggiano; **Seconded by:** Bradley Lane
The motion passed unanimously.

g. DESIGN 12, Typography 1 (formerly GR DES 33)
Motion to approve changes to DESIGN 12 with additional revision to remove "Other" from Methods of Presentation.
Motion made by: Walker Griffy; **Seconded by:** Bradley Lane
The motion passed unanimously.

h. DESIGN 13, Digital Design Tools (formerly GR DES 18, 38, 54, 64)
Motion to approve changes to DESIGN 13 with additional revisions to remove "Students will…" and "As assessed by completion of a series of projects" from SLOs.
Motion made by: Susan Caggiano; **Seconded by:** Lisa Collins
The motion passed unanimously.

i. DESIGN 22, Typography 2 (formerly GR DES 43, 34, 44) (Advisory: DESIGN 12)
Motion to approve changes to DESIGN 22 with additional revisions to remove "as assessed by…" language from SLOs.
Motion made by: Jason Beardsley; **Seconded by:** Tricia Ramos
The motion passed unanimously.

Motion to approve advisory of DESIGN 12 for DESIGN 22 with no revisions.
Motion made by: Esau Tovar; **Seconded by:** Susan Caggiano
The motion passed unanimously.

j. DESIGN 23, User Experience Design 1 (formerly GR DES 61, 60)
Motion to approve changes to DESIGN 23 with no additional revisions.
Motion made by: Estela Narrie; **Seconded by:** Jacqueline Monge
The motion passed unanimously.

k. DESIGN 33, User Experience Design 2 (formerly GR DES 62) (Advisory: DESIGN 23)
Motion to approve changes to DESIGN 33 with revisions to course objectives to change language to

"Create and execute...", remove "successfully", and change "work successfully as part of a team" to "Demonstrate effective collaboration skills."
Motion made by: Estela Narrie; **Seconded by:** Jason Beardsley
The motion passed unanimously.

Motion to approve advisory of DESIGN 23 for DESIGN 33 with no revisions.
Motion made by: Susan Caggiano; **Seconded by:** Audra Wells
The motion passed unanimously.

l.   DESIGN 43, Design Portfolio (formerly GR DES 50) (Advisory: DESIGN 11)
    Motion to approve changes to DESIGN 43 with no additional revisions.
    Motion made by: Susan Caggiano; **Seconded by:** Jacqueline Monge
    The motion passed unanimously.

    Motion to approve advisory of DESIGN 11 for DESIGN 43 with no revisions.
    Motion made by: Audra Wells; **Seconded by:** Jason Beardsley
    The motion passed unanimously.

(Courses: Distance Education)
m. DESIGN 11, Design Foundations
    Motion to approve distance education for DESIGN 11 with no revisions.
    Motion made by: Audra Wells; **Seconded by:** Bradley Lane

n.   DESIGN 12, Typography 1
    Motion to approve distance education for DESIGN 12 with no revisions.
    Motion made by: Esau Tovar; **Seconded by:** Estela Narrie
    The motion passed unanimously.

o.   DESIGN 13, Digital Design Tools
    Motion to approve distance education for DESIGN 13 with no revisions.
    Motion made by: Susan Caggiano; **Seconded by:** Bradley Lane
    The motion passed unanimously.

p.   DESIGN 21, Design Methods
    Motion to approve distance education for DESIGN 21 with no revisions.
    Motion made by: Susan Caggiano; **Seconded by:** Jason Beardsley
    The motion passed unanimously.

q.   DESIGN 22, Typography 2
    Motion to approve distance education for DESIGN 22 with no revisions.
    Motion made by: Susan Caggiano; **Seconded by:** Esau Tovar
    The motion passed unanimously.

r.   DESIGN 23, User Experience Design 1
    Motion to approve distance education for DESIGN 23 with no revisions.
    Motion made by: Walker Griffy; **Seconded by:** Susan Caggiano
    The motion passed unanimously.

s.   DESIGN 31, Interactive Advertising
    Motion to approve distance education for DESIGN 31 with no revisions.
    Motion made by: Jason Beardsley; **Seconded by:** Bradley Lane
    The motion passed unanimously.

t.   DESIGN 32, Communication Design
    Motion to approve distance education for DESIGN 32 with no revisions.
    Motion made by: Jason Beardsley; **Seconded by:** Estela Narrie
    The motion passed unanimously.

