CRC’s art curriculum offers introductory and intermediate level courses in painting, figure drawing, digital art, drawing, sculpture, ceramics, printmaking and design, as well as courses in art appreciation and art history. Through the program’s art theory and art practice classes, students develop an awareness and understanding of the materials, tools, rationale and significance of art in society. The art curriculum’s critical thinking and technical skills components encourage students to utilize independent thought processes and problem solving.

### Associate Degrees for Transfer

#### A.A.-T. in Art History

The Associate in Arts in Art History for Transfer Degree (AA-T) is designed to provide a seamless transfer pathway for students interested in pursuing at least one Art History degree option in the California State University (CSU) system. The degree is comprised of lower division coursework typically required by CSU institutions. Students must complete a total of 60 transferable semester units with a minimum 2.0 GPA, to include either the California State University General Education Breadth pattern or the Intersegmental General Education Transfer Curriculum; students must also earn a grade of C or better in all the courses for the major as described in the Required Program. Upon successful completion of the degree requirements, students will be guaranteed admission to the CSU system with junior status and will not have to repeat lower division coursework. Students are encouraged to meet with a counselor to develop their educational plans as degree options and general education requirements vary for each university.

**Catalog Date:** January 1, 2020

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 303</td>
<td>Art Survey: Ancient to 14th Century</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 309</td>
<td>Art Survey: Renaissance to 19th Century</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 311</td>
<td>Art Survey: Modern Art</td>
<td>3</td>
</tr>
<tr>
<td>ART 300</td>
<td>Drawing and Composition I</td>
<td>3</td>
</tr>
<tr>
<td>A minimum of 3 units from the following:</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>ARTH 333</td>
<td>Introduction to Islamic Art (3)</td>
<td></td>
</tr>
</tbody>
</table>
The Associate in Arts in Art History for Transfer (AA-T) degree may be obtained by completion of 60 transferable, semester units with a minimum 2.0 GPA, including (a) the major or area of emphasis described in the Required Program, and (b) either the Intersegmental General Education Transfer Curriculum (IGETC) or the California State University General Education-Breadth Requirements.

### Student Learning Outcomes

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

- assess and evaluate the contributions of artists throughout history and analyze art and architecture within the context of their functions and meanings (SLO #1).
- discuss works of art publicly (SLO #2).
- identify and evaluate works of art or architecture according to their appropriate style, region, and time frame (SLO #3).
- research and assess theoretical information concerning the meanings and purposes of art and architecture, use scholarly sources, and express thoughts clearly in writing (SLO #4).
• develop an appreciation for the arts, cultural practices, and history of people of the past and demonstrate how art and architecture is a reflection of that history (SLO #5).

Career Information

The AA-T in Art History can provide students with the foundational knowledge necessary for transfer to a 4-year Bachelor of Arts (BA) degree program. Career opportunities for students who have earned BA degrees in Art History include but are not limited to: registrars, preparators, and curatorial staff in art museums and galleries; art critics in mass media publications, such as newspapers and magazines. An advanced degree allows an art historian a wider range of possible career applications, including museums directorships, curators, instructors, preservationists, researchers, and auction house personnel. Some careers may require additional training. NOTE TO TRANSFER STUDENTS: The Associate in Arts in Art History for Transfer program is designed for students who plan to transfer to a campus of the California State University (CSU). Other than the required core, the courses you choose to complete this degree will depend to some extent on the selected CSU for transfer. In addition, some CSU-GE Breadth or IGETC requirements can also be completed using courses required for this associate degree for transfer major (known as “double-counting”). Meeting with a counselor to determine the most appropriate course choices will facilitate efficient completion of your transfer requirements. For students wishing to transfer to other universities (UC System, private, or out-of-state), the Associate Degree for Transfer may not provide adequate preparation for upper-division transfer admissions; it is critical that you meet with a CRC counselor to select and plan the courses for the major, as programs vary widely in terms of the required preparation.

A.A.-T. in Studio Arts

Completion of this degree provides a foundation in studio art methods. Program offerings include coursework in art history, 2-D, and 3-D studio practices. The Associate in Arts in Studio Art for Transfer Degree (AA-T) is designed to provide a seamless transfer pathway for students interested in pursuing at least one art studio degree option in the California State University (CSU) system. The degree is comprised of lower division coursework typically required by CSU institutions. Students must complete a total of 60 transferable semester units with a minimum 2.0 GPA, to include either the California State University General Education Breadth pattern or the Intersegmental General Education Transfer Curriculum; students must also earn a grade of C or better in all the courses for the major as described in the Required Program. Upon successful completion of the degree requirements, students will be guaranteed admission to the CSU system with junior status and will not have to repeat lower division coursework. Students are encouraged to meet with a counselor to develop their educational plans as degree options and general education requirements vary for each university.

Catalog Date: January 1, 2020

Degree Requirements

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 300</td>
<td>Drawing and Composition I</td>
<td>3</td>
</tr>
<tr>
<td>ART 320</td>
<td>Design: Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td>ART 370</td>
<td>Three Dimensional Design</td>
<td>3</td>
</tr>
</tbody>
</table>
### Course Requirements

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 309</td>
<td>Art Survey: Renaissance to 19th Century</td>
<td>3</td>
</tr>
</tbody>
</table>

#### Art History Elective:

A minimum of 3 units from the following: 3

- ARTH 303 Art Survey: Ancient to 14th Century (3)
- ARTH 332 Asian Art (3)
- ARTH 311 Art Survey: Modern Art (3)

#### Studio Art Electives:

A minimum of 9 units from the following: 9

Select three courses, each from a different category listed below.

**Drawing**

- ART 302 Drawing and Composition II (3)
- ART 304 Figure Drawing I (3)

**Color Theory**

- ART 323 Design: Color Theory (3)

**Painting**

- ART 327 Painting I (3)
- ART 336 Watercolor Painting (3)

**Printmaking**

- ART 361 Printmaking: Survey (3)

**Sculpture**

- ART 372 Sculpture (3)

**Ceramics**

- ART 402 Beginning Clay Sculpture (3)

**Photography**

- PHOTO 301 Beginning Photography (3)

**Total Units:** 24

The Associate in Arts in Studio Arts for Transfer (AA-T) degree may be obtained by completion of 60 transferable, semester units with a minimum 2.0 GPA, including (a) the major or area of emphasis described in the Required Program, and (b) either the Intersegmental General Education Transfer Curriculum (IGETC) or the California State University General Education-Breadth Requirements.

### Student Learning Outcomes

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

- differentiate major historical movements and developments in the visual arts. PSLO #1
• compose or design works of art that utilize a combination of technique, materials, visual ideas, and experiences. PSLO #2
• construct and document an initial portfolio of artworks for professional presentation. PSLO #3
• critique artworks using correct terminology related to concepts, materials, and techniques. PSLO #4
• evaluate form, image, and artistic creation of visual artworks from different traditions, cultures, and civilizations. PSLO #5

Career Information

Individuals with baccalaureate degrees in art may be placed in the K-12 educational field as well as in museums and galleries as registrars, preparators, and curatorial staff. Individuals may also work as fine artists, graphic artists or designers, illustrators, digital artists, and other commercial work such as freelance photographers. Advanced degrees in art may lead to careers as educators at the college or university level, art directors, art editors, curators, conservators, and restorers for museums and galleries. Many careers may require training beyond the baccalaureate level. NOTE TO TRANSFER STUDENTS: The Associate Degree for Transfer program is designed for students who plan to transfer to a campus of the California State University (CSU). Other than the required core, the courses you choose to complete this degree will depend to some extent on the selected CSU for transfer. In addition, some CSU-GE Breadth or IGETC requirements can also be completed using courses required for this associate degree for transfer major (known as “double-counting”). Meeting with a counselor to determine the most appropriate course choices will facilitate efficient completion of your transfer requirements. For students wishing to transfer to other universities (UC System, private, or out-of-state), the Associate Degree for Transfer may not provide adequate preparation for upper-division transfer admissions; it is critical that you meet with a CRC counselor to select and plan the courses for the major, as programs vary widely in terms of the required preparation.

Associate Degrees

A.A. in Art - Art History

CRC's art curriculum offers introductory and intermediate level courses in painting, watercolor, computer art, drawing, sculpture, ceramics, printmaking and design, as well as courses in art appreciation and art history. Through the program's art theory and art practice classes, students develop an awareness and understanding of the materials, tools, rationale and significance of art in society. The art curriculum's critical thinking and technical skills components encourage students to utilize independent thought processes and problem solving. This program provides transfer and employment opportunities as well as personal enrichment for students.

The art faculty is composed of professional artists with diverse specializations encompassing the spectrum of the classes offered.

HIGHLIGHTS

*Art faculty who have exhibited regionally, nationally and internationally
*Opportunities to explore artistic pursuits in two- and three-dimensional media using a wide variety of materials and techniques

*Regularly scheduled trips to major museums

*Guest lectures and demonstrations

*New state-of-the-art facility

NOTE TO TRANSFER STUDENTS: If you are interested in transferring to a four-year college or university to pursue a bachelor’s degree in this major, it is critical that you meet with a CRC counselor to select and plan the courses for your major. Schools vary widely in terms of the required preparation. The courses that CRC requires for an Associate’s degree in this major may be different from the requirements needed for the Bachelor’s degree.

Catalog Date: January 1, 2020

Degree Requirements

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 303</td>
<td>Art Survey: Ancient to 14th Century</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 309</td>
<td>Art Survey: Renaissance to 19th Century</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 311</td>
<td>Art Survey: Modern Art</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Plus three (3) courses selected from:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A minimum of 9 units from the following:</td>
<td>9</td>
</tr>
<tr>
<td>ARTH 312</td>
<td>Women in Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 332</td>
<td>Asian Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARCH 310</td>
<td>History of Architecture (3)</td>
<td></td>
</tr>
<tr>
<td>HUM 300</td>
<td>Classical Humanities (3)</td>
<td></td>
</tr>
<tr>
<td>HUM 310</td>
<td>Modern Humanities (3)</td>
<td></td>
</tr>
<tr>
<td>HUM 320</td>
<td>Asian Humanities (3)</td>
<td></td>
</tr>
<tr>
<td>HUM 332</td>
<td>American Humanities (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Plus one (1) studio course selected from:</strong></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>A minimum of 3 units from the following:</td>
<td></td>
</tr>
<tr>
<td>ART 300</td>
<td>Drawing and Composition I (3)</td>
<td></td>
</tr>
<tr>
<td>ART 304</td>
<td>Figure Drawing I (3)</td>
<td></td>
</tr>
<tr>
<td>ART 320</td>
<td>Design: Fundamentals (3)</td>
<td></td>
</tr>
<tr>
<td>ART 327</td>
<td>Painting I (3)</td>
<td></td>
</tr>
<tr>
<td>ART 336</td>
<td>Watercolor Painting (3)</td>
<td></td>
</tr>
<tr>
<td>ARCH 320</td>
<td>Architectural Design and Communication I (3.5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Special Projects - select either ART 494 or ART 499:</strong></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>A minimum of 2 units from the following:</td>
<td></td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>COURSE TITLE</td>
<td>UNITS</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>ART 499</td>
<td>Experimental Offering in Art (0.5 - 4)</td>
<td></td>
</tr>
<tr>
<td>or ART 494</td>
<td>Topics in Art (0.5 - 4)</td>
<td></td>
</tr>
<tr>
<td>Total Units:</td>
<td></td>
<td>23</td>
</tr>
</tbody>
</table>

The Art - Art History Associate in Arts (A.A.) degree may be obtained by completion of the required program, plus general education requirements, plus sufficient electives to meet a 60-unit total. See CRC graduation requirements.

Student Learning Outcomes

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

- demonstrate an appreciation of artistic endeavors, cultural expressions, ideas and/or institutions through non-empirical, analytic, interpretive studies and critical thinking projects (SLO #1).
- manage the ability to discuss works of art publicly (SLO #2).
- structure an historical, geographical and chronological context of art (SLO #3).
- express clearly personal analyses and interpretations of arts, ideas, techniques, skills, and/or institutions, and will properly use the vocabulary appropriate to the field (SLO #4).
- choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #5).
- develop an appreciation for the arts and cultural practices of people of the past (SLO #6).

