American River College ANTH 319  
Visual Anthropology: Introduction to Ethnographic Film

proposed areas:  
Add F13  D1 Anthropology & Archeology

reviewers:
1. Gloria Kerkhoff  
2. Patti Garnet  
3. Ben Weinberg

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:

Units:  3  3  5  
min max type

Hours:  54  0  
lecture lab

repeatable: N  
same as:  
first offered: F13

registration restrictions:
Prerequisites: None.  
Corequisites: None.  
Advisories: Eligible for ENGRD 310 or ENGRD 312 AND ENGWR 300; OR ESLR 340 AND ESLW 340

Enrollment Limitations: None.

UC transferability:
approved: N

Course Description
This course provides an introduction to the use of film by anthropologists as a research and educational tool. A series of films depicting different cultures from around the world are viewed and evaluated. Various attributes of ethnographic film and their treatment by a number of anthropological filmmakers are examined.

Course Objectives
Upon completion of this course, the student will be able to:  
• evaluate the work of anthropologists in fieldwork settings  
• identify the multi-dimensional, sensory experience of culture  
• evaluate ethnographic films by analyzing specific elements: i.e. narration, sound, editing, degree of subject involvement, distortions and bias, and ethnographic context  
• systematize the historical development of ethnographic film-making  
• compare the style, form, and focus of different films  
• analyze ethnographic films as they pertain to controversial issues in the discipline of Anthropology and in popular culture

Course Content
3 hours: Introduction to anthropology as a discipline; overview of the comparative cultural approach to be used throughout the course
1.3 hours: Basic concepts of fieldwork and the participant observation method; specific role of film and photography as research tools
1.3 hours: Introduction to the genre: View "Off the Veranda" illustrating the work of Malinowski; view "A Man Called Bee" illustrating the work of Chagnon; compare and contrast 1.3 hours: The contribution of early ethnographic filmmakers and the influence of changing theoretical orientations
1.3 hours: Attributes of ethnographic film outlined and discussed, including narration, sound and music, editing techniques, and the involvement of the filmmaker
1.6 hours: Exploring subsistence patterns in film: possible selections from the following: "The Desert People," "Nanook of the North," and "The Hunters" 1.6 hours: Portrayals of social organization, kinship,
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and marriage in film: e.g. "The Wedding Camels" and/or "The Nuer" 6 hours: Politics and conflict resolution as examined in the films: e.g. "Dead Birds," "The Axe Fight," and/or "The Cows of Dolo Ken Paye" 6 hours: Depictions of the supernatural: e.g. "The Holy Ghost People" 6 hours: Cultural construction of gender and sexuality: e.g. "N!ai: The Story of a !Kung woman" 4 hours: Culture change: selections from: "Trobiand Cricket" and "Ishi"; popular ("Hollywood") depictions of ethnography 3 hours: Contemporary issues in ethnographic film 2 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussion, student reports, and media presentations.

Out of Class Assignments
Example #1: After viewing the film "Maasai Women," evaluate the role of the film-maker in a two-page paper. In particular, assess the strategies she employed to get her informants to talk openly with her. How did her gender help or hinder her in telling the story?
Example #2: Select a favorite film of yours. In a two-page paper analyze the elements that made it a favorite.

Evaluation Methods
Application/written exercises, exams and quizzes, research reports, written presentations, team projects.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Internet/Online Delivery Modality:
(For this modality, the course's instructional hours are allocated as noted below.)
23 hours: Course Web Pages
23 hours: Asynchronous Online Communication
8 hours

Textbooks
Beyond the Visual: Sound and Image in Ethnographic and Documentary Film, Iverson, G., and Simonsen, J., 2010
Ethnographic Film, Heider, K., 2006
Seeing Anthropology: Cultural Anthropology Through Film, Heider, K., 2007
American River College ANTH 336
Anthropology of Sex, Sexuality and Gender

proposed areas:
Add F13  D1 Anthropology & Archeology
Add F13  D3 Ethnic Studies

reviewers:
1  José Lozano
2  Nicholas Franco
3  David Esparza

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3  3  S  
min max type
Hours: 54  0  
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Nov 21 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: Eligible for ENGRD 310 or ENGRD 312 AND ENGWR 300; OR ESLR 340 AND ESLW 340.
Enrollment Limitations: None.

UC transferability
approved: N

Prerequisites: None.
Corequisites: None.
Advisories: Eligible for ENGRD 310 or ENGRD 312 AND ENGWR 300; OR ESLR 340 AND ESLW 340.
Enrollment Limitations: None.

Course Description
The course is an introductory overview from a global anthropological perspective of the relationship between sexual behavior and sexuality as well as gender and other socially ascribed statuses. Diverse modern and past human and non-human primate communities are compared bio-culturally. Integrating the basic branches of anthropology -- cultural, biological, linguistic and archaeological anthropology -- the course examines the role, function, and evolution of sex in the human primate. It examines the relationship between sex, sexuality, gender to adaptation as well as to social behavior and to cultural variation. The implications of research methodologies and theory in investigating sex, sexuality, culture and biology are evaluated.

Course Objectives
Upon completion of this course, the student will be able to:
- explain and synthesize the goals, methods and distinctive features of the discipline of anthropology.
- predict general ethical concerns in anthropological research.
- evaluate specific ethical dilemmas in anthropological research on sex, sexuality and gender.
- apply linguistic anthropology concepts to the study of sex, sexuality and gender.
- describe the range of variations in sexual norms across primate species and cross-culturally across human societies.
- analyze the difference between genetic/biological/essentialist definitions of gender and cultural ascriptions of genders.
- compare and contrast sexual selection hypotheses and evolutionary adaptation hypotheses about both specific, non-human primate sexual traits or behavior and human sexual traits or behaviors.
- evaluate the successes and limitations of reconstructing prehistoric gendered or sexuality phenomena.
- deconstruct a current topical issue in the anthropology of sex, sexuality and gender.
- recount core theoretical claims about sex, sexuality and gender in the behavioral sciences with special reference to the anthropological perspective and...
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Anthropology of Sex, Sexuality and Gender