u. DESIGN 33, User Experience Design 2
    Motion to approve distance education for DESIGN 33 with no revisions.
    Motion made by: Jason Beardsley; **Seconded by:** Susan Caggiano
    The motion passed unanimously.

v. DESIGN 41, Industry Project
    Motion to approve distance education for DESIGN 41 with no revisions.
    Motion made by: Susan Caggiano; **Seconded by:** Bradley Lane
    The motion passed unanimously.

w. DESIGN 42, Information Design
    Motion to approve distance education for DESIGN 42 with no revisions.
    Motion made by: Briana Simmons; **Seconded by:** Susan Caggiano
    The motion passed unanimously.

x. DESIGN 43, Design Portfolio
    Motion to approve distance education for DESIGN 43 with no revisions.
    Motion made by: Jason Beardsley; **Seconded by:** Lisa Collins
    The motion passed unanimously.

(Programs: Revisions)
y. Changes to degrees and certificates as a result of courses considered on this agenda
    Motion to approve changes to degrees and certificates as a result of courses considered on this agenda.
    Motion made by: Estela Narrie; **Seconded by:** Jason Beardsley
    The motion passed unanimously.

VIII. New Business
   None

IX. Old Business
   - Goals and Objectives

X.   Adjournment
   Motion to adjourn the meeting at 5:12 pm.
   Motion made by: Audra Wells; **Seconded by:** Lisa Collins

The next Curriculum Committee meeting will be on October 6, 2021.

New Course: ART 53A, Introduction to Wheel Throwing

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00

Transferability:	Transfers to CSU
Degree Applicability:	Credit - Degree Applicable
Proposed Start:	Spring 2022
TOP/SAM Code:	100200 - Art / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Art
Program Impact:	Proposed for inclusion in an existing degree or certificate: Art AA, Art History AA-T, Studio Arts AA-T

Rationale

New Course as we split up the content of the old 52 designation. Also submitting for DE.

I. **Catalog Description**

Students learn various forming techniques, with an emphasis on wheel throwing and the production of functional pottery forms. This course covers beginning problems of centering, throwing and shaping various functional and non-functional pottery. Students will be introduced to the process of glazing and basic firing techniques. Surface design techniques, such as stamping, carving, slip and oxide decoration, wax resist and glaze application methods are covered.

II. **Examples of Appropriate Text or Other Required Reading:**

(include all publication dates; for transferable courses at least one text should have been published within the last five years)
   1. From Clay to Kiln: A Beginner's Guide to the Potter's Wheel, Stuart Carey, Lark Books © 2019, ISBN: 1454710926, 9781454710929
   2. Practical Pottery: 40 Pottery Projects for Creating and Selling Mugs, Cups, Plates, Bowls, and More , Jon Schmidt, Mango Publishing Group © 2020
   3. Ceramic Glazing : Beginner + Intermediate Guide to Ceramic Glazing: 2-in-1 Compendium for Beginner and Intermediate Ceramic Artists , Gill Roy, Copyright by Gill Roy © 2019, ISBN: 1673109470
   4. Course websites: https://ceramicartsnetwork.org/ http://www.pottery-on-the-wheel.com/

III. **Course Objectives**

Upon completion of this course, the student will be able to:
   1. Create ceramic forms utilizing wheel throwing techniques;
   2. Differentiate clay varieties and ceramic processes;
   3. Produce and apply surface treatment to a variety of different forms;
   4. Analyze and demonstrate existing ceramic pieces and distinguish the forming processes used in creating them throughout history;
   5. Examine and describe historical and contemporary developments, trends, materials, and approaches in ceramics;
   6. Assess and critique ceramics in group, individual, and written contexts using relevant critique formats, concepts and terminology;
   7. Safely handle and use all studio equipment, tools, and materials.
   8. Demonstrate effcieincy of managing and maintaing work and exhibition space

IV. **Methods of Presentation:**

Lecture and Discussion, Lab, Observation and Demonstration, Critique, Projects, Visiting Lecturers, Online instructor-provided resources, Distance Education, Discussion, Individualized Instruction, Group Work, Other Methods: Power Point presentations integrated with instructor demonstrations.