Career Information

Painter; Sculptor; Ceramist; Art Instructor; Illustrator; Printmaker; Computer Publishing Specialist; Graphic Designer; Gallery Director; Graphic Artist; Computer Artist Some career options may require more than two years of college study.

A.A. in Art - Design
CRC's art curriculum offers introductory and intermediate level courses in painting, watercolor, digital art, drawing, sculpture, ceramics, printmaking and design, as well as courses in art appreciation and art history. Through the program's art theory and art practice classes, students develop an awareness and understanding of the materials, tools, rationale and significance of art in society. The art curriculum's critical thinking and technical skills components encourage students to utilize independent thought processes and problem solving. This program provides transfer and employment opportunities as well as personal development for students. With a choice of acquiring an A.A. degree in one of three areas related to art the student can tailor the program to their interests. The A.A. degree in Art-History allows the student to focus on the history, theory and research of art products, architecture and artifacts. The A.A. degree in Art-Studio Art is designed for the student wanting to develop their individual technical skill, conceptual abilities and creative processes emphasizing 2-D or 3-D art forms. The A.A. degree in Art-Design allows the student to focus on the application of art technical skills and the creative process as it relates to the applied arts, e.g. graphic design, product design, architecture, web design, interior design, etc.

The art faculty is composed of professional artists with diverse specializations encompassing the spectrum of the classes offered.

HIGHLIGHTS

* Art faculty who have exhibited regionally, nationally and internationally

* Opportunities to explore artistic pursuits in two- and three-dimensional media using a wide variety of materials and techniques

* Regularly scheduled trips to major museums

* Guest lectures and demonstrations

* New state-of-the-art facility

NOTE TO TRANSFER STUDENTS: If you are interested in transferring to a four-year college or university to pursue a bachelor's degree in this major, it is critical that you meet with a CRC counselor to select and plan the courses for your major. Schools vary widely in terms of the required preparation. The courses that CRC requires for an Associate's degree in this major may be different from the requirements needed for the Bachelor's degree.

**Catalog Date:** January 1, 2020

<table>
<thead>
<tr>
<th>Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COURSE CODE</strong></td>
</tr>
<tr>
<td>ART 300</td>
</tr>
<tr>
<td>ART 304</td>
</tr>
<tr>
<td>ART 320</td>
</tr>
<tr>
<td>ART 323</td>
</tr>
<tr>
<td>ART 370</td>
</tr>
</tbody>
</table>

**Restricted Electives:**

A minimum of 6 units from the following: 6

ART 325 | Introduction to Graphic Design (3) |
<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTNM 324</td>
<td>Digital Design (3)</td>
<td></td>
</tr>
<tr>
<td>JOUR 335</td>
<td>Introduction to Desktop Publishing (2)</td>
<td></td>
</tr>
<tr>
<td>JOUR 336</td>
<td>Intermediate Desktop Publishing (2)</td>
<td></td>
</tr>
<tr>
<td>ART 338</td>
<td>Introduction to Digital Painting I (3)</td>
<td></td>
</tr>
<tr>
<td>or ART 301</td>
<td>Digital Drawing and Composition (3)</td>
<td></td>
</tr>
</tbody>
</table>

**Art History Electives:**

A minimum of 3 units from the following:

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 303</td>
<td>Art Survey: Ancient to 14th Century (3)</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 309</td>
<td>Art Survey: Renaissance to 19th Century (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 311</td>
<td>Art Survey: Modern Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 312</td>
<td>Women in Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 332</td>
<td>Asian Art (3)</td>
<td></td>
</tr>
</tbody>
</table>

Total Units: 24

The Art - Design Associate in Arts (A.A.) degree may be obtained by completion of the required program, plus general education requirements, plus sufficient electives to meet a 60-unit total. See CRC graduation requirements.

**Student Learning Outcomes**

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

- demonstrate physical skills/dexterity within a discipline. SLO #1
- manage the ability to discuss works of art publicly. SLO #2
- structure an historical, geographical and chronological context of art. SLO #3
- investigate self-analysis and external analysis techniques through the activity of "critique". SLO #4
- formulate a conceptual framework for the future by applying analytical skills. SLO #5
- choose and apply a variety of informational resources for research. SLO #6

**Career Information**

Painter; Sculptor; Ceramist; Art Instructor; Illustrator; Printmaker; Digital Publishing Specialist; Graphic Designer; Gallery Director; Curator; Graphic Artist; Digital Artist

Some career options may require more than two years of college study.
A.A. in Art - Studio Art

CRC’s art curriculum offers introductory and intermediate level courses in painting, watercolor, digital art, drawing, sculpture, ceramics, printmaking and design, as well as courses in art appreciation and art history. Through the program's art theory and art practice classes, students develop an awareness and understanding of the materials, tools, rationale and significance of art in society. The art curriculum's critical thinking and technical skills components encourage students to utilize independent thought processes and problem solving. This program provides transfer and employment opportunities as well as personal development for students. With a choice of acquiring an A.A. degree in one of three areas related to art the student can tailor the program to their interests. The A.A. degree in Art-History allows the student to focus on the history, theory and research of art products, architecture and artifacts. The A.A. degree in Art-Studio Art is designed for the student wanting to develop their individual skill, conceptual and creative processes emphasizing 2-D or 3-D art forms. The A.A. degree in Art-Design allows the student to focus on the application of art skills and the creative process as it relates to the applied arts, e.g. graphic design, product design, architecture, web design, interior design, etc.

The art faculty is composed of professional artists with diverse specializations encompassing the spectrum of the classes offered.

HIGHLIGHTS

* Art faculty who have exhibited regionally, nationally and internationally

* Opportunities to explore artistic pursuits in two- and three-dimensional media using a wide variety of materials and techniques

* Regularly scheduled trips to major museums

* Guest lectures and demonstrations

* New state-of-the-art facility

NOTE TO TRANSFER STUDENTS: If you are interested in transferring to a four-year college or university to pursue a bachelor's degree in this major, it is critical that you meet with a CRC counselor to select and plan the courses for your major. Schools vary widely in terms of the required preparation. The courses that CRC requires for an Associate's degree in this major may be different from the requirements needed for the Bachelor's degree.

Catalog Date: January 1, 2020

<table>
<thead>
<tr>
<th>Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COURSE CODE</strong></td>
</tr>
<tr>
<td>ART 300</td>
</tr>
<tr>
<td>ART 304</td>
</tr>
<tr>
<td>ART 320</td>
</tr>
<tr>
<td>ART 370</td>
</tr>
</tbody>
</table>

Take two (2) Art History courses selected from:
<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A minimum of 6 units from the following:</td>
<td>6</td>
</tr>
<tr>
<td>ARTH 303</td>
<td>Art Survey: Ancient to 14th Century (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 309</td>
<td>Art Survey: Renaissance to 19th Century (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 311</td>
<td>Art Survey: Modern Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 312</td>
<td>Women in Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 328</td>
<td>Survey of African Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 332</td>
<td>Asian Art (3)</td>
<td></td>
</tr>
<tr>
<td>ARTH 333</td>
<td>Introduction to Islamic Art (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Plus four (4) courses from chosen emphasis of 2-D or 3-D art forms:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A minimum of 12 units from the following:</td>
<td>12</td>
</tr>
<tr>
<td>ART 301</td>
<td>Digital Drawing and Composition (3)</td>
<td></td>
</tr>
<tr>
<td>ART 302</td>
<td>Drawing and Composition II (3)</td>
<td></td>
</tr>
<tr>
<td>ART 305</td>
<td>Figure Drawing II (3)</td>
<td></td>
</tr>
<tr>
<td>ART 312</td>
<td>Portrait Drawing (3)</td>
<td></td>
</tr>
<tr>
<td>ART 324</td>
<td>Collage and Assemblage (3)</td>
<td></td>
</tr>
<tr>
<td>ART 327</td>
<td>Painting I (3)</td>
<td></td>
</tr>
<tr>
<td>ART 328</td>
<td>Painting II (3)</td>
<td></td>
</tr>
<tr>
<td>ART 330</td>
<td>Mural Painting (3)</td>
<td></td>
</tr>
<tr>
<td>ART 336</td>
<td>Watercolor Painting (3)</td>
<td></td>
</tr>
<tr>
<td>ART 337</td>
<td>Intermediate Watercolor Painting (3)</td>
<td></td>
</tr>
<tr>
<td>ART 361</td>
<td>Printmaking: Survey (3)</td>
<td></td>
</tr>
<tr>
<td>ART 362</td>
<td>Printmaking: Intaglio (3)</td>
<td></td>
</tr>
<tr>
<td>ART 364</td>
<td>Printmaking: Relief (3)</td>
<td></td>
</tr>
<tr>
<td>ART 372</td>
<td>Sculpture (3)</td>
<td></td>
</tr>
<tr>
<td>ART 402</td>
<td>Beginning Clay Sculpture (3)</td>
<td></td>
</tr>
<tr>
<td>ART 404</td>
<td>Intermediate Clay Sculpture (3)</td>
<td></td>
</tr>
<tr>
<td>ART 338</td>
<td>Introduction to Digital Painting I (3)</td>
<td></td>
</tr>
<tr>
<td>ARTNM 324</td>
<td>Digital Design (3)</td>
<td></td>
</tr>
<tr>
<td>ARTNM 420</td>
<td>3D Modeling and Texturing I - Introduction (3)</td>
<td></td>
</tr>
<tr>
<td>ART 443</td>
<td>Art Gallery Operations (3)</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units:</strong></td>
<td></td>
<td>30</td>
</tr>
</tbody>
</table>

The Art - Studio Art Associate in Arts (A.A.) degree may be obtained by completion of the required program, plus general education requirements, plus sufficient electives to meet a 60-unit total. See CRC graduation requirements.

Student Learning Outcomes
Upon completion of this program, the student will be able to:

- demonstrate physical skills/dexterity within a discipline. SLO #1
- manage the ability to discuss works of art publicly. SLO #2
- structure an historical, geographical and chronological context of art. SLO #3
- investigate self-analysis and external analysis techniques through the activity of "critique". SLO #4
- formulate a conceptual framework for the future by applying analytical skills. SLO #5
- choose and apply a variety of informational resources for research. SLO #6

Career Information

Painter; Sculptor; Ceramist; Art Instructor; Illustrator; Printmaker; Digital Publishing Specialist; Graphic Designer; Gallery Director; Curator; Graphic Artist; Digital Artist. Some career options may require more than two years of college study.

A.A. in Art-Photo

The art-photography program is designed to teach students fine art photography with an emphasis in black and white film based processes. Critical analysis, history and current theories in photography are also requirements.

Students planning to prepare for a four-year degree in Photography should consult the lower division requirements of the university to which they plan to transfer.

**Catalog Date:** January 1, 2020

### Degree Requirements

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 300</td>
<td>Drawing and Composition I</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 301</td>
<td>Beginning Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 420</td>
<td>History of Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 310</td>
<td>Intermediate Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 300</td>
<td>Introduction to Art (3)</td>
<td>3</td>
</tr>
<tr>
<td>ART 304</td>
<td>Figure Drawing I (3)</td>
<td>3</td>
</tr>
<tr>
<td>or ART 361</td>
<td>Printmaking: Survey (3)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 320</td>
<td>Color Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 360</td>
<td>Large Format Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 365</td>
<td>Alternative Process Photography (3)</td>
<td>3</td>
</tr>
</tbody>
</table>
### Student Learning Outcomes

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

- SLO #1 Produce a portfolio that conveys creative self expression.
- SLO #2 Work with silver based and alternative processes in black and white photography.
- SLO #3 Use a variety of film based cameras, including medium and large format.
- SLO #4 Describe the history of photography.
- SLO #5 Recount current trends in photographic theories and aesthetics.