Course Content
4 hours: Anthropology goals, methods, ethical concerns, distinctive features and premises with particular emphasis on the study of sex, sexuality and gendering in human and non-human primates. 4 hours: Overview of landmarks in the anthropological study of sex, gender and sexuality within the larger history of philosophy, the behavioral sciences, the development of the scientific method and fieldwork techniques: anthropological hypotheses or testing of theory associated with Darwin, Marx, Freud, Malinowski, Mead, Benedict, Foucault, Goodall, Isaac, Lovejoy, Hrdy, Herdt, Roscoe, Binford, Tanner, Lancaster, Kulick, Nanda, MacKinnon, Karkazis, and others. 12 hours: Reflexive anthropology: anthropological perspectives on the essentializing, biologizing, social construction loop. 12 hours: Implications and evolution of changing forms of sexual communication and semantics: from pheromones to sign language to evolving lexicons. Integrating linguistic anthropology: physical and social attributes of communication from DNA to body language and changing negotiated meanings. 4 hours: Examination of communication amongst humans and other primates pertaining to reproduction, sexual desires and activities, development, social status and ideologies. 12 hours: Questions about and hypothetical interpretations of patterns of non-human sex, sexuality and gender behaviors: implications for understanding humans past and present. 4 hours: Survey of non-human primate sex, sexuality and gender behaviors with particular emphasis on ecological adaptation correlates. 2 hours: Analysis of biological and medical identifications of gender and sexuality across time and culture: from anatomical to genetic to hormonal ascriptions. 2 hours: Anthropological integration of diverging hypotheses about the function of sex, sexuality and gender: a. for reproduction, adaptation, speciation, b. as sexual selection. c. serving as social and cultural markers and unequal access to resources. 6 hours: Global cross-cultural survey of range of sex, sexuality and gender behaviors, norms and ideologies with particular emphasis on social, economic and political correlates. 4 hours: Alternative anthropological frameworks for analyzing rituals, myths, and other narratives from diverse cultures around the world and over time pertaining to sex, sexuality and gender norms, taboos and status sanctification. 3 hours: Anthropological examination of violence associated with sex, sexuality and gender cross-culturally. 3 hours: Applied anthropology review of the impact of recent, contemporary and anticipated developing, global economics and politics on sex, sexuality and gender behaviors, ideologies and statuses. 2 hours: Anthropological archaeology, prehistory and paleoanthropology. Questions, evidence collection methods and approaches to deciphering former sex, sexuality and gender behaviors, norms and ideologies in past cultures and extinct primates. 3 hours: Hypotheses about sex, sexuality and gender in specific fossil primate, fossil hominin and Pleistocene Homo (e.g. ancestral strepsirhine, Ardipithecus, australopithecus, Neanderthal): evaluating fossil and archaeological evidence against human and non-human primate universals and variations. 3 hours: Reconstructing sex, sexuality and gender behaviors, norms and ideologies in specific ancestral or extinct cultures, (e.g. ancestral Zuni two-spirit burials, Hatshepsut, ancient Maya sexualized body gaze, convict era Australia, intersex bodies, the archaeology of men’s houses and "menstrual huts" etc.). 2 hours: Review, filling in the gaps and synthesis. Sex, sexuality, and gender issues, biases, and concerns in anthropological interpretive models, research design, funding, fieldwork practice, professional contexts etc. 2 hours: Final exam.

Lab Content

Instruction Methods
Lecture, class discussion, student presentations, guest speakers, and media presentations.

Out of Class Assignments
In-Person Delivery Modality
Example #1: Create a table comparing and contrasting: 1) marmosets, 2) langurs, and 3) gibbons, by a. geographic locations, b. ecological settings, c. sexual behavior, d. mating practices, and e. reproductive norms. Below your table offer at least two alternative hypotheses accounting for the differences between the patterns illustrated by your table. One hypothesis must apply an ecological adaptive model; the other a sexual selection perspective. Be sure to source your information for each trait and explanation, using the most current American Anthropological Association (AAA) style guide.

Example #2: Create a Power Point presentation explaining the reconstruction of gender or sexuality stratification in a fossil primate species or extinct human culture utilizing data you have researched from professional anthropological journals or websites. Your presentation must follow instructor provided guidelines for research formats and power point or similar delivery protocols.

Example #3: Write a paper comparing 1.1 geographic locations, 1.2 subsistence basis, 2.3 social organization, and 2.4 one other variable, clearly defined by you. The purpose of this assignment is to illuminate the extreme differences in ideational culture or cultural behavior and contextual correlates. Be sure to choose the examples with both of these concerns in mind. (For example, consider contrasting Azande reports by Evans-Pritchard versus Trobriand ethnologies based on Malinowski’s work versus Weiner’s versus your own society). You may base your information solely on material provided in course lecture and readings or you may supplement your information from other sources, citing precisely and being careful to follow instructor paper outline format and the most recent AAA style guide.

Evaluation Methods
Application/written exercises, exams and quizzes, oral and written presentations, group projects, research reports.
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Anthropology of Sex, Sexuality and Gender

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Internet/Online Delivery Modality:
(For this modality, the course's instructional hours are allocated as noted below.)
20 hours: Course Web Pages
20 hours: Asynchronous Online Communication
14 hour

Textbooks
Ancient Bodies, Ancient Lives: Sex, Gender, and Archaeology., Joyce, R. A., 2008
Challenging Gender Norms: Five Genders among the Bugis in Indonesia., Davies, S. G., 2010
Constructing Sexualities: Readings in Sexuality, Gender and Culture., LaFont, S., 2003
Fixing Sex: Intersex, Medical Authority, and Lived Experience., Karkazis, K., 2008
Language and Sexuality., Cameron, D., and Kulik, D., 2003
Sex and Friendship in Baboons., Smuts, B., 2009

2013 submissions from region 2 for general education in UC and CSU
American River College ANTH 481
Honors Cultural Anthropology

proposed areas:
Add F13  D1 Anthropology & Archeology
Add F13  4A Anthropology & Archeology

current approvals per ASSIST:

reviewers:
1  Joseph Bielanski
2  Terri Eden
3  Jeanne Howard

comments from college at the time of submission:
Re IGETC: This course is the honors version of ANTH 310. ANTH 310 is approved for IGETC area 4A.
Re CSUGE: This is the honors version on ANTH 310. ANTH 310 is approved for area D1.
Re CSU AI:
Re TCA: This is the honors version of American River College's ANTH 310 which is UC transferable.

Units: 3  3  S
min max type
Hours: 54  0 lecture lab
repeatable: N
same as:
first offered: SU13
outline approved: Feb 1 2013 12:00AM

registration restrictions:
Prerequisites: Placement into ENGWR 480 through the assessment process.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes: ¶UCOP Status changed to Approved by crobin on 12:17 PM 8/25/2013
UC notes:
footnote:

Course Description
This course is an introduction to the various customs, traditions, and forms of social organizations in both Western and non-Western societies. Multicultural perspectives are examined for such topics including subsistence methods, belief and religious system, linguistics, trade and economic systems, arts, kinship systems, marriage and family systems, technology, and changes due to internal and external forces. This seminar-style honors course approaches the topical material through class discussion which encourages problem-solving techniques focusing on current anthropological issues. This course is not open to students who have completed ANTH 310.