V. **Course Content**

% of Course	Topic
25.000%	Wheel Throwing Cylinders: focus on the foundational form of a cylinder in wheel throwing. Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats
15.000%	Wheel Throwing Bowls: focus on developing a bowl form on the wheel. Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats.
25.000%	Wheel Throwing Mug Forms: focus on expanding knowledge of how to throw a cylinder into how to make an intentional mug form on the wheel. Process will include pulling handles. Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats.
15.000%	Additional Techniques including but not limited to: mold making, wheel thrown plates, trimming, glazing techniques, decoration techniques, and introduction to firing techniques. Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats.
10.000%	Ceramics Technical Knowledge including: Clay types and their relative advantages and limitations. The elements of art and ceramic terminology. Surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobe, terra sigilata, glaze, burnishing, in various firing atmospheres and temperatures. Studio, equipment, and material use and safety.
10.000%	Overview of ceramics as a major medium of artistic expression with an emphasis on wheel thrown forms, including the history of clay and its role in historical and contemporary cultures as both artistic form and functional craft.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
40%	Projects
20%	Class Participation
10%	Exams/Tests: Written quizzes/exams.
10%	Written assignments: Written assignments may include reflection, written assessment of artwork, or research.
20%	Final Project
100%	Total

VII. **Sample Assignments:**
Throwing a Bowl: Six Failures & One Success:
This is an assignment that is based off of repetition/trial and error. As throwing is a skill that requires practice, in this assignment, you will attempt to throw a bowl of the same shape and size, seven times. You must make seven

attempts to create a bowl in total, and you are only allowed to keep one. All the other six bowls must be thrown to the extent of a shaped pot without being wired off the wheel. Instead of wiring the bowl off the wheel, cut it in half with the wire tool, to see what the walls of your form look like. This will, in essence, connect your motor functions more directly to your intuition in clay, since throwing is much about feeling and envisioning, rather than seeing. Instructions: Wedge out seven balls of clay, each one being two pounds. Put them near you and set up your throwing area. With the wheel still, throw down one ball of clay, so it sticks to your wheel. Adhere the clay on to the wheel. Position yourself, and make sure to distribute the weight of your body evenly, pushing towards the center of the wheel. Do not strain your wrists by bending them, and keep in mind that this process will feel uncomfortable in the beginning, but over time, it will become easier. Spend up to an hour working on coning the clay to center it. The first attempt may take a while to center, but it is possible you may center easily on the first try. Your clay will be centered once you can't see your hands moving as it rests on the spinning clay. Remember that when you start off centering, use a lot of water and have the wheel go fast. After you have centered your first ball of clay, pull up the walls, and create a bowl shape. Make sure your wheel is moving slow to use the sharp edge of the sculpture tool to carve the bottom thickness away, to attempt creating a foot. Stop your wheel, and cut the bowl in half with your wire tool, then repeat. Center and throw a bowl six more times, cutting the bowl in half at the end every time. You are allowed to keep only one, and it is up to your discretion to choose which one you do not cut in half to keep. The intact bowl that you keep should be kept for a lesson in trimming (cover the bowl with plastic when you are finished). All other six attempts of the bowl should be recycled and reused, while practicing wedging. The assignment submission should include: One photo per each bowl cut in half (I am looking to see what the walls of the bowl look like, and the negative space of the inside form), which is six photos in total. One photo of the bowl that you choose to keep (make sure the bottom of this bowl is on the thicker side, since we will be learning how to trim on this sample bowl).