### Career Information

Fine art photographer, gallery worker, museum worker, curator or general photographer. Some career options may require more than two years of college study. Classes beyond the associate degree may be required to fulfill some career options or for preparation for transfer to a university program.

### Certificate of Achievement

#### Fine Art Photography Certificate

The fine art photography program is designed for students who want to enter a career path in fine art photography. Students will use a variety of cameras and formats to produce images in both color and black and white. Personal expression and creativity, history and contemporary issues in photography and visual communication will also be emphasized.

**Catalog Date:** January 1, 2020

### Certificate Requirements

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>COURSE TITLE</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHOTO 301</td>
<td>Beginning Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>COURSE TITLE</td>
<td>UNITS</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>PHOTO 310</td>
<td>Intermediate Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>or PHOTO 364</td>
<td>Advanced Black and White Photography (3)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 320</td>
<td>Color Photography</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 360</td>
<td>Large Format Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 365</td>
<td>Alternative Process Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td>or PHOTO 366</td>
<td>Advanced Alternative Process Photography (3)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 400</td>
<td>Digital Imaging (3)</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 420</td>
<td>History of Photography (3)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>A minimum of 3 units from the following:</td>
<td>3</td>
</tr>
<tr>
<td>PHOTO 260</td>
<td>The Eastern Sierra Landscape, Yosemite Valley (2)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 272</td>
<td>Lightroom (1.5)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 273</td>
<td>Video Capture with DSLRs (1.5)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 275</td>
<td>Digital Applications for Alternative Processes (1.5)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 277</td>
<td>Creating a Digital Portfolio (1.5)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 350</td>
<td>Photojournalism (3)</td>
<td></td>
</tr>
<tr>
<td>PHOTO 278</td>
<td>Flash Photography (1.5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Units:</td>
<td>24</td>
</tr>
</tbody>
</table>

Student Learning Outcomes

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

- PSLO #1 communicate visual ideas in a variety of formats
- PSLO #2 describe important historical and contemporary movements in photography
- PSLO #3 produce a portfolio of images emphasizing personal creativity and self expression

Gainful Employment

The US Department of Education requires colleges to disclose a variety of information for any program that is eligible for financial aid that "prepares students for gainful employment in a recognized occupation." The following link provides Gainful Employment Disclosure information for this certificate program:


Career Information
This course covers the fundamentals of drawing emphasizing the use of line, shape, value, perspective, space, and composition. It introduces and uses various drawing media and techniques for drawing. This is a foundation requirement for all art students. Field trips may be required.

**Student Learning Outcomes**

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

- DIFFERENTIATE VARIOUS DRAWING MATERIALS AND TECHNIQUES APPROPRIATE FOR EACH. SLO#1
- PRIORITIZE, INTEGRATE AND APPLY CONCEPTS RELATED TO FORM AND SPATIAL DEVELOPMENT AND COMPOSITIONAL UNITY WITH THE INTENT OF CREATING ILLUSION ON A TWO-DIMENSIONAL SURFACE UTILIZING A PROBLEM SOLVING APPROACH TO PROJECTS. SLO#2
- evaluate and apply methods of organizational line and sight measurement.
- assess and interpret light by utilizing a range of values.
- judge and apply principles of perspective.
- organize the visual elements based on the principles of design.
- FORMULATE AN HISTORICAL, GEOGRAPHICAL AND CHRONOLOGICAL CONTEXT OF DRAWING. SLO#3
- CRITIQUE SELF AND PEER WORK USING SELECT CRITERIA SUCH AS COMPARISON, CONTRAST AND FORMAL ANALYSIS. SLO#4
This course is designed to address the traditional qualities of creative drawing and the unique properties of drawings produced using computer technology. The course includes problems in observation and expression and the translating of these experiences into graphic terms by exploration of gesture, line, texture, shape, volume, space, perspective, light, and shadow. Field trips may be planned.

### Student Learning Outcomes

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

- differentiate and synthesize various digital drawing materials, techniques and software appropriate for vector-based and pixel-based images. SLO#1
- analyze and integrate concepts related to form and spatial development and compose with the intent of creating illusion on a two-dimensional surface using a problem solving approach. SLO #2
- distinguish properties of scanning reflective art and transparencies. SLO#3
- construct, manage and manipulate digital images. SLO#4
- evaluate, prepare and print digital files. SLO#5
- critique and articulate visual concepts related to completed work. SLO#6

---

### ART 302 Drawing and Composition II

This studio course utilizes the skills acquired in ART 300 to pursue more complex problems. The student will initiate and execute a series of related works. Field trips may be required.

### Student Learning Outcomes

Upon completion of this course, the student will be able to:
ART 304 Figure Drawing I

This studio class offers drawing from the human figure. There will be lectures and discussion on proportion, anatomy, and the relationship of the figure to space and composition. Student may wish to challenge the prerequisite by presenting to the instructor a portfolio of their work. Field trips may be required.

Student Learning Outcomes

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

- SYNTHESIZE A KNOWLEDGE OF ANATOMICAL STRUCTURE IN THE INTERPRETATION OF HUMAN PROPORTIONS AND THE RELATIONSHIP OF THE FIGURE TO SPACE. SLO #1
- Analyze and complete drawings from the human skeleton to understand bone placement and connections.
- Utilize analytical line and sight measurement to control the proportions of body features and placement.
- INCORPORATE THE ELEMENTS OF DRAWING (LINE, VALUE, TEXTURE, PERSPECTIVE, ETC.) WHEN CREATING COMPOSITIONS WITH THE FIGURE AS THE SUBJECT. SLO #2
- Utilize rapid visualization techniques such as gesture drawing or quick studies and contour to assess overall structure, placement, movement and composition.
ART 305 Figure Drawing II

**Units:** 3

**Hours:** 36 hours LEC; 54 hours LAB

**Course Family:** Figure Studies (http://crc.losrios.edu/course-families#id_100008)

**Prerequisite:** None.

**Transferable:** CSU; UC

**General Education:** CSU Area C1

**C-ID:** C-ID ARTS 200

**Catalog Date:** January 1, 2020

This studio course offers intermediate drawing from the human figure. There will be more sophisticated lectures and discussions on proportion, anatomy, and the relationship of the figure to space and composition. A local field trip to a museum or gallery may be assigned.

**Student Learning Outcomes**

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

- **ANALYZE AND DRAW WITH INCREASING SKILL THE FIGURE WITH RESPECT TO ANATOMY AND PROPORTION. SLO #1**

- Assess through sight measurement and analytical line the figure proportions and placement of parts based on anatomical knowledge.

- Incorporate the use of color through dry color media to depict light, texture, form and spatial relationships within the figure.

- **ASSESS AND CONTROL THE HUMAN FORM AS THE DOMINANT EXPRESSIVE ELEMENT IN A COMPOSITION THROUGH A SERIES OF DIRECTED PROJECTS. SLO #2**

- Investigate the use of environment, props, clothing and drapery in complex compositions with the figure.

- Evoke mood or theme by controlling value and color relationships.

- **GENERATE A SUBJECTIVE STYLE BASED ON RESPONSE TO HISTORICAL THEORY, CONCEPTS AND REPEATED PRACTICAL APPLICATIONS. SLO #3**

- Research the use of the human figure in visual art and respond by creating works that demonstrate individual expression.

- Assess the intent and effectiveness of individual solutions to the use of the human figure as the primary subject.
ART 312 Portrait Drawing

**Student Learning Outcomes**

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

- **SYNTHESIZE A KNOWLEDGE OF ANATOMICAL STRUCTURE IN THE INTERPRETATION OF HUMAN FACIAL PROPORTIONS. SLO #1**
- Assess through analytical line and sight measurement the relative position and size of various facial features.
- Investigate the skeletal and planar structure of the head through drawings from skull.
- Assess the uniqueness of facial features and apply drawing skill in terms proportions, value relationships and textural control in portraying those features to capture not only a likeliness but also a personality in their drawings.
- **ANALYZE AND EXPLORE THE RELATIONSHIP OF THE PORTRAIT IN COMPOSITION. SLO #2**
- **EXAMINE AND UTILIZE A VARIETY OF HISTORICAL APPROACHES, MEDIA, & TECHNIQUES USED IN DRAWING A PORTRAIT. SLO #3**
- **EVALUATE THE PORTRAIT AS SUBJECT AND CONTENT IN ART BOTH VERBALLY IN STUDIO "CRITIQUE" AND THROUGH WRITTEN ASSIGNMENT. SLO #4**

ART 320 Design: Fundamentals
Student Learning Outcomes

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

- CREATE COMPOSITIONS USING THE ELEMENTS OF DESIGN: LINE, SHAPE, VALUE, TEXTURE, COLOR AND SPACE AND THE PRINCIPLES OF ORGANIZATION: EMPHASIS, HARMONY, VARIETY, MOVEMENT, BALANCE, PROPORTION AND ECONOMY. SLO #1
- research various design organizational strategies, e.g. open vs. closed, golden mean, gestalt, unity, rhythm, figure/ground, etc.
- distinguish types of balance: symmetrical, asymmetrical, radial, axis.
- investigate the various properties of the visual elements, e.g. line qualities and direction, value scale or range, color hue, saturation and value.
- DEMONSTRATE THE PHYSICAL SKILLS/DEXTERITY TO USE DESIGN TOOLS PROFESSIONALLY IN THE EXPRESSION OF CONCEPTS. SLO #2
- Assemble and utilize various rulers and shape tools to accurately design images.
- Assess and apply pencil, pen and brush tools to create a professional finish.
- FORMULATE A CONCEPTUAL FRAMEWORK FOR THE FUTURE BY APPLYING ANALYTICAL SKILLS. SLO #3
- Analyze works of fine and applied art to critically assess the components of subject, form and content.
- INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITIY OF “CRITIQUE”. SLO #4
- Synthesize design concepts and history by applying the visual language in verbal and written form to the viewing experience.

ART 323 Design: Color Theory
This course covers studio problems in the use and understanding of color and its application to works of art, interior design and graphics, basics of color theory, and color interchange. It also includes image and composition as related to the use of color both functionally and creatively. Field trips may be required.

### Student Learning Outcomes

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

- **DIFFERENTIATE THE HISTORICAL AND CULTURAL USES OF COLOR AND THE HISTORICAL CHANGES IN ATTITUDE TOWARD COLOR. SLO #1**
- **COMPARE AND CONTRAST MAJOR THEORIES OF COLOR. SLO #2**
- Understand the origin and rational for various systems of organizing color including Munsell's color solid model.
- Compare differences between color schemes e.g. complementary, analogous, triadic, etc.
- **MANAGE SKILLS IN THE APPLICATION OF PAINT, KNOWLEDGE OF COLOR MIXING, AND COLOR INTERACTIONS. SLO #3**
- Assess the effects of altering color in various ways such as single color alteration, multiple color alteration, and visual alteration.
- Contrast the difference between light color mixing and pigment color mixing and how this affects artistic production.
- **ASSESS THE USE OF COLOR IN CONCEPT AND DESIGN SOLUTIONS AND APPLY THIS ANALYSIS TOWARDS MANIPULATING COLOR FOR CREATIVE EXPRESSION. SLO #4**
- **INTEGRATE KNOWLEDGE OF COLOR THEORY AND VISUAL VOCABULARY THROUGH VERBAL AND WRITTEN CRITIQUE OF ONE'S OWN AND OTHERS WORK. SLO #5**
- analyze works of fine art and design to critically assess the function of color as it relates to the components of subject, form and content.

**ART 324 Collage and Assemblage**
This course investigates the alteration and creation of a dimensional surface with found and constructed materials. Topics on the history of collage and assemblage and the application of historical and contemporary techniques and concepts provide the impetus for production of works of art. Development of a personal visual language is fundamental to this course. Field trips may be planned.