Course Objectives
Upon completion of this course, the student will be able to:
- describe the 4-field nature of anthropology and the importance of fieldwork in the discipline
- explain how the history and development of cultural anthropology as a discipline has affected its current theoretical perspectives
- generalize the relationship between subsistence patterns and their impact on other aspects of culture such as marriage, religion, and political and social organization
- analyze and interpret kinship charts
- identify the role of enculturation in personality development and in the interpretation of gender and gender roles
- assess global trends of socio-cultural change in the areas of economic and social development
- analyze cross-cultural examples of ethnic conflict and ethnic identity
- compare the...
contributions and social experiences of non-Western, non-Eurocentric cultures¶¶¶identify the consequences of ethnocentrism and/or racism on social interactions¶¶¶assess the impact of cultural diversity on cross-cultural interaction¶¶¶apply the concepts of cultural anthropology in daily life¶¶¶

Course Content

2 hours: The nature and scope of anthropology; an introduction to the sub-fields of anthropology¶¶¶3 hours: Fieldwork methods: participant-observation, interviews, questionnaires, focus groups and theories used in collecting and analyzing data¶¶¶6 hours: Basic concepts of anthropological analysis (e.g. ethnocentrism, cultural relativity, development, race and racism)¶¶¶13 hours: Communication: language and culture, various schools of anthropological linguistics¶¶¶16 hours: Subsistence patterns: foraging, pastoralism, horticulture, agriculture, industrialism¶¶¶16 hours: Kinship relations and culture: kinship charts and various ways of tracing genealogies¶¶¶13 hours: Marriage and the family cross-culturally: monogamy, polygamy, polygyny, and polyandry¶¶¶13 hours: Religion and culture: religious and magical beliefs across cultures¶¶¶13 hours: Child rearing, puberty rituals and rites of passage cross-culturally¶¶¶13 hours: Cultural change and development paradigms: inventions, diffusion, colonialism and the movement towards development¶¶¶14 hours: Cross cultural perspectives of sex and gender¶¶¶12 hours: Final exam

Lab Content

Instruction Methods

In-Person Delivery Modality:¶¶Lecture, class discussion, student presentations, guest speakers, and media presentations.¶¶Hybrid - Online and Onsite Delivery Modality:¶¶Lecture, class discussions, student presentations, guest speakers, and media presentations.

Out of Class Assignments

In-Person Delivery Modality:¶¶Example #1: ¶Create a kinship chart explaining the relationship of three generations within a family system. Make certain that you use appropriate anthropological terminology.¶¶Example #2: ¶Conduct an ethnographic interview of an individual from an ethnic group different than your own. Write up the results of this interview in a 1,000-1,200 word report.¶¶Example #3: ¶The Human Terrain System is a United States Military program that uses personnel from the social sciences (including anthropology) to support military forces in the field. Research this program and the controversy that surrounds it. Write a 2,000-word paper focusing on the benefits and ethical concerns associated with this form of applied anthropology. Note: make sure that you've read the anthropological code of ethics posted on the American Anthropological Association website.

Hybrid - Online and Onsite Delivery Modality:¶¶Example #1: ¶Create a kinship chart explaining the relationship of three generations within a family system. Make certain that you use appropriate anthropological terminology.¶¶Example #2: ¶Conduct an ethnographic interview of an individual from an ethnic group different than your own. Write up the results of this interview in a 1,000-1,200 word report.¶¶Example #3: ¶The Human Terrain System is a United States Military program that uses personnel from the social sciences (including anthropology) to support military forces in the field. Research this program and the controversy that surrounds it. Write a 2,000-word paper focusing on the benefits and ethical concerns associated with this form of applied anthropology. Note: make sure that you've read the anthropological code of ethics posted on the American Anthropological Association website.

Evaluation Methods

In-Person Delivery Modality:¶¶Case study exercises, exams and quizzes, research reports, oral and written presentations, group projects.¶¶Hybrid - Online and Onsite Delivery Modality:¶¶Case study exercises, exams and quizzes, research reports, oral and written presentations, group projects.

Other Materials

None.

Other Outline Information

DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME¶¶¶Hybrid - Online and Onsite Delivery Modality:¶¶¶For this modality, the course’s instructional hours are allocated as noted below.¶¶¶12 hours: Course Web Pages¶¶¶6 hours: Asynchronous Online Communicatio

Textbooks

Cultural Anthropology, Scupin, R., 2011


Humanity, Peoples, J., and Bailey, G., 2011
American River College ARTPH 305
Digital Photography

proposed areas: Add F13  C1 Arts

reviewers:
1  Jeanne Howard
2  Patti Garnet
3  Joanne Benschop

current approvals per ASSIST:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 102 and ENGRD 116 with a grade of "C" or better; OR ESLR 320 and ESLW 320 with a grade of "C" or better. ARTNM 302 with a grade of "C" or better.
Enrollment Limitations: None.

Units: 3 3 5
min max type
Hours: 36 54
lecture lab
repeatable: N
same as:
first offered: SU07
outline approved: Mar 26 2012 12:00AM

re IGTC: Re CSUGE:
Re CSU AI: Re TCA:

UC transferability approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
This is a course in basic digital photography. Topics include digital camera functions, exposure systems using f-stop and shutter speed combinations, digital shooting practices, photographic composition and aesthetics, editing tools and software, and print portfolio development. It also includes issues in contemporary photography and the history of photography. Digital cameras with adjustable f-stops and shutter speeds, camera memory cards, and re-writable memory devices are required. Field trips may be required.

Course Objectives
Upon completion of this course, the student will be able to: choose f-stop and shutter speed combinations for various exposure systems and situations; evaluate digital photographs for quality and aesthetics; critique digital and traditional photographs; assess digital photography editing needs; prioritize software tools and applications to edit digital photographs; systematize the digital editing work flow; assemble digital and print portfolios; identify major movements and artists from the history of photography.