Research Project & Presentation: Pottery Studios:
The aim of this project is for you to find, research, and present on a pottery studio (the studio can be anywhere around the world). You'll answer a set of questions as you research the studio you've chosen, and then present your findings to the class in the form of a powerpoint presentation (or another form of visual presentation like Prezi). Guidelines for Your Pottery Studio Choice: - The studio that you choose must be one that is still currently in existence and producing work. - Your studio must have sufficient information provided for you to present on - so make sure to do some research before you choose your pottery studio. Your Presentation Should Address the Following Five Categories: BACKGROUND: Where is the pottery studio? What is the history of the studio? Who started it? How long has it been in existence? Any other interesting facts about their history, etc. BODY OF WORK: Describe the work that tends to be produced at this pottery studio. Are there different types of work that are created? Has the work changed over time? Show several slides of images to provide your viewer with examples. HOW THE STUDIO FUNCTIONS: Tell us about what happens at this studio - what materials do they use? What ceramics specific processes do they utilize? How many people work in the studio? Are there separate jobs for people who design the work, create molds, glaze the work, etc.? ARTISTS WHO CAME FROM THIS STUDIO: Who are some of the artists who have worked at this studio? Are they still making similar work? Tell us a bit about these artists and show us some examples of their work. YOUR ANALYSIS: What do you think about this studio and the work that is made there? Give an assessment that is thoughtful, critical, and researched. Pick two specific things to discuss. Some questions to help you in this: - Do you think that the studio is well-run and efficient? - What do you think of the work that is made there? Are they consistently innovating or staying with forms that are more traditional? - Why do you think this studio is successful? Is there anything that you think could make the business more successful? Project Requirements: You need at least three sources for your project. Try to find reputable sources from the pottery studio website, art magazines, and artist websites (no wikipedia-type sources), and make sure to cite the sources in a bibliography with citations. Presentation: - Make your presentation approximately 10 minutes long (practice your presentation ahead of time for timing). - At least 10 - 15 slides. You will turn in: - A copy of your presentation/images - Content notes from your research/presentation - A bibliography (with at least three appropriate sources - more is completely fine!)

VIII. **Student Learning Outcomes:**
1. Use critical thinking and problem-solving skills to navigate from preparatory sketches through completed ceramics objects
2. Apply the history of ceramics into the work that they create, seeing how the work they create is reflective of and in relation to historical and contemporary ceramic art and design

ART 53A Distance Education Application

✓ Fully Online

1a. Instructor - Student Interaction:

1a: Instructor-Student Interaction: Describe the nature and expected frequency of instructor-student interactions. * The instructor will be in regular contact with students. There will be a discussion for each individual topic as well as one for general questions concerning the course which the instructor will check daily and our goal is to respond to all questions within 24 hours. The instructor will send regular announcements to the class using the Announcement feature in the learning management system (LMS) in place at the beginning of every week, and during the week as needed, and will also send all announcements via email. The instructor will respond to students' comments and questions via discussion boards, email, and the mail option on the LMS. The instructor's contact information will be located both on the syllabus, as well as on the introduction discussion. The instructor will provide support as needed for course navigation - the instructor will send out a welcome letter before the class starts with information about course content, expectations, how to navigate online courses, and references for the students to review about online courses. During the class, the instructor will regularly communicate with students about assignments, quizzes, and exams. There will be clear and detailed instructions embedded in each module and activity, and the instructor will also contact students with important reminders and with key points. The instructor will provide feedback to students individually as well as to the entire class. For example, the instructor may post a general feedback message to the class about a topic. The instructor will also host weekly online office hours where students can talk one on one either with any questions or concerns they have. Instructors can also provide recorded info sessions for projects. Students receive feedback on individual and group assignments as well as through group critiques that happen asynchronously.

1b. Student - Student Interaction:
Students will communicate regularly with each other via the LMS, currently Canvas. For each module, students will interact in a threaded discussion for each assignment. Students will respond to a discussion topic and will then respond to each other. Student-student interaction is designed to reinforce the course material and learning outcomes as well as to build a sense of community among learners. Students will be asked to collaborate and corroborate on assignments as well as participate in peer discussions and group critiques.

1c. Student - Content Interaction:
Students interact with course materials several times a week. Each module will have an overview, with all of the expectations, goals, and dates listed for that module. For each module, students will read any assigned material, watch the instructor's lecture and demonstration lecture notes, multimedia video lectures, Pages in Canvas and web content. The instructor will provide a range of assignments and activities to address different learning styles. Other assignments may ask students to research a topic and report back to the class via discussion board or other method.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	Percentage of Online Course Hours
Videos	Students will view demonstration videos related to the projects and techniques covered in the class.	25.00%
Discussion	Students will post their work to discussion boards.	10.00%
Threaded Discussions	Students will post questions on assigned readings and be required to participate in finding answers to the questions posed by the class.	30.00%
Online Lecture	Lecture of course content.	15.00%
Peer Feedback	Students will critique the work of their peers.	20.00%