### Student Learning Outcomes

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

- Choose diverse fragments of scraps and found objects to build a collection of materials. SLO #1
- Evaluate the potential design aspects of an object and assess the potential of various materials to suggest meaningful, artistic expression.
- Organize the use of artistic elements such as line, shape, value, texture, color, and space utilizing the principles of design. SLO #2
- Conceive a composition of found and chosen materials based upon the inherent properties of selected materials.
- Assess and revise expressive elements and unity in a composition.
- Investigate major historical developments and trends in contemporary work in assemblage. SLO #3
- Critique examples of student and professional work in relation to its historical context and design. SLO #4
• ACQUIRE TECHNICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1
  - Arrange compositional elements and apply Gestalt principles using digital methods.
  - Apply digital tools to create and manipulate production art.
  - Assess graphic and text methods of input, output and file storage such as scanning and printing and understanding various file formats.
  - Differentiate monitor color models and printing color models.

• ESTABLISH AN HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT OF ART. SLO#2
  - Describe differences between traditional and contemporary methods of creating graphic design.
  - Assess the role of graphic design in art history.

• DEVELOP SELF-ANALYSIS AND EXTERNAL ANALYSIS THROUGH THE ACTIVITY OF CRITIQUES. SLO#3
  - Evaluate and assess self and peer projects from start to completion implementing specific analysis vocabulary.

• ACQUIRE ANALYTICAL SKILLS AND A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO#4
  - Define terms specific to traditional and digital graphic design and production art.
  - Research a variety of information sources that will inform the graphic design solution.
  - Deduce differences between vector, raster and page layout software.
  - Analyze the relationship of letter form and image in visual communication.
  - Compose, coordinate and effect a two-dimensional design or project plan using current methods of production.
  - Assemble a professional digital portfolio that demonstrates a personal creative style in graphic communication design.

ART 327 Painting I

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Course Family:</td>
<td>Painting (<a href="http://crc.losrios.edu/course-families#id_100009">http://crc.losrios.edu/course-families#id_100009</a>)</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Advisory:</td>
<td>ART 300</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>General Education:</td>
<td>CSU Area C1</td>
</tr>
<tr>
<td>C-ID:</td>
<td>C-ID ARTS 210</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This is an introduction to the tools, materials, and techniques of painting. Coursework includes exercises in light and color theory, description of form, color and spatial development, and composition. Field trips may be required for this course.
Student Learning Outcomes

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

- BUILD PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1
- Evaluate and judge the correlation between painting supports, surface preparation, paint application and techniques for opaque painting medium.
- Create the color wheel and utilize the color wheel to make effective decisions for color harmony, balance and tone.
- Assess the effects of color mixing and application based on understanding the subtractive color model and color theory.
- DISCRIMINATE AND ANALYZE THE MAJOR CONCERNS OF PAINTING: FORM DEVELOPMENT, SPATIAL REPRESENTATION, COMPOSITION AND EXPRESSION. SLO #2
- Assess the effects of light on color.
- Understand the effect of color value, saturation and temperature on form development and spatial interpretation.
- UTILIZE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #3
- Integrate concept, process and execution in order to create compositions with a variety of subjects including still life, landscape and figure.
- INTEGRATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #4

ART 328 Painting II

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Course Family:</td>
<td>Painting (<a href="http://crc.losrios.edu/course-families#id_100009">http://crc.losrios.edu/course-families#id_100009</a>)</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>General Education:</td>
<td>CSU Area C1</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This is an intermediate studio course for the student who wishes to develop greater technical skills and problem-solving ability in a more independent framework. The student will initiate and execute progressively complex problems and assignments. Field trips may be required for this course.

Student Learning Outcomes

Upon completion of this course, the student will be able to:
CONSTRUCT PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1

Evaluate skills and manage judgment in the application of painting concerns: handling of medium, spatial development, composition and expression.

Assess appropriate support for intended project resolution.

MANAGE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #2

Compose a series of paintings that reflect more complex problem solving in ideation, process and presentation.

Research and construct projects that respond to the variations of artistic expression in historical painting and contemporary concerns.

DEMONSTRATE CRITICAL ANALYSIS IN WRITTEN FORM. SLO #3

Evaluate concerns in painting historically and in contemporary world through research project and written analysis of project resolutions.

DEMONSTRATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES.” SLO #4

Justify analysis of own work and peer work using various criteria such as comparison, formal analysis and assessment of subject matter, form and content relationship.

ASSESS AND UTILIZE A VARIETY OF INFORMATIONAL SOURCES FOR RESEARCH. SLO #5

ART 330 Mural Painting

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Course Family: | Painting [Link](http://crc.losrios.edu/course-families?id_100009) |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I |
| Catalog Date: | January 1, 2020 |

This course is a comparative survey of the use of mural painting as an interactive, public art form used throughout the world and across time. This course examines the process of creating a mural painting by analyzing a site, researching, planning, and executing murals in public spaces and working collaboratively with others. Field trips are required to execute the work on location if applicable.

Student Learning Outcomes

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

- DEMONSTRATE PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1
- diagnose, compare and employ appropriate surface, media and techniques for chosen site.
- investigate, prioritize and apply the planning steps in large scale commission work.
• coordinate and work collaboratively with others to execute a mural as a public art form.

• BUILD SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #2

• assess the style, preliminary sketches and final design for the project based on its location, materials, and audience.

• evaluate success of design on aesthetic, narrative and technical levels.

• CONSTRUCT AN HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT OF MURAL ART. SLO #3

• research and contrast the function or purpose of the mural art form in various cultures and time periods in history.

ART 336 Watercolor Painting

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Course Family:</td>
<td>Painting (<a href="http://crc.losrios.edu/course-families#id_100009">http://crc.losrios.edu/course-families#id_100009</a>)</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This is an introduction to transparent watercolor painting. The class covers media, methods of brush painting, representational and non-representational composition, color relationships, and creative resolutions to watercolor problems. Field trips may be required for this course.

Student Learning Outcomes

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

• BUILD PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1

• Generate proficiency with the fundamentals of watercolor media: wash, transition, dry brush, glazing, and wet-into-wet.

• Evaluate strength, responsiveness, and freedom of handling medium through the interaction of watercolor on various papers.

• DISCRIMINATE AND ANALYZE THE MAJOR CONCERNS OF PAINTING: FORM DEVELOPMENT, SPATIAL REPRESENTATION, COMPOSITION AND EXPRESSION. SLO #2

• Differentiate the affect of color value, saturation and temperature on form development and spatial interpretation.

• UTILIZE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #3

• Develop visual analysis skills and translate these perceptions to the watercolor media.
• Synthesize concept, process and execution in order to create compositions with a variety of subjects including still life, landscape and figure.

• INTEGRATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #4

• Assess the effectiveness of problem solutions based on media use, compositional strategies, and correlation of form and content expression.

ART 337 Intermediate Watercolor Painting

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Course Family:</td>
<td>Painting (<a href="http://crc.losrios.edu/course-families#id_100009">http://crc.losrios.edu/course-families#id_100009</a>)</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>ART 336 with a grade of &quot;C&quot; or better</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This is an intermediate watercolor course. It includes an in-depth study of contemporary methods and concepts in transparent watercolor. Emphasis is given to different approaches to watercolor, as well as composition, technical problems and solutions, and individual style development. Field trips may be required.

Student Learning Outcomes

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

• CONSTRUCT PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1

• Assess appropriate support and technical handling of watercolor for intended project resolution.

• Evaluate skills and manage judgment in the application of painting concerns: handling of watercolor medium, spatial and form development using color, compositional design and expression.

• MANAGE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #2

• Compose a series of watercolor paintings that reflect more complex problem solving in ideation, process and presentation.

• Explore personal expression through both style and content.

• INVESTIGATE CRITICAL ANALYSIS IN WRITTEN FORM. SLO #3

• Evaluate concerns in watercolor painting historically and in the contemporary world through research project and written analysis of project resolutions.

• CONFIRM SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #4
• Justify analysis of own work and peer work using various criteria such as comparison, formal analysis and assessment of subject matter, form and content relationship.

ART 338 Introduction to Digital Painting I

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Course Family: | Painting (http://crc.losrios.edu/course-families#id_100009) |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I |
| Catalog Date: | January 1, 2020 |

This course is an introduction to the tools, materials, and techniques of painting using digital software to create and manipulate images. Coursework includes exercises in light and color theory, description of form, color and spatial development, and composition. The fundamental skills of drawing and painting will be applied to individual portfolio quality projects. Field trips may be planned.

Student Learning Outcomes

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

• assess and synthesize various painting tools and techniques in painting software. SLO #1
• discriminate and analyze through projects the major concerns of painting: spatial representation, form development, composition and expression. SLO #2
• integrate through directed projects the understanding of ideation, process and product presentation. SLO #3
• construct, manage, manipulate and print digital images. SLO #4
• critique and articulate visual concepts related to completed work. SLO #5

ART 361 Printmaking: Survey

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Course Family: | Printmaking (http://crc.losrios.edu/course-families#id_100010) |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I; CSU Area C1 |
| C-ID: | C-ID ARTS 220 |
| Catalog Date: | January 1, 2020 |
This is a printmaking survey course which may include relief (wood and linoleum), Intaglio (etching and drypoint), stencil (silkscreening) and monoprint processes. Field trips may be required.

Student Learning Outcomes

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

- BUILD PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1
- Differentiate the tools and techniques applied to each printmaking process: intaglio, relief, stencil and/or monotype.
- Assess the relationship of paper or other surfaces and the print process to achieve the most effective aesthetic combination.
- Create editions by printing a matrix repeatedly.
- UTILIZE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #2
- Integrate ideas in relationship to different printmaking techniques.
- INTEGRATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #3
- Analyze printed compositions on the basis of applied techniques and print aesthetics.
- Justify analysis of own work and peer work using various criteria such as comparison, formal analysis and assessment of subject matter, form and content relationship.
- CONSTRUCT AN HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT OF PRINTMAKING. SLO #4
- Correlate the major concerns of printmaking within a specific printmaking process.
- Research the development of printmaking as a major art medium.

ART 362 Printmaking: Intaglio

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Course Family: | Printmaking (http://crc.losrios.edu/course-families#id_100010) |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I |
| Catalog Date: | January 1, 2020 |

This course studies the techniques of Intaglio processes including hard ground etching, soft ground etching, aquatint, drypoint, engraving and/or mezzotint. Field trips are required.
Upon completion of this course, the student will be able to:

- BUILD PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1
- Differentiate techniques of intaglio: hard ground etching, soft ground etching, aquatint, drypoint, engraving and mezzotint.
- Formulate and execute solutions to image development utilizing various intaglio techniques.
- Compare and select appropriate papers for image production and proper presentation formats.
- Manage production to create an edition.
- ORGANIZE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #2
- Synthesize understanding of intaglio processes with imaginative use of materials, tools, and techniques to resolve image.
- INTEGRATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #3
- Evaluate own prints and those of their peers by discussing technical effects, assessing the composition employing the vocabulary of two-dimensional design and judging the overall print quality.
- CONSTRUCT AN HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT OF INTAGLIO. SLO #4
- Appraise the antecedents in history in intalgio printmaking and assess contemporary trends in the use of intaglio.

ART 364 Printmaking: Relief

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Course Family:</td>
<td>Printmaking (<a href="http://crc.losrios.edu/course-families#id_100010">http://crc.losrios.edu/course-families#id_100010</a>)</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>General Education:</td>
<td>AA/AS Area I</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This course presents the techniques of wood and linoleum cutting and printing by hand and by press. Field trips are required.

Student Learning Outcomes

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

- BUILD PHYSICAL SKILLS/DEXTERITY WITHIN A DISCIPLINE. SLO #1
- Differentiate each relief technique, distinguish tools to carve and control effects of each technique and tool.
• Formulate and execute solutions to image development utilizing various relief techniques.
• Compare and select appropriate papers for image production and proper presentation formats.
• Manage production to create an edition.
• ORGANIZE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #2
• Synthesize understanding of relief processes with imaginative use of materials, tools, and techniques to resolve image.
• INTEGRATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUES”. SLO #3
• Evaluate own prints and those of their peers by discussing technical effects, assessing the composition employing the vocabulary of two-dimensional design and judging the overall print quality.
• CONSTRUCT AN HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT OF ART. SLO#4
• Appraise the antecedents in history in relief printmaking and assess contemporary trends in the use of relief printing.