Course Content
2 hours: Class orientation
2 hours: Period and style of photography: determining the artistic value of photography as fine art, commercial art, journalism and advertising
12 hours: Camera settings
Assess F-stop and shutter speed controls
Exposure systems overview
White balance control
Evaluate common digital shooting errors
2 hours: Period and style of photography: introduce fine art concepts
2 hours: In depth exposure systems
Identify common photographic problems
Lighting situations
2 hours: Period and style of photography: Historical significance of Cartier-Bresson and the Decisive Moment
2 hours: Point of view photography and the use of digital
Digital Photography

Lab Content
3 hours: Final portfolio review
3 hours: Introduce lab and software
Lab demonstrations
3 hours: Explore exposure systems and white-balance controls
Evaluate common digital shooting errors
Perform specific exposure exercises
3 hours: Perform light and exposure exercises
Down loading, sorting, re-naming and organizing files
3 hours: Evaluate lighting situations
Perform exercises in angle of view shooting techniques
Perform exercises in evaluating photographs for editing
3 hours: Assess software tools and functions
Perform exercises in editing with layers
3 hours: Prioritize editing curves, levels, and color in layers
Using multiple adjustment layers to edit in stops
Using selection tool and filters in adjustment layers
3 hours: Criticize photographs for light situations and color correction
Shooting exercises using flash and functions
Perform color correction exercises using channels, curves, and luminosity
3 hours: Editing flash photographs
3 hours: Assess sharpening tools for depth of field effect
Prioritize raw files and depth of field effect
3 hours: Evaluate luminosity and other sharpening tools
Prioritize editing-work-flow choices and effects
3 hours: Perform shutter-speed exercises in motion photography
Further editing techniques for motion photographs
Editing work flow for motion photographs
3 hours: Period and style of photography: Digital Surrealist photographers
Portfolio development
2 hours: Critique motion exercises and assignments
Edited vs. manipulated photographs
Extraction, composite and montage tools
Period and style of photography: evolution of metaphoric photography from The Pictoralists to modern Narrative Photography styles
Portfolio development
2 hours: CriticalRespective examination of digital and print portfolios
4 hours: Systematize digital portfolio development and critiques
3 hours: Continued exercises in manipulated photographs
Portfolio development
6 hours: Assemble digital and print portfolios

Instruction Methods
Lecture, demonstration, discussion, critique, lab activities and field trips

Out of Class Assignments
Example #1: Using shallow- and deep-depth of field effect, create 5 photographs with foreground, middle-ground, and background focus. Two photographs must have deep camera depth of field and be edited to achieve shallow depth of field. Example #2: Create a research project on a current digital photographer with a national, critical reputation and present your research with visuals to the class. See guidelines for additional information.

Evaluation Methods
Camera-shooting and editing projects, quizzes, exams, critiques, portfolio reviews, and research projects

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Internet/Online Delivery Modality:
For this modality, the course's instructional hours are allocated as noted below:
10 hours: Course Web Pages
10 hours: Asynchronous Online Communication 3 hours

Report generated on 1/3/2014
American River College ARTPH 305
Digital Photography

Textbooks
Real World Digital Photography, Eismann, K., Duggan, S., and Grey, T., 2004
American River College BIOL 301
Evolution

proposed areas:
- Add F13  B2 Life Science (lecture)
- Add F13  5B Life Science (lecture)

reviewers:
1. Megan Lawrence
2. Ben Weinberg
3. Aurelia Long

comments from college at the time of submission:
Re IGETC:
Re CSUGE:

Units:  3  3  S
      min max type
Hours:  54  0 lecture lab
repeatable: N
same as:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: Eligible for ENGRD 310 or ENGRD 312 AND ENGWR 300; OR ESLR 340 AND ESLW 340.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on 12:20 PM 8/25/2013
UC notes:
footnote:

Course Description
This non-science majors course is an introduction to evolutionary biology. It explores the history of life and the mechanisms that give rise to the diversity of life on earth. Topics include the scientific method, the history of evolutionary thought, the origins of life, population genetics, speciation, evolutionary developmental biology and systematics.

Course Objectives
Upon completion of this course, the student will be able to:
- analyze new situations using the scientific method, evaluate the validity of data, and form appropriate conclusions.
- describe the contribution of key individuals to the development of the theory of evolution.
- explain the forces that act to change the genetics of populations over time.
- explain the concept of species and how new species form.
- explain recent discoveries in the field of evolutionary developmental biology.
- describe major events in the evolution of life on earth.

Course Content
3 hours: Nature of science - scientific method and philosophy of science, including questions science cannot answer, the differences between a hypothesis, theory and law, applications of the scientific method in designing experiments, proposing plausible hypotheses,
testing hypotheses and analyzing resultant data. 6 hours: History of evolutionary biology - pre and post-Darwinian figures and events in the study of evolution, including Charles Darwin and Alfred Russell Wallace, the publication of Origin of Species. 6 hours: Evolutionary change within a population genetics and gene expression, genetic changes in population due to natural selection and genetic drift, artificial selection, industrial melanism, population genetics, the Modern Synthesis. 6 hours: Species and speciation. 6 hours: Critical evolutionary events - origin of life and timeline of evolution, early experiments such as Miller-Urey and recent research including the RNA world hypothesis, evolution of cells, endosymbiosis, extinction events, fossils. 3 hours: Systematics. 3 hours: Biogeography global patterns in diversity and evolution, biogeographic provinces, the Wallace line, vicariance and geodispersal. 3 hours: Evolution of sex sexual and asexual reproduction, two-fold cost of sex, red queen hypothesis, Muller's ratchet and fitness benefits of sexual reproduction. 3 hours: Sexual selection. 3 hours: Human evolution hominin evolution and human migration, human accelerated regions, local adaptation in human populations including skin pigmentation, amylase gene copy number and high altitude adaptation. 2 hours: Evolutionary medicine genomic imprinting diseases, antibiotic and antiviral resistance. 2 hours: Final exam

Lab Content

Instruction Methods
In-Person Delivery Modality: Lecture, demonstration, media presentations and analysis, small group activities, student presentations, discussions, concept evaluations, and case studies. Hybrid - Online and Onsite Delivery Modality: Online: lesson guides, interactive animations, asynchronous discussions, interactive quizzes, and concept evaluations. Online: lecture, demonstration, media presentations and analysis, small group activities, student presentations, discussions, concept evaluations, and case studies.

Out of Class Assignments
In-Person Delivery Modality: Example #1: Complete pre- and post- learning unit questions for Hardy-Weinberg equilibrium and evolution of malaria resistance in humans. Example #2: Read an assigned scientific article, restate the hypothesis being tested, and explain if this is a falsifiable hypothesis.