2. Organization of Content:
Content will be structured in a similar manner as ground delivery. Students will have access to lecture content and visual examples along with appropriate demonstrations of technique and assignment and projects. The course includes Information, Learning, and Communication/Collaboration features that coincide with student learning outcomes specified in the course outline. The course is divided into modules or units that coincide directly with those concepts and objectives described on the course outline. A typical instructional module includes (1) written assignment directions / multimedia references; (2) support materials; (3) instructional activities and practices; (4) discussion forum(s); (5) graded assignment(s); (6) other course-specific components as necessary. The material is presented through the available technologies. Assignment activities allow students to assess their performance and progress in each module at their own pace within the general deadlines provided. Class activities provide immediate feedback to ensure progressive involvement and successful completion of each module in the course. There will be opportunities for students to participate in synchronous office hours and live demos as well as recorded demonstrations. Canvas has robust tools including the creation of content pages where links to recorded zoom and YouTube videos can be placed along with text and images. Discussion boards will be utilized for students to show work in progress and give/get feedback from other students and instructors. The content is organized into modules. Modules are consistently structured and sequenced to allow students to better anticipate and manage their workload. A variety of modalities, such as text, audio, video, images

and/or graphics, and 3D models are used to create student-centered learning. There will also be links provided on a regular basis that will bring to the attention of students current events that have relevance to the course.

3. Assessments:

% of grade	Activity	Assessment Method
30.00%	Projects	Students shall submit photos of final ceramic projects for feedback and review.
30.00%	Discussion Board - Assess and Critique	View weekly content pages in the LMS and post a question/ response to the discussion board. Reply to a question posed by a peer on the discussion board. Students will be assessed on the quality, nuance, and depth of the questions that they post as well as on the thoughtfulness and accuracy of their responses to other students.
30.00%	Exam	A comprehensive practical Processes and History of Ceramics exam is given at then end of each relevant module. Students are graded on their ability to discuss ceramics, and their knowledge of key terms and concepts in ceramics history and theory.
10.00%	Discussion Board - Workspace and Safety	Students will watch videos and read articles about safety and setting up proper workspace for ceramics. Students will post images in a discussion board and comment on each others practices.

4. Instructor's Technical Qualifications:
Faculty will need to know how to use the college LMS and video conferencing software such as Zoom. Understanding of existing online delivery technology, knowledge of any video editing software, overhead camera setup, lighting

5. Student Support Services:
In the classrooms we have some art making materials for use by the students at no cost, so online courses will require students to have everything they need at home so we are creating standardized supply lists and "kits" for students to purchase to have everything they will need for as many courses as possible to limit costs to students. The other students support services are all set for online studio courses.

6. Accessibility Requirements:
All video content will be closed captioned and the college LMS has many built-in features like Alt text for images to ensure accessibility. Text documents will be uploaded as word docs and use style formatting that allows for clear interpretation by screen reading software. When courses are evaluated, we go through a rigorous accessibility compliance check with our department Accessibility representative.

7. Representative Online Lesson or Activity:
All materials, demo videos, and instructions can be found in the Module on Canvas.
This project will require students to create a series of 4 wheel thrown mugs with pulled handles, decorated with decoration techniques previously demonstrated in the course via demonstration videos.

Project Steps:
• Watch the video called "Throwing a Mug Form on the Wheel"
• Watch the demo videos on how to create a variety of different mug forms ("Tall Mug Forms," "Bowl Mug Forms," and "Mug Forms with Narrow Mouth").
• Practice creating cylinders/mug forms on the wheel (you should make at least 10 practice mug forms) and choose your form for your mugs. It's helpful at this stage to make some sketches of your ideal mug shapes.
• Let the mug forms dry to a leatherhard state (but don't let them get too dry).
• Then form the handles, following the method demonstrated in the "Pulling Handles" video, and let them dry to a leatherhard state.
• Attach the handles to the mugs.
• Surface Work! You must pick at least one method of decoration to use on your mugs (mishima, sgraffito, stencils, or painting). Most decoration techniques require that the clay be leatherhard, so don't let your mugs get bone dry before decorating.
• Remember to pay attention to all the details of your mugs. The lip of the mugs, connections between handles and mugs, etc., should all be smooth and finished.
• Once you are finished with your mugs, take several photos of the mugs and post them to the discussion board, "Series of Mugs Critique." In addition to your photos, post a description of your project – challenges, things you felt were successful in your process, things you'd like to change or do differently next time. Respond to at least two of your classmates' projects utilizing the methods of critique described in the video, "What's a Critique?"
• Submit your photos and description to the "Series of Mugs" assignment page as well. This is where I will post feedback and an evaluation of your project.