ART 370 Three Dimensional Design

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I; CSU Area C1 |
| C-ID: | C-ID ARTS 101 |
| Catalog Date: | January 1, 2020 |

This is a studio course covering the analysis of historical and contemporary designs and the resolution of technical and conceptual problems (using a variety of media such as: wood, fabric, glass, etc.) by the creation of 3-dimensional forms. Form, color, space, composition, and other formal values will be considered. This course may include visits to nearby museums and/or galleries.

Student Learning Outcomes

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

• DEMONSTRATE FUNDAMENTAL PHYSICAL SKILLS/DEXTERITY IN THE FABRICATION OF THREE DIMENSIONAL FORMS. (SLO #1)

• Create preliminary drawings to develop ideas for three-dimensional forms.

• Incorporate a variety of construction methods necessary to assemble three-dimensional forms from various media.

• Integrate knowledge of the properties and tendencies of various media while constructing three dimensional forms.
• MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY. (SLO#2)
• Utilize the basic vocabulary of art and design.
• Design standards to evaluate the functional and aesthetic value of three-dimensional forms.
• Design observations regarding the functionality and aesthetics of three-dimensional forms.
• Manage oral presentations in a professional manner while presenting finished projects.
• STRUCTURE A HISTORICAL, GEOGRAPHICAL AND CHRONOLOGICAL CONTEXT FOR THREE-DIMENSIONAL FORMS. (SLO#3)
• Examine and consider how three-dimensional design concepts have been applied past and present in various cultures.
• Analyze how established design concepts are incorporated into contemporary three-dimensional forms.
• INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF "CRITIQUE". (SLO#4)
• Critique three-dimensional forms and discuss the decision making process used during the creation of those forms.
• Assess and evaluate the aesthetic attributes of three-dimensional forms.
• Evaluate the strength and clarity of any message or symbolism present in a three dimensional form.
• Judge points of craftsmanship used in the construction of three-dimensional forms.
• Evaluate the function and impact of three-dimensional forms as they relate to the environment in which they are displayed.
• Examine and explore the aesthetic attributes and relationship of a three-dimensional form within the context of its environment.
• Assess the use of other techniques or design alterations that might enhance aesthetic attributes of a three-dimensional form.
• FORMULATE A CONCEPTUAL FRAMEWORK FOR THE FUTURE BY APPLYING ANALYTICAL SKILLS. (SLO#5)
• Evaluate how the level of craftsmanship and planning executed during production of a project directly relates to the precision and overall success evident in a finished three-dimensional form.
• Assess the time allotted to each step in the production of a project and evaluate its impact on the execution of the work.
• CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH. (SLO#6)
• Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the conceptualization of three-dimensional projects.
• Support and defend their own observations and opinions regarding three-dimensional art forms.
This is a basic practice class in the expressive use of form and color in space. The student will use a variety of media, including plaster, wood, glass, clay, or stone. Creative effort, development of individual expression, new ideas, and knowledge of technical processes will be stressed. Content will be developed by using both historical and contemporary approaches.

### Student Learning Outcomes

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

- **DEMONSTRATE FUNDAMENTAL PHYSICAL SKILLS/DEXTERITY IN THE FABRICATION OF THREE-DIMENSIONAL SCULPTURE. (SLO#1)**
- Create preliminary drawings to develop ideas for sculptures.
- Incorporate a variety of construction methods necessary to assemble sculptures from various media.
- Integrate knowledge of the properties and tendencies of various media while creating sculptural forms.

- **MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY. (SLO#2)**
- Utilize the basic vocabulary of art.
- Design standards to evaluate the functional and aesthetic value of sculptural forms.
- Report observations regarding the function and aesthetic value of sculptural forms.
- Manage oral presentations in a professional manner while presenting finished projects.

- **STRUCTURE A HISTORICAL, GEOGRAPHICAL AND CHRONOLOGICAL CONTEXT FOR SCULPTURAL FORMS. (SLO#3)**
- Examine and consider how concepts for sculpture have been applied past and present in various cultures.
- Analyze how established concepts for sculpture are incorporated into contemporary sculptural forms.
- Correlate the aesthetic trends and stylistic devices apparent in contemporary sculpture with those from various historic, geographic and cultural sources.

- **INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF "CRITIQUE". (SLO#4)**
- Critique sculptural forms and discuss the decision making process used during the creation of those forms.
- Assess and evaluate the aesthetic attributes of sculptural forms.
- Evaluate the strength and clarity of any message or symbolism present in sculptural forms.
- Judge points of craftsmanship used in the construction of sculptural forms.
- Examine one's own artistic point of view through self critique.
- FORMULATE A CONCEPTUAL FRAMEWORK FOR THE FUTURE BY APPLYING ANALYTICAL SKILLS. (SLO#5)
- Evaluate how the level of craftsmanship and planning executed during production of a project directly relates to the precision and overall success evident in a finished sculptural form.
- Assess the time allotted to each step in the production of a project and evaluate its impact on the execution of the work.
- CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH. (SLO#6)
- Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the conceptualization of sculptural forms.
- Support and defend their own observations and opinions regarding sculptural forms.

ART 394 Wheel Thrown Ceramics, Beginning

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>General Education:</td>
<td>AA/AS Area I</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This course is an introductory class in wheel-thrown ceramics. The course will provide students with a broad understanding of the ceramics process, from clay composition to fired-glazed wares. Alternative firing processes are explored, such as Raku, pit firing, and sawdust firing. Students at all skill levels may enroll in the class.

Student Learning Outcomes

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

- DEMONSTRATE THE FUNDAMENTAL PHYSICAL SKILLS/DEXTERITY IN THE CREATION OF CERAMIC WHEEL THROWN FORMS (SLO#1)
- Create functional ceramic vessel forms implementing the basic techniques of wheel throwing.
- Integrate knowledge of the properties and tendencies of the material, clay.
- Incorporate standards of functionality and aesthetics while creating wheel thrown forms.
- Demonstrate informed choices in color, texture, design and pattern in the application of basic glazing techniques.
- MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY (SLO#2)
- Utilize the basic vocabulary of ceramic art.
• Design standards to evaluate the functional and aesthetic value of pottery forms through guided discussion.

• Report observations regarding functionality and aesthetics of pottery forms.

• Formulate questions pertaining to aspects of throwing techniques used, choice of materials, and firing process used in the creation of pottery forms.

• STRUCTURE A HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT FOR CERAMIC FORMS (SLO#3)

• Examine and discuss historical trends of ceramic throwing/building techniques, firing and glazing materials/methods, practiced in various cultures.

• Compare and contrast the function and creation of ceramic forms beyond fine art and every day domestic use, into the realm of industrial ceramic applications.

• Analyze the utilitarian nature of pottery forms throughout history and how it affected the design and evolution of those forms.

• INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF "CRITIQUE" (SLO#4)

• Critique finished vessel forms and discuss the decision making process used during the creation of those forms.

• Assess and evaluate the functionality and aesthetic attributes of pottery forms.

• Verify attributes of craftsmanship in pottery forms at an elementary level.

• Evaluate how changes in throwing execution, choice of materials, and application of glazes might impact pottery forms.

• Examine one's own artistic point of view through critique.

• CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH (SLO#5)

• Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the creation of pottery forms.

• Support and defend their own observations and opinions regarding ceramic art forms.

ART 395 Wheel Thrown Ceramics, Intermediate

3 Units: 36 hours LEC; 54 hours LAB

Prerequisite: ART 394 with a grade of "C" or better, or placement through the assessment process.

Transferable: CSU; UC

Catalog Date: January 1, 2020

This course is an intermediate class in wheel thrown ceramics. The course will provide students with opportunities to further explore the technical and creative processes of ceramic pottery-making, such as, Raku and primitive firing processes and experimentation of different surface treatments.
Upon completion of this course, the student will be able to:

- **DEMONSTRATE PROFICIENT PHYSICAL SKILLS/DEXTERITY IN THE CREATION OF CERAMIC WHEEL THROWN FORMS (SLO#1)**
  - Create functional ceramic vessel forms, exploring the technical and creative processes of pottery making beyond the use of basic techniques.
  - Conceive and develop more personal artistic concepts to be expressed in the creation of ceramic vessel forms.
  - Experiment with alternative throwing, building, glazing and firing techniques.
  - Systematize practices to achieve a higher degree of craftmanship, functionality and aesthetics while creating ceramic vessel forms.
  - Incorporate the usage of multiple thrown forms to build composite pieces.

- **MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY (SLO#2)**
  - Utilize ceramic art terminology that reflects additional building, throwing, glazing and firing techniques learned in the Intermediate Wheel Thrown Ceramics class.
  - Evaluate the functionality and aesthetics of pottery forms commensurate with skills acquired in the Intermediate Wheel Thrown Ceramics class.
  - Formulate questions pertaining to aspects of throwing techniques used, choice of materials, and firing process used in the creation of pottery forms commensurate with the Intermediate Wheel Thrown Ceramics class.

- **STRUCTURE A HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT FOR CERAMIC FORMS (SLO#3)**
  - Examine and discuss the historical trends of ceramic throwing/building techniques, firing and glazing materials/methods, practiced in various cultures.
  - Analyze the utilitarian nature of pottery forms throughout history and how it affected the design and evolution of those forms.
  - Incorporate culturally distinct motifs and ornamentation techniques in the development of their own artistic statements.

- **INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF "CRITIQUE" (SLO#4)**
  - Critique finished vessel forms and discuss the decision making process used during the creation of those forms.
  - Assess and evaluate the functionality and aesthetic attributes of pottery forms.
  - Verify attributes of craftsmanship in pottery forms at a level commensurate with the Intermediate Wheel Thrown Ceramics class.
  - Evaluate how changes in throwing execution, choice of materials, and application of glazes might impact pottery forms.
Examine the degree to which the student executed a more personalized artistic expression through their functional pottery forms.

Examine one's own individual artistic point of view through critique.

CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH (SLO#5)

Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the creation of pottery forms.

Support and defend their own observations and opinions regarding ceramic art forms.

ART 396 Wheel Thrown Ceramics, Advanced

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Prerequisite: | ART 395 with a grade of "C" or better |
| Transferable: | CSU; UC |
| Catalog Date: | January 1, 2020 |

This course is an advanced class in wheel thrown ceramics. The class will provide students with individual approaches to create their own unique pottery forms. Emphasis will be placed on more aesthetic approaches to pottery-making. Students will be able to express individual artistic concepts and ideas through pottery forms using various advanced ceramic techniques, which include glazing, firing, and surface treatment.

Student Learning Outcomes

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

- DEMONSTRATE MASTERY OF PHYSICAL SKILLS/DEXTERITY IN THE CREATION OF WHEEL THROWN FORMS (SLO#1)

- Create functional ceramic vessel forms, exploring the technical and creative processes of pottery making beyond the use of intermediate techniques.

- Conceive and develop more personal artistic concepts to be expressed in the creation of ceramic vessel forms.

- Experiment with alternative throwing, building, glazing and firing techniques.

- Systematize practices to achieve a higher degree of craftsmanship, functionality and aesthetics while creating ceramic vessel forms.

- Produce ceramic vessel forms that are ready to exhibit in professional settings.

- MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY (SLO#2)

- Utilize ceramic art terminology that reflects additional building, throwing, glazing and firing techniques learned the Advanced Wheel Thrown Ceramic class.

- Evaluate the functionality and aesthetics of pottery forms commensurate with skills acquired in the Advanced Wheel Thrown Ceramics class.
• Formulate questions pertaining to the throwing techniques used, choice of materials, and firing process used in the creation of pottery forms commensurate with the Advanced Wheel Thrown Ceramics class.

• STRUCTURE A HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT FOR CERAMIC FORMS (SLO#3)

• Examine and discuss the historical trends of ceramic throwing/building techniques, firing and glazing materials/methods, practiced in various cultures.

• Analyze the utilitarian nature of pottery forms throughout history and how it affected the design and evolution of those forms.