Evaluation Methods
In-Person Delivery Modality: Exams, quizzes, reports, class discussions and papers. Hybrid - Online and Onsite Delivery Modality: Online: reports, quizzes, papers and discussion board. Onsite: quizzes, exams, and class discussions.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME

Hybrid - Online and Onsite Delivery Modality: (For this modality, the course's instructional hours are allocated as noted below.) 12 hours: Course Web Pages 6 hours: Textbook-Centered Web Site

Textbooks
The Origin Then and Now: An Interpretive Guide to the Origin of Species, Reznick, D., 2011
The Tangled Bank: An Introduction to Evolution, Zimmer, C., 2010
American River College DANCE 306
Polynesian Dance II

proposed areas: Add F13 E Lifelong Learning

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: DANCE 304 with a grade of "C" or better or by audition.

Course Description
This course offers further study of Polynesian dance within its traditional context. It continues the basic technique of Polynesian dance begun in DANCE 304 with a more rigorous training approach by adding faster tempos and more complex components. This course includes more intricate rhythms, timing, and footwork, with the original meanings and historical content intact. The origin, history, and vocabulary of Polynesian dances are explored with an emphasis on the current cultural importance of Polynesian dance within a changing society. This course is for students with previous training in Polynesian dance.

Course Objectives
Upon completion of this course, the student will be able to:
- state the time period and historical context of each dance studied.
- perform a three-minute Polynesian dance.
- correctly spell and pronounce 25 Polynesian vocabulary words.
- write a three-page critique of a live or DVD Polynesian dance performance.
- choreograph a brief contemporary Polynesian dance that uses elements of technique from New Zealand or Tahiti dance.

Course Content
This is a lab course. All hours are lab hours.

Lab Content
4 hours: Warm up section
- Building the traditional warm up for Polynesian dance
- Movement in center
- Call and response movement with drum
- Introduction of first ten movements
- Practice
- Mahalo
6 hours: Warm up section, working in lines
- Line drills
- Adding traditional warm up movement
- Technique work on new movement
- Movement in center in lines
- Call and response movement with drum
- Next ten movements
- Practice
- Mahalo
16 hours: Warm up with drums
- Learning call and response for warm ups
- Vocabulary study and practice for pronunciation
- Building on the traditional warm up
- Movement in center
- Call and response movement with drum
- Next ten movements
- Practice
- Mahalo
16 hours: New warm up material with call and response
- New material practice with drum and voice
- Drill in lines and direction
- Practice Dance #1
- Mahalo
16 hours: Warm up
- Building on the traditional warm up for
American River College DANCE 306
Polynesian Dance II

Polynesian
Movements in center with drum and line changes
Call and response movement with drum
Next ten movements
Practice Dance #1
Mahalo
6 hours: Warm up
Traditional warm up #2 for Polynesian
Movement in center
Call and response movement with drum
Next ten movements
Practice new movement
Dance #2, practice
Dance #1, practice
Mahalo
6 hours: Warm up section with call and response
Traditional warm up #2
Movement in center with drums
Practice technique
Call and response movement with drum
Next ten movements
Introduction of ten new movements
Practice new movement
Practice Dance #2
Mahalo
6 hours: Warm up with call and response
New call and response, practice
Practice dance #1, corrections
Perform Dance #1
Movement in center with changing lines, changing direction
Call and response, all movement with drum
Practice Dance #2
New choreography
Practice new choreography
Mahalo
6 hours: Warm up with call and response, drum and changing lines
#1 and #2 traditional warm ups
Movement in center, creating the correct floral arrangement
Adornments
Historical information and comparisons
Call and response movement with drum
Dances #1, #2 and #3, location, identification, costume
Era, political climate, subtext of dances
Practice dances #1, #2, and #3
Mahalo
2 hours: Final exam

Instruction Methods
Lecture, demonstration, mark practice, media presentations, dancing from written instructions, video analysis, dance practice, group problem solving and explorations.

Out of Class Assignments
Example #1
Create accurate costumes and musical instruments for demonstration and practice of a New Zealand or Tahitian dance.
Example #2
Create a color coded map of Hawaii, New Zealand, and Tahiti. Identify and label the map with the dances done for the areas highlighted on the map.

Evaluation Methods
Written exam, quizzes, performance testing, critique of costumes and musical instruments used, portfolio evaluations.

Other Materials
None.

Other Outline Information

Textbooks
Typee: a Peep at Polynesian Life, During a Four Months' Residence in a Valley of the Marquesas, Melville, H., 2013
You’ll Dance in Tahiti, Jackson W., & Humphreys, B., 2012
Course Description
This course continues the technique covered in DANCE 335 and introduces new vocabulary and explorations for essence, time, and reversing time. Retrograde, slow motion, and high-speed movements are studied and used as a springboard to choreography. This course is designed for dancers with experience in modern dance technique.

Course Objectives
Upon completion of this course, the student will be able to:
- Demonstrate the same movement in slow, moderate, and faster tempos without losing the desired intensity.
- Discuss the importance of control and muscle strength when dancing very slowly.
- Correctly use vocabulary from the list of 25 modern dance terms given for this class.
- Choreograph a modern dance, one-minute in length, that changes level, intensity, and speed.
- Use running as a dance step.
- Critique a dance performance.

Course Content
This is a lab course. All hours are lab hours.