Substantial Change: ART 10B, Design Theory & Practice

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU, UC
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2021
TOP/SAM Code:	100200 - Art / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Minimum Qualification:	Art

I. **Catalog Description**
This studio course focuses on research based design principles and their application in real world scenarios. Critical design thinking is considered in the context of the arts, mass media, social sciences, ecology, architecture, and interactive systems.

II. **Examples of Appropriate Text or Other Required Reading:**
(include all publication dates; for transferable courses at least one text should have been published within the last five years)
1. Universal Principles of Design (revised), William Lidwell, Rockport Publishers © 2018

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Experiment and become innovative in the advanced use of a variety of tools, materials, and techniques integral to the design field.
2. Develop artwork and portfolios suitable for transfer to a four year school.
3. Apply and recognize contemporary principles of design.
4. Demonstrate an understanding of the social contexts of Design ideals, and their global and historic relevance

IV. **Methods of Presentation:**
Projects, Other (Specify), Field Trips, Lecture and Discussion, Observation and Demonstration
Other Methods: Visual examples. Hands on studio work will follow and will constitute most of the class time with the parameters set by the instructor. The student is encouraged to participate in the discussion and critique. Homework will supplement the projects assigned in class.

V. **Course Content**

% of Course	Topic
30.000%	Universal Principles of Design. Students will learn to use design principles that are derived from research in the social sciences. The following principles and topics will be covered in th e course. Horror Vacui, Iteration, Cathedral Effect, Structural Forms, Propositional Density, Contour Bias, Self-Similarity, Law of Pragnanz, Scarcity, Rule of Thirds, Proximity, Design by Committee, Garbage In, Garbage Out, Framing, Personas, Mapping, Savanah Preference, Satisficing, Picture Superiority Effect, Golden Ratio, Fibonacci Numbers, Affordance , Interference Effects, Signal To Noise Ratio, Mimicry, Hick's Law, Aesthetic-Usability Effect, Attractiveness Bias, Baby Face Bias, Constraint, Entry Point, Expectation Effect (Confirmation Bias), Top-Down Lighting Bias, Face-Ism and Ratio, Orientation Sensitivity, Form Follows Function, Performance Load, Convergence, Ockham's Razor, Figure-Ground Relationship, Hierarchy of Needs, Scaling Fallacy, Modularity, von Restorff Effect, Most Average Facial Appearance Effect, Redundancy, Closure, Defensible Space, Flexibility-Usability Tradeoff, Storytelling, Wayfinding, Performance versus preference, Black Effects, White

	Effects, Red Effects, Blue Effects, Green Effects, Yellow Effects, Flow, Zeigernick Effect, Five Tenants of Queuing, Paradox of Unanimity, Root Cause, Selection Bias, Ikea Effect, Sunk Cost Effect,
25.000%	Sustainability. Students will learn principles and best practices for sustainable design.
25.000%	Media and Information literacy . Students will learn about framing techniques and semiotics as a means of deconstructing media narratives and understanding design in a complex mediated society.
20.000%	Color Theory
100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
10%	Class Participation
20%	Homework
20%	Final Project
20%	Oral Presentation
20%	Written assignments
10%	Group Projects
100%	Total

VII. Sample Assignments:

Sustainable Remodel:

Submit a photograph of a designed object that is not sustainably designed. What are the problems with it? Below your photograph in the same post, submit a sketch and description of how you could better design this within the principles of Cradle to Cradle and Permaculture that you have learned about thus far.

Thinking Critically about the Built Environment:

Design is a manipulation of your physical, visual, auditory, or informational environment by a designer. The built environment that you inhabit is the result of planning and decisions made by other people. The design of your environment allows, and prohibits, your behaviors and interactions. After reading about the concept of affordance, and finding a few examples of it in your environment, choose a site where you can spend some time and more critically analyze the ways in which the design of the site has an effect on your behavior. The site can be any constructed environment. (Your bedroom, the DMV, The inside of a car, Instagram, Yosemite National Park... anyplace where your experience is modulated by another persons design decisions.) In a few pages, explore how you are effected by the affordances that are built into the site. What are the behaviors that are encouraged, what behaviors are restricted, discouraged, or made impossible? How are these effects achieved? Why are these forces in place? Who benefits from the manipulation of your behavior in this space? Who made the decisions about how the environment functions? Is the designer named, or anonymous? Why? Is the space designed in your best interest? Who is served by the design of the environment? How could the environment be Improved?