• Incorporate culturally distinct motifs and ornamentation techniques in the development of one’s own artistic statements.

• INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUE” (SLO#4)

• Critique finished vessel forms and discuss the decision making process used during the creation of those forms.

• Assess and evaluate the functionality and aesthetic attributes of pottery forms.

• Verify attributes of craftsmanship in pottery forms at a level commensurate with the Advanced Wheel Thrown Ceramics class.

• Evaluate how changes in throwing execution, choice of materials, and application of glazes might impact pottery forms.

• Examine the degree to which the student executed a more personalized artistic expression through their functional pottery forms.

• Examine and explore one’s own artistic point of view through critique.

• FORMULATE A CONCEPTUAL FRAMEWORK FOR THE FUTURE BY APPLYING ANALYTICAL SKILLS (SLO#5)

• Categorize their artistic style, and assess the logistics, audience/venues, and budget for the monetary/time constraints affecting their work.

• Research the factors involved with exhibiting in professional settings and/or establishing a personal ceramic studio.

• Investigate criteria influencing competition juries and apply this to the conceptualization of projects.

• Design projects and accompanying presentations for juried art competitions/professional exhibitions.

• CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH (SLO #6)

• Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the creation of pottery forms.

• Support and defend one’s own observations and opinions regarding ceramic art forms.
This course is an introduction to the basic hand-building techniques and methods. The class includes glazing and firing processes used in clay sculpture. Lectures and group discussions will be conducted in connection with the course.

### Student Learning Outcomes

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

- **DEMONSTRATE THE FUNDAMENTAL PHYSICAL SKILLS/DEXTERITY IN THE CREATION OF CERAMIC SCULPTURAL FORMS (SLO#1)**
  - Create three dimensional ceramic sculptural forms implementing basic hand building techniques.
  - Integrate knowledge of the properties, limitations and tendencies of the material, clay.
  - Produce structurally sound ceramic sculptural forms by executing appropriate designing and building techniques.
  - Determine informed choices in color, texture, design and pattern in the basic application of glaze to bisqued sculptural forms.

- **MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY (SLO#2)**
  - Utilize the basic vocabulary of ceramic art.
  - Design standards to evaluate the aesthetic value of ceramic sculptural forms through guided discussion.
  - Report observations regarding the aesthetic value and potential ceramic sculptural forms have to convey ideas, messages or social statements.
  - Formulate questions pertaining to aspects of ceramic building techniques used, choice of materials, and firing process used in the creation of ceramic sculptural forms.

- **STRUCTURE A HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT FOR SCULPTURAL CERAMIC FORMS (SLO#3)**
  - Examine and discuss historical, geographical, and cultural references in the evolution of contemporary ceramic sculptures.
  - Correlate the aesthetic trends and stylistic devices apparent in examples of contemporary ceramic sculptures with those from various historical, geographic, and cultural sources.

- **INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF “CRITIQUE” (SLO#4)**
  - Critique ceramic sculptural forms and discuss the decision making process used during the creation of those forms.
  - Assess and evaluate the aesthetic attributes of ceramic sculptural forms.
  - Evaluate the strength and clarity of any message or symbolism present in a ceramic sculptural form.
- Judge points of craftsmanship in ceramic sculptural forms at an elementary level.
- Examine and explore one's own artistic point of view through critique.
- CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH(SLO#5)
- Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the conceptualization of ceramic sculptural forms.
- Support and defend one's own observations and opinions regarding ceramic art forms.

**ART 404 Intermediate Clay Sculpture**

- **Units:** 3
- **Hours:** 36 hours LEC; 54 hours LAB
- **Prerequisite:** ART 402 with a grade of "C" or better
- **Transferable:** CSU; UC
- **Catalog Date:** January 1, 2020

This course is an intermediate class in ceramic sculpture techniques and methods. The class will include glazing, surface treatment and various firing processes used in clay sculpture. Focus will be placed on in-depth examination of contemporary ceramic sculpture.

**Student Learning Outcomes**

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

- DEMONSTRATE PROFICIENT PHYSICAL SKILLS/DEXTERITY IN THE CREATION OF CERAMIC SCULPTURAL FORMS(SLO#1)
- Create three dimensional ceramic sculptural forms while exploring the technical and creative processes of ceramic sculpture building beyond the use of basic techniques.
- Integrate knowledge of the properties, limitations and tendencies of the material, clay
- Produce structurally sound ceramic sculptural forms by executing appropriate designing and building techniques.
- Integrate alternative glazing techniques that increase the opportunity to execute greater, more precise personalized expression.
- Systematize assemblage methods to achieve a higher degree of craftsmanship and aesthetics while creating ceramic sculptural forms.
- MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY (SLO#2)
- Utilize ceramic art terminology that reflects additional building, glazing, ornamentation, and firing techniques learned in the Intermediate Clay Sculpture class.
- Evaluate the aesthetics and presentation of sculptural forms commensurate with the Intermediate Clay Sculpture class.
Formulate questions pertaining to aspects of ceramic building techniques used, choice of materials, and the firing processes used in the creation of ceramic sculptural forms.

STRUCTURE A HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT FOR SCULPTURAL CERAMIC FORMS (SLO#3)

Examine and discuss historical, geographical, and cultural references in the evolution of contemporary ceramic sculptures.

Correlate the aesthetic trends and stylistic devices apparent in examples of contemporary ceramic sculptures with those from various historic, geographic, and cultural sources.

Incorporate culturally distinct motifs and ornamentation techniques in the development of one's own artistic statement.

INVESTIGATE SELF-ANALYSIS AND EXTERNAL ANALYSIS TECHNIQUES THROUGH THE ACTIVITY OF "CRITIQUE" (SLO#4)

Critique ceramic sculptural forms and discuss the decision making process used during the creation of those forms.

Assess and evaluate the aesthetic attributes of ceramic sculptural forms.

Evaluate the strength and clarity of any message or symbolism present in a ceramic sculptural form.

Judge points of craftsmanship in ceramic sculptural forms at a level beyond what is considered basic.

Examine and explore one's own artistic point of view through critique.

FORMULATE A CONCEPTUAL FRAMEWORK FOR THE FUTURE BY APPLYING ANALYTICAL SKILLS (SLO#5)

Research the factors involved with exhibiting in professional settings and/or establishing a personal ceramic studio.

Investigate criteria influencing competition juries and apply this to the conceptualization of projects.

Design projects and accompanying presentations for juried art competitions/professional exhibitions.

CHOOSE AND APPLY A VARIETY OF INFORMATIONAL RESOURCES FOR RESEARCH (SLO#6)

Incorporate information from museum/gallery trips, Internet research, library research and personal observation in the conceptualization of ceramic sculptural forms.

Support and defend one’s own observations and opinions regarding ceramic art forms.

ART 430 Art and Children

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>45 hours LEC; 27 hours LAB</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU</td>
</tr>
<tr>
<td>General Education:</td>
<td>AA/AS Area I; CSU Area C1</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>
This is a course that investigates the relationship of children and art emphasizing the three aspects of art: seeing and analyzing visual relationships, developing techniques of producing works of art, and exploring historical and contemporary art objects. The framework for developing art curriculum that is age and grade level appropriate will be outlined. Suggested for recreational leadership, preschool or elementary teachers, and caregivers. Field trips may be scheduled.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of this course, the student will be able to:</td>
</tr>
<tr>
<td>• CONSTRUCT A FRAMEWORK FOR AGE AND GRADE LEVEL APPROPRIATE ART CURRICULUM. SLO #1</td>
</tr>
<tr>
<td>• Assemble a sequential plan for art education that utilizes appropriate visuals and artistic materials for specific groups of children in preschool and elementary programs.</td>
</tr>
<tr>
<td>• Incorporate CA K-12 art standards in the art curriculum design.</td>
</tr>
<tr>
<td>• Evaluate and apply various child development theories as they relate to the child's ability and artistic expression.</td>
</tr>
<tr>
<td>• SYNTHESIZE ANALYTICAL SKILLS AND DEVELOP A CONCEPTUAL FRAMEWORK FOR DISCUSSING ART. SLO #2</td>
</tr>
<tr>
<td>• Combine the concepts and language of visual art when analyzing or assessing art objects.</td>
</tr>
<tr>
<td>• Generate an awareness of the historical, cultural and social uses of art.</td>
</tr>
<tr>
<td>• DIFFERENTIATE COMMON ART MATERIALS AND THE VARIOUS APPLICATIONS AND TECHNIQUES FOR HANDLING THOSE MATERIALS. SLO #3</td>
</tr>
<tr>
<td>• Distinguish art materials for two-dimensional art (e.g. drawing, painting) and three-dimensional art (e.g. sculpture).</td>
</tr>
<tr>
<td>• Assess the appropriateness of materials and techniques to age-related projects</td>
</tr>
<tr>
<td>• VALIDATE, SUPPORT AND DIRECT THE CREATIVE POTENTIAL OF THE CHILD. SLO #4</td>
</tr>
<tr>
<td>• Design a stimulating art program.</td>
</tr>
<tr>
<td>• Integrate a variety of motivational techniques as an impetus for developing creativity.</td>
</tr>
</tbody>
</table>

ART 443 Art Gallery Operations

| Units: | 3 |
| Hours: | 36 hours LEC; 54 hours LAB |
| Course Family: | Gallery Management (http://crc.losrios.edu/course-families#id_100015) |
| Prerequisite: | None. |
| Enrollment Limitation: | Two college art courses from art studio (ART) or art history (ARTH). |
| Transferable: | CSU |
| Catalog Date: | January 1, 2020 |
This first-semester course involves gallery preparation and maintenance as students learn gallery fundamentals in the visual arts. Included are experiences in planning and installing exhibitions, inventory and maintenance of art, participation in staffing and docent activities, and gallery and student outreach programs. A field trip to a museum or gallery is required.

### Student Learning Outcomes

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

- DEVELOP ANALYTICAL SKILLS AND A CONCEPTUAL FRAMEWORK FOR THE FUTURE. SLO #1
  - recognize and demonstrate an understanding of gallery procedures.
  - assess and solve problems associated with displaying, cataloging, preserving and documenting works of art.
  - plan and install exhibitions.
  - differentiate the relationship between professional gallery and museum procedures and the artist whose work is exhibited, including preparing and analyzing professional artist's presentation portfolios.

- ANALYZE WORKS OF ART PUBLICLY. SLO #2
  - relate to the public in a gallery setting and provide relevant information regarding the exhibition.
  - distinguish and utilize terminology associated with the visual arts when discussing and writing about historical and contemporary works of art.

- CONSTRUCT AN HISTORICAL, GEOGRAPHICAL, AND CHRONOLOGICAL CONTEXT OF ART. SLO #3
  - demonstrate knowledge of the cultural history of museum and gallery institutions.

- UTILIZE A VARIETY OF INFORMATIONAL SOURCES. SLO #4
  - integrate practical knowledge and language learned in both art history and art studio courses to course content and projects.
  - research appropriate information for each exhibition to develop marketing strategies, create resources for the viewer or organize public programs.

### ART 494 Topics in Art

<table>
<thead>
<tr>
<th>Units</th>
<th>0.5 - 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours</td>
<td>36 hours LEC; 54 hours LAB</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>CSU</td>
</tr>
<tr>
<td>Transferable:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This course is designed to give students an opportunity to study topics not included in current course offerings.
Upon completion of this course, the student will be able to:

- Choose a variety of creative and planning approaches to developing visual ideas. SLO #1.
- Integrate their knowledge and understanding of various medium through select projects. SLO #2.
- Evaluate art work and assess the aesthetics of diverse medium. SLO #3.

**ART 495 Independent Studies in Art**

<table>
<thead>
<tr>
<th>Units:</th>
<th>1 - 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>54 - 162 hours LAB</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

An independent studies project involves an individual student or small group of students in study, research, or activities beyond the scope of regularly offered courses. See the current catalog section of "Special Studies" for full details of Independent Studies.