Lab Content
4 hours: Syllabus, dance wear, safety issues
- Wearing knee pads is mandatory for speed moves
- Warm up
- Horton warm up
- Slow motion stretches
- Across the floor
- Center combination for solo performance
- No music, create a variation from this movement
- Combination includes an extension with balance, floor work
- Practice
- Draft and corrections
- Practice
- Stretches
- 6 hours: Warm up
- Running warm up
- Using timing/speed changes in choreography
- Use knee pads
- Practice with combination #1
- Explore: slowing, extending, changing, repeating
- Investigate the lines, feet hands, point, flex
- Reversing the working side, right or left
- Retrograding
- Using retrograde for a return to the beginning
- Practice
- Falls, grand fall, contractions, simple fall
- Stretch
- 6 hours: Warm up
- Middle speed warm up
- Using combination #1
- Stopping and starting with speed changes
- Exploration: Start with slowness, stop
- Practice, balance observations
- Practice
- Stopping high speed movement
- Stopping and starting medium speed movements
- Practice, develop a quality that covers slow stopping
- Practice, develop a movement that covers fast stopping
- Starting
practice
Balance between start and stop
Recovering balance from high speed
Practice
Stretch
6 hours: Warm up
Running warm up
Sudden start and stop
Using timing/speed changes in choreography
Practice with combination #1
Explore: contacting, slowing down, nerve jerk
Investigate the lines, head, legs, arms
Reversing the working side, right or left
Retrograding
Using retrograde for a middle marker
Practice
Stretch
6 hours: Warm up, slow floor warm up
Moving from the floor to standing
Moving from standing to the floor
Knee pads should be worn
Speed from standing to the floor
Retrograde this movement
Speed from the floor to standing
Reversing the working side, right or left
Retrograding
Using retrograde for a middle marker
Practice
Suggestions, incorporate changes
Slow motion slides, falls, grand falls, knee pads/elbow pads
Stretch
6 hours: Warm up, emotional warm up
Using an emotional focus, loneliness, anger
Root emotions in movement: love & fear
Essence work, objects endowed with emotions
Essence of: screen door, the church, chair, gravestone
How does the object feel about its function?
Practice using choreography #1
Suggestions, corrections, incorporate changes
Essence of squeeze, push, play
Practice
Practice with changing speeds and retrogrades
Stretch
6 hours: Warm up
Middle speed warm up
Using solo choreography
Explorations, adding in from combination #1
Stopping or starting with a speed change
Choreographic form: original to inclusive of exploration ideas
Practice, drafts, changes, corrections, preview
Practice, choreograph
Stretch
6 hours: Slow motion stretches
Practice individual choreography solos
Presentations, suggestions, peer evaluation
Practice, previews, corrections
Practice
Presentations, solo video tape
Review the tape
Practice, repeat tape if needed
Portfolio reviews, new dances included
Stretch
6 hours: Slow motion stretches
Sustained movements, sustained energy
Sustained emotions revealed
Center movement in moderate speed
Emotions of indecision, movement of emotional moderation
Across the floor in faster tempos
Communication in faster tempos
Stretch
2 hours: Final exam

Instruction Methods
Lecture, demonstration, mark, practice, media presentations, dancing from written instructions, video recorded analysis, problem solving, and explorations.

Out of Class Assignments
Example #1: Research the concept of Jungian archetypal characters. How can we suggest them with physical shape and why are they important to a Western audience?
Use movement, shape, and intensity to show us these characters in class and explain your position on their use.
Example #2: Using the concepts we have worked on in class concerning repetitive movement, create one rhythmic four count and repeat it ten times. Use sound, intensity, and shape to make your movement take on a message. Investigate the results when the movement phrase is identical ten times. What happens when the phrase is done with each effort of the ten becoming more and more intense. Try injecting sound on the four count every time. Can you make the dance phrase seem to recede until it disappears? Present your best phrases in class.

Evaluation Methods
Performance testing, written exam, quizzes, improvement upon correction, video analysis, live performance critiques.

Other Materials
None.

Other Outline Information

Textbooks
Howling Near Heaven: Twyla Tharp and the Reinvention of Modern Dance, Siegel, M.B., 2006
Introduction to Modern Dance Techniques, Legg, J., 2011
On Stage Alone: Soloists and the Modern Dance Canon, Gitelman, C., & Palfy, B., 2012
American River College DANCE 390
Contemporary Dance I

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:

Re IGETC: Re CSUGE:

registration restrictions: UC transferability

Prerequisites: None. college notes: approved: N
Corequisites: None. internal notes:
Advisories: None. UC notes:
Enrollment Limitations: DANCE 310, 320, and 330 with a grade of "C" or better, or audition.
footnote:

Courses Description
This course builds upon the technique covered in DANCE 310, 320, and 330. Abilities drawn from jazz, ballet, and modern dance are required to pursue this new integrated style. Dancers select and merge three dance techniques and incorporate the vocabulary of gestural movement and non-verbal communication. Development of smooth transitions and learning to use dance steps and elements to communicate an emotional state or story line. This course is intended for students with a knowledge of ballet, modern, and jazz dance technique.

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

- execute smooth transitions from a gestural movement into a turn and into a fall.
- explain the progression and technique required to give the appearance of moving in a chunky modern transition with a choppy quality to the levels.
- choreograph and perform a one-minute contemporary dance solo.
- produce, for audition purposes, a DVD that includes two still head shot photos and two copies of a self-choreographed contemporary solo performance.
- complete two contemporary-style alternative balance pirouettes.
- discuss the components of contemporary dance.
- suggest a way to introduce a new avenue of non-verbal communication between two partners while they are dancing a contemporary pas de deux.

Course Content
This is a lab course. All hours are lab hours.

Lab Content
3 hours: Syllabus, safety rules, dance attire
Warm up sequence
Practice warm up sequence
Partner’s center and across floor
Center assisted stretches
Relaxation and imagery
4 hours: Warm up with a partner
Partner assisted stretches Part #1
Barre for contemporary
Turned in plies through tendu degage
Turned out develope, round de jambe en l’air
Across floor gentle jumps
Center Combination #1
Partner assisted stretches #2
6 hours: Warm up
Across the floor
Center combination
Choreography for dance #1
Practice
Imagery and cool down stretches
6 hours: Warm up
Freestyle across the floor, smooth, chunky, jumpy

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
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Instruction Methods
Lecture, demonstration, slow repetition, media presentations, video analysis, practice from video, dance practice, problem solving in groups and alone.

Out of Class Assignments
Example #1: Counting From One to Ten: To be shown and further developed in class. Show us, in a brief demonstration of steps, how you might count steps by showing the number of the step within the movement of the step. Fingers are fair ground, but too simple for using more than one or two times. Think of arms, legs, shapes, percussive moves, mouths, faces, elbows, gestures and sounds to count the steps. Example #2: Working with an assigned partner, write a one-sentence famous quote on a piece of paper. Example: “Give me liberty or give me death.” Give this to your partner at the end of class. Your partner will hand you one as well. This will become your assignment for the next class. First, identify the quote. It will be your responsibility to identify and explain this famous quote to the rest of the class. When you are familiar with the reasons for, and meaning of the quote, create brief movement without words. Create dance that communicates the essence of the quote and conveys or reveals three of the words. You must include gestural movements that communicate, but do not spell out the words. In order to help you stay away from pure pantomime, each gestural move must change level, become or transition into a turn, jump or leap. The class will be guessing as you perform. This is somewhat like charades but you are not allowed to tell if they are right or wrong until the dance is over.

Evaluation Methods
Performance testing, written exam, quizzes, assignments, improvement upon correction, video recording analysis, live performance critiques.

Other Materials
None.