VIII. Student Learning Outcomes:

1. Demonstrate a foundational understanding of the fundamental elements of design as they apply to the broad range of related disciplines.
2. To explore design elements in a logical and increasingly complex sequential manner, completing projects that will address the integrated use of all design elements.

Substantial Change: ART 13, Form and Space: Introduction to 3D Design

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
C-ID:	ARTS 101
Transferability:	Transfers to CSU, UC
Degree Applicability:	Credit - Degree Applicable
Proposed Start:	Fall 2022

Rationale
Update course with more contemporary language

I. **Catalog Description**
This course is an introduction to historical references, conceptual ideas, and hands on applications related to three-dimensional design. Students in this class will look at spatial composition, along with organizing principles and elements of design as they apply to space and form. Students are invited to experiment with new materials, cutting edge technology, and critical dialogues in order to develop their own visual vocabulary for creative expression. The class will have regular lectures, practices with work space organization for exhibitions, and a sense of play in the use of materials for non-representational three-dimensional studio projects. This course is spirited and experimental.

II. **Examples of Appropriate Text or Other Required Reading:**
(include all publication dates; for transferable courses at least one text should have been published within the last five years)
1. Design Basics: 3D, Roth, R and Pentak, S, Cengage © 2012, ISBN: 9780495915782

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Demonstrate a level of proficiency in the use of natural and man-made materials to create valid three-dimensional form.
2. Make rational and artistic decisions about design and craftsmanship and objectively analyze work.
3. Demonstrate the ability to research design sources and develop original ideas.
4. Demonstrate efficiency of managing and maintaining work and exhibition space

IV. **Methods of Presentation:**
Lecture and Discussion, Observation and Demonstration, Other (Specify), Critique, Lab
Other Methods: Audio-visual materials are used to introduce subject matter to class.

V. **Course Content**

% of Course	Topic
10.000%	Elements and concepts of 3D design
10.000%	Organizing principles including proportion, balance, scale
20.000%	Problem solving using relationships of 3D elements
15.000%	Materials and techniques
15.000%	Examples of 3D design from various cultures
20.000%	Presentation and critique of work, including detailed references to design concepts

10.000%	Contemporary trends in preparation for project
100.000%	Total

VI. **Methods of Evaluation**

% of Course	**Topic**
5%	Class Participation
15%	Exams/Tests
80%	Projects: 2-3 projects
100%	Total

VII. **Sample Assignments:**

Flat Pack :

Goal: Make a sculpture that stands over 4' tall that can be constructed and de-constructed. This object should challenge balance or gravity and reflect planning and craft. When taken apart this object should be able to pack flat, like a piece of IKEA furniture. The sculpture should balance without additional support and should be finished and viewable from all sides. Finish the sculpture with paint, stain, or some other surface treatment, Gesso white is not a finish. The finish may also add into ideas that challenge balance. This project will be submitted with a 1 paragraph statement of intent that describes your process, what you took influence from, how you considered challenging balance, and how you decided to finish/ paint the work. While this project might resemble something of recognition, I'm asking that your overall shape is not representative. In other words, no big robots, but if it has robotic or cyborg properties, that's fine

Photo/Form:

Photo/Form Flat images and dimensional objects speak very different languages, depending on the angle they are viewed from and how they relate with our human scale. For this project, I would like you to think about their distinctly different properties and how a fusion of flat and dimensional can lead to a very interesting viewing experience. Materials: Things that we've used, plus the addition of photos, photo copies, or photo transfers. Project description: Create a dimensional form which is 12"x 12"x12" or larger using basic materials and some form of photograph. The form and photos should draw upon a thing in this world that we recognize. As a starting point I would like to consider the work of the cubists as they were often presenting things that we know and re-considering how we might see those things depending upon what angle we view them from. The photographer Daniel Gordon seems to consider the cubists work as well as how programs like photoshop and the digital realm can influence the way that we view and experience things. Here is a short video about his work and how he builds elaborate sculptures as the foundation of his photographs. I like how he takes things that we know, but he chooses to play with the shadows, with the dimension and the way that a collage can build an image.