**Student Learning Outcomes**

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

- SLO #1: Actively engage in intellectual inquiry beyond that required in order to pass a course of study (College Wide Learning Outcome – Area 4).
- Discuss and outline a proposal of study (that can be accomplished within one semester term) with a supervising instructor qualified within the discipline.
- Design an independent study (to be completed individually or by collaboration of a small group) to foster special knowledge, skills, and experience that are not available in any one regularly scheduled course.
- Use information resources to gather discipline-specific information.
- SLO #2: Utilize modes of analysis and critical thinking to apply theoretical perspectives and/or concepts in the major discipline of study to significant problems and/or educational activities (College Wide Learning Outcome – Area 3).
- Analyze and apply the knowledge, skills and experience that are involved in the independent study to theoretical perspectives and/or concepts in the major discipline of study.
- Explain the importance of the major discipline of study in the broader picture of society.
- SLO #3: Communicate a complex understanding of content matter of the major discipline of study (College Wide Outcome – Area 3).
- Demonstrate competence in the skills essential to mastery of the major discipline of study that are necessary to accomplish the independent study.
- SLO #4: Identify personal goals and pursue these goals effectively (College Wide Outcome – Area 4).
• Utilize skills from the “academic tool kit” including time management, study skills, etc., to accomplish the independent study within one semester term.

Art History (ARTH)

ARTH 300 Introduction to Art

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>54 hours LEC</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>General Education:</td>
<td>AA/AS Area I; CSU Area C1; IGETC Area 3A</td>
</tr>
<tr>
<td>C-ID:</td>
<td>C-ID ARTH 100</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This is an overview of the visual arts including: drawing, sculpture, artifacts, architecture, painting, and printmaking. We will examine the materials, methods, and design principles of creating. This course is recommended as a basis for the understanding of art. Local field trips may be required.

Student Learning Outcomes

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

• FORMULATE STANDARDS OF JUDGEMENT BASED UPON REFERENCE TO THE HISTORY, PURPOSE, AND AESTHETICS OF ART (SLO #1).
• Differentiate art historical methodologies as well as historical periods and styles of art.
• Demonstrate an understanding of the materials and techniques in the production of art.
• INCORPORATE PROBLEM SOLVING AND ANALYTICAL SKILLS IN COMPLETING CLASS WRITING AND ART PROJECTS (SLO #2).
• Evaluate the basic visual and design elements in art utilizing art vocabulary and concepts.
• Apply knowledge from lectures in creating simple art objects.
• MANAGE THE ABILITY TO DISCUSS WORKS OF ART PUBLICLY (SLO #3).
• Practice the visual analysis of art objects before an audience utilizing art vocabulary.
• Compare related art objects speaking clearly and using visual aids.
• DEVELOP AN APPRECIATION FOR THE ARTS AND CULTURAL PRACTICES OF PEOPLE FROM THE PAST TO THE PRESENT (SLO #4).
• Understand art as a creative human expression found since humans exist.
• Identify common art themes in different global cultures.
Student Learning Outcomes

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

- demonstrate an appreciation of artistic endeavors, cultural expressions, ideas and/or institutions through non-empirical, analytic, interpretive studies and critical thinking projects (SLO #1).
- identify an array of art objects and monuments created from the pre-historic period to the 1300’s in Europe and the Near East.
- manage the ability to discuss works of art publicly (SLO #2).
- practice the visual analysis of art objects and monuments using art historical vocabulary.
- compare related art objects or monuments from different periods and regions up to the 1300’s.
- structure an historical, geographical and chronological context of art (SLO #3).
- express clearly their own analyses and interpretations of arts, ideas, skills (including language), and/or institutions, and will properly use the vocabulary appropriate to the field (SLO #4).
- compose a formal, iconographic, and functional analysis of objects and monuments within their social and historical contexts.
- recognize the influence of culture, society and religion on art production and architecture.
- recognize intercultural relations and influences of artistic themes and stylistic elements.
- choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #5).
- develop an appreciation for the arts and cultural practices of people of the past (SLO #6).
ARHT 307 Italian Renaissance Art

This course introduces the visual arts and architecture of Italy in the Renaissance, from duecento (13th century) through cinquecento (16th century). Topics include the relationship between the visual arts and culture and artists and their works from the periods and styles known as the Proto-Renaissance, Renaissance, High Renaissance, and Mannerism. Relationships between Italy and other cultures, including New World civilizations, are also made.

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

- identify works of art and architecture in the Early Modern period, from the duecento (13th century) through the cinquecento (16th century) in Italy and related cultures (SLO #1)
- compare and contrast the characteristics of artistic styles common in the Early Modern period in Italy and related cultures (SLO #2)
- identify the main stylistic and formal components of visual arts in Italy in the periods of the Renaissance
- recognize intercultural influences and/or appropriation of art themes and stylistic elements.
- examine the relationship between the visual arts and the social, economic, and ideological environment of Italy during the Renaissance (SLO #3)
- detect the historic reasons why Italy has developed such works of art and architecture during this period.
- manage the ability to discuss works of art publicly (SLO #4).
- practice the visual analysis of art objects and monuments using art historical vocabulary.
- choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #5).

ARHT 309 Art Survey: Renaissance to 19th Century

Units: 3
Hours: 54 hours LEC
Prerequisite: None.
Advisory: ENGWR 301 or 302
Transferable: CSU; UC
General Education: AA/AS Area I; CSU Area C1; IGETC Area 3A
Catalog Date: January 1, 2020
This course covers the architecture, sculpture, artifacts, painting and graphic art of world cultures, in particular of Western art from the Renaissance period through the 19th Century. This is a required class for art history major students.

Student Learning Outcomes

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

- demonstrate an appreciation of artistic endeavors, cultural expressions, ideas and/or institutions through non-empirical, analytic, interpretive studies and critical thinking projects (SLO #1).
- identify an array of art objects and monuments created in Europe and the United States in the period from 1400's (Renaissance) to the mid-1800's.
- identify important art objects and monuments created by non-Western cultures in the period from 1400's to the 1800's.
- manage the ability to discuss works of art publicly (SLO #2).
- practice the visual analysis of art objects and monuments using art historical vocabulary.
- compare related art objects or monuments from different periods from early Renaissance to mid-19th century using visual aids.
- structure an historical, geographical and chronological context of art (SLO #3).
- identify the main stylistic and formal components of visual arts in Western Europe in the periods of Renaissance, Baroque, Rococo, Neoclassicism and Romanticism (1400- mid 1800’s).
- express clearly personal analyses and interpretations of arts, ideas, techniques, skills, and/or institutions, and will properly use the vocabulary appropriate to the field (SLO #4).
- detect the reasons why cultures have created works of art and architecture.
- compose a formal, iconographic, and functional analysis of objects and monuments within their social and historical contexts.
- recognize the influence of culture, society and religion on art production and architecture.
- recognize intercultural influences and/or appropriation of art themes and stylistic elements.
- choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #5).
- develop an appreciation for arts and cultural practices of people of the past (SLO #6).
This course covers diverse art forms including painting, sculpture and architecture in Europe and America from the 19th, 20th, and 21st centuries. Styles discussed will include Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Art Nouveau and all the major Modern art movements of the 20th century such as Fauvism, Cubism, Expressionism, Dada, Surrealism, American Modernism, Pop Art, Happenings, Conceptual and Installation Art. This class will also cover Post-Modernism, Neo-Expressionism, Video Installations, and Globalization. A field trip to an art museum is required.

**Student Learning Outcomes**

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

- demonstrate an appreciation of artistic endeavors and cultural expressions through non-empirical, analytic, interpretive studies and critical thinking projects (SLO #1).
- display knowledge of the two major art periods of Modernism and Postmodernism and of the most significant artists of the period.
- develop an appreciation for the aesthetic principles and stylistic considerations that guide the creation of Modern and Postmodern art.
- engage in art discourse and employ critical thinking
- formulate an historical, geographical and chronological context of art (SLO #2).
- list an array of art objects and monuments created in the 19th, 20th, and 21st centuries in Europe, the United States and the rest of the world.
- explain the origins and development of art styles of the Avant-garde
- compare related art objects or monuments from different periods and countries.
- discuss works of art publicly (SLO #3).
- practice the visual analysis of art objects and monuments in oral presentations.
- express clearly their own analyses and interpretations of arts, ideas, techniques, skills, and institutions, and use the vocabulary appropriate to the field (SLO #4).
- compose a formal, iconographic, and functional analysis of art objects and monuments within their social and historical contexts and employ the vocabulary specific to the discipline of art history.
- evaluate the influence of culture, society, and technology on art production and architecture.
- demonstrate a basic understanding of the technical processes involved in the creation of art objects (e.g. fresco painting, engraving, photography, video installation, digital media, etc.).
- identify intercultural relations, influences and appropriation of artistic themes and styles in the work of later artists.
- analyze the function and intention of art exhibitions, and the role of museums and art galleries.
- choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #5).
- research an art history topic, synthesize the information, and write a research paper with footnotes and bibliography.
- develop an appreciation for the diversity and inclusiveness of contemporary artistic and cultural practices (SLO #6).
- evaluate the scope and variety of works of art.
- interpret art as expression of individual and human values within a technologically ever-changing, global society.

**ARTH 312 Women in Art**

| Units: | 3 |
| Hours: | 54 hours LEC |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I; CSU Area C1; IGETC Area 3A |
| Catalog Date: | January 1, 2020 |

This is a survey course of women's art from the Middle Ages to the present; including the art of both European and non-European cultures. ARTH 312 is presented through slide lecture and discussion which will include historical and cultural context, limitations imposed by society, and the differences and similarities of other artists in each period.

**Student Learning Outcomes**

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

- demonstrate an appreciation of artistic endeavors, cultural expressions, ideas and institutions of female artists (SLO #1).
- identify an array of art objects and/or buildings created by female artists.
- express clearly orally and/or in writing an understanding of the value of art produced by women.
- recognize issues particular to the art production, education, training, and professional success of women artists.
- structure an historical, geographical and chronological context of art works produced by female artists (SLO #2).
• recognize the development of female artistic production from the late Middle Ages to the present.

• identify art works by women artists from Western and non-Western cultures.

• exercise critical thinking in understanding the importance of gender in connection with patronage, economics, education and art production.

• develop awareness of the obstacles imposed by society, religion, and culture on the life and art of female artists.

• manage the ability to discuss works of art created by female artists publicly (SLO #3).

• practice the visual analysis of art objects using Art History vocabulary.

• compare stylistically related art objects by female artists to the art of contemporaneous male artists.

• interact and learn the dynamics of group work while creating joint projects.

• choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #4).

• differentiate written and web sources particular to Feminist Art History and Women Studies and apply them in research

ARTH 324 Art of the Americas

| Units: | 3 |
| Hours: | 54 hours LEC |
| Prerequisite: | None. |
| Transferable: | CSU; UC |
| General Education: | AA/AS Area I; AA/AS Area VI; CSU Area C1; IGETC Area 3A |
| Catalog Date: | January 1, 2020 |

This course focuses on the study of the indigenous arts and cultures of the Americas before the arrival of Columbus in the New World. Emphasis is on the Pre-Contact peoples of Meso-America and South America, such as the Aztec, Maya, and Inca cultures, and their contributions to colonial and modern art forms.

Student Learning Outcomes

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

• Demonstrate an appreciation for the arts and cultures of Mesoamerica and South America. (SLO #1)

• identify the art and architecture of major American cultures including the Inca, Olmec, Maya and Aztec.

• recognize the distinctive contributions that indigenous cultures of the Americas have made to the contemporary culture of the Americas.

• relate pre-contact American art forms to the rest of the world in terms of material contribution.

• Formulate an historical, geographical and chronological context of American art. (SLO # 2)
• debate stylistic developments and discuss forms in the arts and architecture of various regions from ancient times to the post-contact eras.

• analyze social, philosophical, and cultural constructs and ideals in America as they are reflected in American art and architecture.

• Express clearly their own analyses and interpretations of arts, ideas, techniques, skills, and institutions, and use the vocabulary appropriate to the field. (SLO #3)

• formulate and analyze meanings and functions of art objects and buildings.