Other Outline Information

Textbooks
Bodies of the Text: Dance as Theory, Literature as Dance, Goellner, E., 1995
Learning About Dance: Dance as an Art Form and Entertainment, Ambrosio, N., 2012
Speaking of Dance: Twelve Contemporary Choreographers on Their Craft, Morgenroth, J., 2004
Worlding Dance (Studies in International Performance), Foster, S.L., 2011
American River College DANCE 403
Choreographic Studies

proposed areas:
Add F13 C1 Arts

reviewers:
1 Joseph Bielanski
2 Megan Lawrence
3 Jeanne Howard

comments from college at the time of submission:

Units: 2 2 5 S
Hours: 18 54 lecture lab
repeatable: N same as:
first offered: F13
outline approved: May 9 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: DANCE 402 with a grade of "C" or better or by audition.

UC transferability approved: Y

Course Description
This course furthers the study of choreographic elements begun in DANCE 402. It allows for the study of choreography from an artistic, historical, and personal perspective and encourages students of choreography to mature by providing deeper source materials and less predictable solutions. The emphasis is on imitation and exploration that may uncover inner layers of untapped movement and gesture, including the study of selected influential choreographers and their work. This course is for students with previous dance and choreography training.

Course Objectives
Upon completion of this course, the student will be able to:
• create a piece of choreography for three or four dancers.
• use a color chart and produce a rendering for a costume suitable for the theme or essence of the piece.
• discuss the most influential choreographers of the Twenty and Twenty-First Centuries.
• explain why choreography is often called a living art form.
• collaborate on a three-minute work of choreography with two other choreographers.
• perform, as a dancer, in a two-minute dance, choreographed by another student.
• venture an opinion on why we say that every work of choreography is a self-portrait.

Course Content
3 hours: Choreographer’s journey
Choreography notebooks and portfolios
Sir Ken Robinson on creativity
Direction of dancers, what kind of paint are they
Choreographic studies, how to study choreography
Foundations: Lester Horton, Martha Graham, Cunningham
“Beloved”, Lester Horton
“The Dancer Revealed”, Martha Graham
“Night Journey”, Martha Graham
Safety onstage in these pieces and other horror stories
3 hours: The dance that just happens
Improvisation as a means of choreography
Improvisation as performance
Performance manipulations
“Chance Dance”
Cunningham’s working process
The “unbearable” sound, lighting, non-movement
“The Piano and the Bucket of Water”
Daring the audience to watch, making them angry
Emotional strings, performance
Choreographic Studies

American River College DANCE 403

experiences

Horton’s storytelling technique, the surprise

Graham’s dangerous, visual, items, frozen time, frozen steps

3 hours: Into a new age, Twyla Tharp

Twyla on Broadway, her theories of entertainment

“Push Comes To Shove”, “Bad Smells”

Intellectual choreography, the classics, entertainment

Retrograde, expressionism, essence work

Expressing an opinion, teaching, distancing the audience

Suspending my disbelief

Ballet, the schools in recital, “Nutcracker”, “The Hard Nut”

White ballets, Petipas, Fokine, Massine, Balanchine

3 hours: Post modern ideas and follies

Is it dance yet? verbal, nonverbal, sound, music, rhythm

Gesture, organic movement, fabricated gestures, era movement

La La La Human Steps, “Mondo Beyondo”