VIII. **Student Learning Outcomes:**
1. By the end of the semester, Art 13 students will successfully create three-dimensional forms based on independent research and design using the knowledge and techniques learned in the course.
2. Demonstrate, during a final presentation of their work, knowledge gained from various sources throughout the semester, and develop their own artistic ideas in design and craftsmanship.

Substantial Change: ART 52A, Introduction to Ceramics

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU, UC
Degree Applicability:	Credit - Degree Applicable
Skills Advisory(s):	ART 10A
Proposed Start:	Fall 2022

Rationale
Updating title

I. **Catalog Description**
This course is designed to teach students basic ceramic design, materials, terminology, and construction methods, with an emphasis on building ceramic forms by hand with pinch, coil, and slab techniques. The course introduces students to the history of ceramics in a variety of cultural contexts, from ancient to contemporary. Students will have the opportunity to develop unique sculptural and functional ceramic objects with a wide variety of construction and decoration techniques.

II. **Examples of Appropriate Text or Other Required Reading:**
(include all publication dates; for transferable courses at least one text should have been published within the last five years)
   1. Clay and Glazes for the Potter, Daniel Rhodes, Martino Fine Books © 2015, ISBN: 9781614277996

III. **Course Objectives**
Upon completion of this course, the student will be able to:
   1. Differentiate clay varieties and ceramic processes;
   2. Create ceramic forms utilizing pinch, coil, soft slab, hard slab and throwing techniques;
   3. Analyze and demonstrate existing ceramic pieces and distinguish the forming processes used in creating them throughout history;
   4. Produce and apply surface treatment to a variety of different forms;
   5. Examine and describe historical and contemporary developments, trends, materials, and approaches in ceramics;
   6. Assess and critique ceramics in group, individual, and written contexts using relevant critique formats, concepts and terminology;
   7. Safely handle and use all studio equipment, tools, and materials.

IV. **Methods of Presentation:**
Lab, Lecture and Discussion, Observation and Demonstration, Online instructor-provided resources, Projects, Critique, Visiting Lecturers, Other (Specify)
Other Methods: Power Point presentations integrated with instructor demonstrations.

V. **Course Content**

% of Course	Topic
10.000%	Overview of ceramics as a major medium of artistic expression, including the history of clay and its role in historical and contemporary cultures as both artistic form and functional craft.
10.000%	Ceramics Technical Knowledge including: Clay types and their relative advantages and limitations. The elements of art and ceramic terminology. Surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobe, terra sigilata,

	glaze, burnishing, in various firing atmospheres and temperatures. Studio, equipment, and material use and safety.
15.000%	Pinch Technique- Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats
25.000%	Coil Building Technique- Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats
25.000%	Slab Techniques-Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats
15.000%	Additional Techniques including but not limited to: sgraffito, mishima, additive and subtractive techniques, and wheel work. Included in the processes will be visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works. Critical evaluation and critique of class projects using correct terminology in oral or written formats
100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
10%	Class Participation
60%	Class Work: 10% Double pinch construction 10% Coil Construction 10% Slab Construction 30% Wheel forming possibilities (3 total)
10%	Exams/Tests: written midterm exam
10%	In Class Writing: 10% Reading of Ceramics handout with written Vocabulary
10%	Performance
100%	Total

VII. Sample Assignments:
:
Original ideas utilized Effectiveness as a three dimensional design in terms of proportion, balance, color, texture, and form Quality of craftsmanship involving materials used in assignment Points are used for evaluation. 10 is the highest and 1 is the lowest, based on a comparison of work from class A midterm exam is given covering all lectures and written information, vocabulary. The final grade is determined by compiling the following: Point total involving 6 projects Growth and improvement, creativity and technical skill. Comparison of student's work to the instructor's concept of what work from this subject and level should be.

Handbuilt Series of Mug:
Students will learn about slab building and create a series of hand built mugs and critique them with their peers. They will be introduced to different methods as well as be required to decorate their mugs using at least 2 different techniques.

VIII. Student Learning Outcomes:
1. Use critical thinking and problem-solving skills to navigate from preparatory sketches through completed ceramics objects
2. Apply the history of ceramics into the work that they create, seeing how the work they create is reflective of and in relation to historical and contemporary ceramic art and design