• engage in formal analysis of art objects employing the vocabulary specific to the discipline of art history.

• demonstrate a basic understanding in the art media and the technical processes involved in the creation of art (woodcarving, basketry, ceramics, textiles etc).

• critique intercultural connections between pre-contact American and Western art and the resulted art forms of the post-contact era.

• Manage the ability to discuss works of art publicly. (SLO #4)

• practice the visual analysis of art objects and monuments during oral presentations.

• associate the images of your chosen artwork to the art discussed in class.

• Choose and apply a variety of scholarly sources for research and express thoughts clearly in writing. (SLO #5)

• research an art history topic on pre-contact American art or architecture using scholarly published and internet sources.

• synthesize the information and ideas and write a research paper with footnotes and bibliography.

Student Learning Outcomes

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

1. Demonstrate an appreciation for the arts and traditions of the Native North Americans. (SLO #1)
• identify the arts and architecture of major Native American cultures including the ancient cultures of the Hopewell, the Mississippian, the Anasazi, as well as later ones such as the Navajo, Cheyenne, Chumash, and Inuit.

• enumerate the wide variety of Native American cultures.

• Formulate an historical, geographical and chronological context of Native American art. (SLO # 2)

• discuss forms in the arts and architecture of various regions of North America from the ancient to contemporary times.

• debate stylistic developments from the ancient to contemporary times.

• critique and analyze the contribution of Native American artists in contemporary arts.

• express clearly their own analyses and interpretations of arts, ideas, techniques, skills, and institutions, and use the vocabulary appropriate to the field. (SLO # 3)

• formulate and analyze meaning and purpose of art objects and buildings.

• engage in formal analysis of art objects employing the vocabulary specific to the discipline of art history.

• demonstrate a basic understanding in the material and the technical processes involved in the creation of art (woodcarving, basketry, ceramics, textiles etc).

• contrast and critique the artistic products of Native cultures with more Eurocentric cultures.

• Manage the ability to discuss works of art publicly. (SLO # 4)

• practice the visual analysis of art objects and monuments during oral presentations.

• examine and place the art objects in its cultural and social context.

• compare the images of your chosen art objects to those made by other Native cultures.

• Apply a variety of scholarly sources for research and express thoughts clearly in writing. (SLO # 5)

• analyze and research an art history topic on Native American art or architecture using scholarly published and internet sources.

• synthesize the information and ideas from your research and write a paper with footnotes and bibliography.

ARTH 328 Survey of African Art

<table>
<thead>
<tr>
<th>Units:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours:</td>
<td>54 hours LEC</td>
</tr>
<tr>
<td>Prerequisite:</td>
<td>None.</td>
</tr>
<tr>
<td>Transferable:</td>
<td>CSU; UC</td>
</tr>
<tr>
<td>General Education:</td>
<td>AA/AS Area I; AA/AS Area VI; CSU Area C1; CSU Area C2; IGETC Area 3A; IGETC Area 3B</td>
</tr>
<tr>
<td>Catalog Date:</td>
<td>January 1, 2020</td>
</tr>
</tbody>
</table>

This course is an introduction to the art and architecture of Africa in terms of its cultural and philosophical background; its materials and techniques; its aesthetic considerations; and its impact on 20th Century Western art.
Upon completion of this course, the student will be able to:

- demonstrate an appreciation for the arts and cultures of Africa. (SLO #1)
- identify the art and architecture of major African cultures including ancient Egypt and Nubia, Ife, or Benin.
- relate African art forms to the rest of the world in terms of material contribution.
- formulate an historical, geographical and chronological context of African art. (SLO # 2)
- differentiate between art and architecture of different geographic regions such as the Mediterranean, Sub-Saharan, tropics etc.
- discuss art forms and stylistic developments in the arts and architecture of various regions of Africa from ancient times to the 20th century.
- express clearly their own analyses and interpretations of arts, ideas, techniques, skills, and institutions, and use the vocabulary appropriate to the field. (SLO # 3)
- formulate and analyze meanings and functions of art forms throughout Africa.
- engage in formal analysis of art objects employing the vocabulary specific to the discipline of art history.
- demonstrate a basic understanding in the media and the technical processes involved in the creation of art objects (woodcarving, basketry, ceramics, textiles etc).
- critique intercultural connections between African and Western art, in particular the impact of African art on 20th century Western art.
- manage the ability to discuss works of art publicly. (SLO # 4)
- practice the visual analysis of art objects and monuments during oral presentations.
- compare the images of your chosen artwork to those discussed in class.
- Choose and apply a variety of scholarly sources for research and express thoughts clearly in writing. (SLO # 5)
- research an art history topic on African art or architecture using scholarly published and internet sources.
- synthesize the information and write a research paper with footnotes and bibliography.

ARTH 332 Asian Art
This course is an introduction to and comparative survey of the major forms and trends in the arts, architecture and artifacts of Asia from the Neolithic to the contemporary. The role of secular and religious ideas and ideals are examined, the similarities and differences among the cultures are assessed and the contributions to world culture will be appraised to create understanding, appreciation and tolerance. A regional or local field trip may be required.

Student Learning Outcomes

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

- structure an historical, geographical and chronological context of art (SLO #1).
- differentiate stylistically among the arts of various regions of Asia, such as India, Southeast Asia, China and Japan, from antiquity to 1900.
- recognize the affect of Asian art and culture within contemporary global cultures.
- demonstrate an appreciation of artistic endeavors, cultural expressions, ideas and/or institutions through non-empirical, analytic, interpretive studies and critical thinking projects (SLO #2).
- reflect on the influence of culture, society philosophy and religion of a region upon art production and architecture.
- recognize and exercise critical thinking in cultural co-relationships and influences between Asian countries/regions but also between Asia and the West.
- apply a variety of scholarly sources for research within clearly written communication.
- recognize intercultural relations and influences of art themes and styles.
- manage the ability to discuss works of art publicly (SLO #3).
- discuss and clearly present observations of the form, style, and content within a range of works of art.
- analyze and interpret art based on the history, religion and ideology of Asian countries and properly use the vocabulary appropriate to the field.

ARTH 333 Introduction to Islamic Art
This is a survey course that studies works of art and architecture produced by artists of Muslim countries and regions from the period of the early caliphates (c. 700) to the heights of the Islamic empires (c. 1700.) It provides fundamental information on the formation of Islamic art, its history and philosophy but also deals with the relationships between the Islamic, Asian, and Western artistic traditions. This course includes but is not limited to visual examples from the Middle East, Iran, India, North Africa and Spain.

Student Learning Outcomes

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

- demonstrate an awareness of the definition of "Islamic art"; detect and discuss the stereotyping challenges of the study of Islamic art (SLO #1).
- recognize and analyze the influential elements in the formation of Islamic art and assess the social and historical backdrop against which Islamic art flourished (SLO #2).
- identify the Biblical connections that trace Islam back to the other two Abrahamic traditions and their visual expression in art and architecture.
- recognize the principles of the Islamic faith and assess their direct impact on specific examples of art and architecture (e.g. the creation of the prayer niche or Mihrab).
- discuss the development of Islamic dynastic rules and their contribution to the Islamic culture; identify main schools of thought within the religion and analyze their impact on the building and expansion of empires and on their artistic production.
- evaluate the more unorthodox approach within the Islamic faith and its influence on the development of Islamic art and architecture through the conception of its own symbolic language (e.g. Sufi mystic dances, and the establishing of the Sufi sanctuaries).
- analyze examples of religious and secular architecture, and identify the different elements in the building plans and their functions, as well as their decorative elements (SLO #3).
- compare regional stylistic changes and periods to reveal artistic innovations.
- discuss the issue of patronage, limitations that regulated the artistic production, formation of guilds and religious endowments.
- incorporate the concept of methodology as it applies to the visual arts, particularly with respect to the Western vision of the Islamic east, "Orientalism," and the role of colonialism.
- demonstrate knowledge of the various types of books produced as well as types of visual arts involved such as calligraphy and book illumination (SLO #4).
- analytically address the issues of “figurative” and "non-figurative" art within the various regions impacted by Islam.
- recognize the importance of the development of libraries.
• assess the mutual impact of Islam and other cultures (SLO #5).

• examine similarities and difference reflected in the artwork produced in Asia and identify the Islamic and Asian elements.

• evaluate examples of art within Western traditions, specifically that of Christianity and Judaism, and identify the elements of mutual appropriation in their visual art.

• incorporate the concept of methodology as it applies to the visual arts, particularly with respect to the Western vision of the Islamic east, "Orientalism," and the role of colonialism.

• choose and apply a variety of scholarly sources for research and express thoughts clearly in writing (SLO #6).

• manage the ability to discuss works of art publicly (SLO #7).

• practice the visual analysis of Islamic art and architecture using art historical vocabulary.
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Office Location</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ron Houck</td>
<td>Adjunct Art Professor</td>
<td>CRC Main, CVPA, 100</td>
<td><a href="mailto:houckr@crc.losrios.edu">houckr@crc.losrios.edu</a> (<a href="mailto:houckr@crc.losrios.edu">mailto:houckr@crc.losrios.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(916) 691-7170</td>
</tr>
<tr>
<td>Sarma Karsiere</td>
<td>Adjunct Art Professor</td>
<td>CRC Main</td>
<td><a href="mailto:karsies@crc.losrios.edu">karsies@crc.losrios.edu</a> (<a href="mailto:karsies@crc.losrios.edu">mailto:karsies@crc.losrios.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(916) 691-7170</td>
</tr>
<tr>
<td>Jeffrey Kimbler</td>
<td>Art Professor</td>
<td>CRC Main, BS, 115</td>
<td><a href="mailto:kimblej@crc.losrios.edu">kimblej@crc.losrios.edu</a> (<a href="mailto:kimblej@crc.losrios.edu">mailto:kimblej@crc.losrios.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(916) 691-7619</td>
</tr>
<tr>
<td>Kristine Lyons</td>
<td>Adjunct Ceramics Professor</td>
<td>CRC Main, CVPA, 100</td>
<td><a href="mailto:lyonsk@crc.losrios.edu">lyonsk@crc.losrios.edu</a> (<a href="mailto:lyonsk@crc.losrios.edu">mailto:lyonsk@crc.losrios.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(916) 691-7170</td>
</tr>
<tr>
<td>Dilshod Rizam</td>
<td>Adjunct Art Professor</td>
<td>CRC Main, CVPA, 100</td>
<td><a href="mailto:rizamd@crc.losrios.edu">rizamd@crc.losrios.edu</a> (<a href="mailto:rizamd@crc.losrios.edu">mailto:rizamd@crc.losrios.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(916) 691-7170</td>
</tr>
<tr>
<td>Anna Trent</td>
<td>Art History Professor</td>
<td>CRC Main, A, 603</td>
<td><a href="mailto:trenta@crc.losrios.edu">trenta@crc.losrios.edu</a> (<a href="mailto:trenta@crc.losrios.edu">mailto:trenta@crc.losrios.edu</a>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(916) 691-7432</td>
</tr>
</tbody>
</table>
Pamela Whitehead  
Adjunct Art History Professor

Office: CRC Main, CVPA, 100
Email: whitehp@crc.losrios.edu  
(mailto:whitehp@crc.losrios.edu)
Phone: (916) 691-7170
Web: Pamela Whitehead's Profile Page  
(/about-us/contact-us/faculty-and-staff-directory/pamela-whitehead)

Marcelle Wiggins  
Adjunct Art Professor

Office: CRC Main, CVPA, 100
Email: wigginm@crc.losrios.edu  
(mailto:wigginm@crc.losrios.edu)
Phone: (916) 691-7170
Web: Marcelle Wiggins's Profile Page  
(/about-us/contact-us/faculty-and-staff-directory/marcelle-wiggins)

Cookies Disclaimer

The Cosumnes River College website uses cookies to enhance user experience and analyze site usage. By continuing to use this site, you are giving us consent to do this. Review our Privacy Policy  (/about-us/our-values/website-privacy-policy) to learn more.