Relationship dance, violence sensual, acting, endowment

Shape, dynamics, space, vocal sound, energy

Rough stuff, violence in dance

Safety onstage

3 hours: Making monsters

Philobolus, Momix, Diavolo, Streb

Shape and action, the tricks of smoke and mirrors

Strength and shape, imagination, shadow play, Indonesian dance

To do something completely new

Let it happen or make it happen

Drawing, storyboards, film, special effects

Knowing the audience, judging length and intensity

Placement in the series, appropriate content

Communicating the unexpected, everyman

Looking for the universal theme, personal stories, abstract

Movement for movement’s sake

The bridge that flew, rhythms that effect us

The heart, the eyes, the beat

Responsible direction and choreography

Colors, textures and sizes, safety onstage

Lab Content

6 hours: Warm up, circle work

Using foundation abilities, finding, listing

Language, counting, range of music knowledge

Finding inspiration, forcing inspiration, seeking inspiration

Eight counts assignment

Using classical, using Country & Western, practice

Using pipe organ, acid rock, rubber bands, pots and pans

Practice

Rhythm practice, time signatures, walking in time

Dancers and styles, enrich the steps, stuffing the steps

Using technique for modern choreography

Creating in a style, imitation, satire, polar opposite

Re-creation, continuation of a thought

Using the correct dancers for the correct style

Choreography #1, content, music, practice, preview, drafts

Practice, corrections and changes, practice

6 hours: Using Cunningham process making ticks, practice

Manipulations of the audience, try it out on each other

Making ticks, using the senses, practice, present

Manipulations by using fear, using frustration, hunger

Practice, present

Numbers add up to dance, planning the idea

Choosing the dancers, music, approach

Choreography, practice, preview, draft, performance

Critique and response

6 hours: Retrograde work, practice, exchange and multiply

Retrograde, essence of humor, qualities of movement

Prat falls, the mistake almost made, practice

Choosing dancers, music, theme, style

Choreography, practice, building, rearrangements

Written choreography, video or film, storyboard

Choreography, practice, draft, review

Revise Critiques, incorporation of corrections, suggestions

Practice, rehearsal, presentation

6 hours: Warm up

Using audience response, mimic the response

Storyboard, dancing to a storyboard, practice

Choreography from storyboard, practice, draft, review

Preview, changes, storyboards, video recording choreography

Viewing video recordings

Postmortem

Stretches

6 hours: Warm ups, consider strength issues, safety, patterns

Storyboard work, development, changes, present

Corrections, incorporate corrections

Practice, starting with the power moves

Building strength and timing, create a work out

Dancing with ease and confidence or fear and terror

Perform improves, respond to improve, fear and terror

Practice, present, respond

Add props, costumes, lights, lighting plots

Practice, present, corrections, respond

Asking for help, getting what you need

Improv presentation

Assignment: strobe light

Creating the piece, finding the light, warnings

Dancer’s opinions, practice, changes, video recording, filming

Practice, changes, filming again for spacing

Allowing time for the learning curve of dance

Practice

Stretch

6 hours: Warm up, close to the mirror

Film, video recording and production

Journal, portfolio and posting your work by due date

Is it ugly, pretty, human, nonhuman

Practice

Finesse the movement, practice, exchange dancers

Practice, choosing the dancers, music, shapes, fantasy shapes

Choreography, drafts, previews, practice, corrections

Suggestions, incorporate film, incorporating something extra

Special effects, practice

Costumes, renderings, found or created

Dance from the renderings, pictures, costumes

Making music, no music used, sound, voice

Practice each, present each, respond to critique

Stretch

6 hours: Clarity of movement, making sketches

Stick figures dance, on paper, in writing

Incorporating improvisation

Unison movement, the importance of unison, cannon

Using levels to your best advantage

Line work, retrograde or the unexpected essence

Repeating vocabulary

Choreography, review, draft, preview, changes

Premiere

14 hours: Original choreographic study #1

Style commitment

Storyboard, writing, drawing, music

Costumes, light plot, spacing

Story line, storyboard changes, reflection

Choreography, using the journal

Practice, rehearsing, preparations

Drafts, preview, changes, premiere

12 hours: Final exam

Instruction Methods

Lecture, demonstration, guest artists, media presentations, creating dance through written instructions, portfolio development, video recording analysis, dance practice, improvisation, group problem solving, imitations, essence work, exercises, and explorations.

Out of Class Assignments

Example #1

Watch the video recorded material on Mark Morris and write a brief movement analysis of the choreography for “Jealousy”. Describe the quality and shape he repeats many times during this piece as part of his movement vocabulary. Why do you think he repeats this? What is the subtext of this movement?

Example #2

Prepare a typed two-page critique of a professional performance that you attend during the semester. Use the critique form provided. Your responsibility as a critic is to report the errors and portions of the performance that appeared clumsy or ill-performed. Presenting an alternative idea that might result in a smoother
American River College DANCE 403
Choreographic Studies

or more professional experience in dance is the mark of a responsible critic.

**Evaluation Methods**
Performance testing, written exam, quizzes, improvement upon correction, Internet studies, video recording analysis, and live performance critiques.

**Other Materials**
None.

**Other Outline Information**

**Textbooks**
A Choreographer’s Handbook, Burrows, J., 2010
Dancefilm: Choreography and the Moving Image, E. Brannigan, 2011
Screeendance: Inscribing the Ephemeral Image, Rosenberg, D., 2012
Steal Like An Artist; Ten Things Nobody Told You About Being Creative, Kleon, A., 2012
American River College DANCE 416
Dance Production: Choreography and Costumes

proposed areas: current approvals per ASSIST:

Add F13   E Lifelong Learning

reviewers:

comments from college at the time of submission:

Re IGETC: Re CSUGE: Re CSU AI: Re TCA:

Units: 3 3 5 min max type

Hours: 36 54 lecture lab

repeatable: N same as:

first offered: S14 outline approved: Nov 14 2013 12:00AM

registration restrictions:

Prerequisites: None.

Corequisites: None.

Advisories: None.

Enrollment Limitations: Audition.

UC transferability approved: N

college notes: internal notes: UC notes: footnote:

Course Description
This course provides an opportunity to perform with an emphasis on production technique for dance. Choreography for production and costuming for the choreography are covered as well as how to communicate choreographic ideas and costuming goals. Technique is presented through historical study and choreographic necessity. Production problems in choreography are analyzed for multiple solutions, and safe rehearsals, and performances. Field trips may be required.

Course Objectives
Upon completion of this course, the student will be able to:¶¶define 25 words of vocabulary for dance production.¶¶rehearse and perform effectively in at least three pieces of choreography with three different costumes for a formal dance concert. ¶¶describe the rehearsal and final dress process for a formal one-to-two-hour dance concert. ¶¶collaborate on the creation of a three-to-ten minute work of original choreography with original costume ideas. ¶¶explain the safety rules that apply to production in terms of backstage behavior before, during, and after performances.¶¶list the rules concerning eating, drinking, smoking, and costumes.¶¶list three different ways to deal with a quick change in performance. ¶¶

Course Content
2 hours: Clarification of performance dates and written assignments¶Back stage charts ¶Overview, syllabus, audition technique¶The importance of team work¶Divas yes, prima donnas no¶3 hours: Production areas¶Rules for behavior during rehearsal¶Superstitions of the stage, whistling, the Scottish Ballet¶Greetings, rehearsals, publicity, ghosts, paper the house¶Stage shapes and pattern, how to work in the round¶Historical era stages and dance¶Typical costumes¶Costume problems¶Hoodies¶Long skirts¶Incorrect sizing¶Wardrobe malfunctions¶3 hours: Working up a costume idea¶Adding to the portfolio with photos and renderings¶Sketches and story lines for costumes that change¶Quick changes and lost articles of costumes¶Trouble shooting for sizes, colors, quantities, cost¶Show orders and costumes¶3 hours: Working up a ritual for body care¶Adding to the portfolio with video or DVD¶Stretches for personal stretch¶Stage names, crew names, anonymous indicators¶George Spelvin, Georgina Spelvin¶Show orders¶4 hours: Responsibilities of performers in culture awareness¶Keeping it real¶Are you what you say you are¶Morality in performance¶Say what you mean, mean what you say, and don't say it mean¶The audience perception¶Know your audience¶Joy in performance, healthy

2013 submissions from region 2 for general education in UC and CSU

report generated on 1/3/2014
bodies, healthy minds
Deterrents to a good performance
Sleep, drinking, drugs, smoking, anger
Using sense memory and relaxation techniques
Yoga, meditation
Centered exercises for relaxed readiness
6 hours: Positions in production
Producer
Artistic director, manager, director/choreographer
Stage manager, assistant stage manager, lighting designer
Sound design, lighting operator, sound operator
Dance mistress/master, costumer, props master, stage hand
How to communicate with various production areas
Appropriate times for communication
Costume emergencies, fails in performance and corrections
6 hours:
Outcomes
Theatre lights, sound, areas
Special lighting, special sound, special areas
How to ask for what you need
Costuming needs for choreography
Backstage process and protocol
Be early, on time is late
Journal review ideas, portfolio review ideas
Video taping process, you tube, resumes
6 hours:
Bodies and minds
All safety considerations for this performance
Dreadful tales of bad outcomes
Glo-marking, front, center, specials
Keeping your wits about you
In the round
In proscenium
In outdoor settings
In improvisational settings
Signing the contract
6 hours:
Lab Content
3 hours: Warm ups
Across the floor
Center turns
Special skills, tap, tricks, styles, pointe, ballet
Combination #1
Combination #2
Filling out audition forms
Choreography in groups
Round one: auditions for #1, #2
Practice
Choreographer's meeting
Consider costing and create a rendering
3 hours: Choosing music, choosing steps
Safety considerations
Practice
Round two: auditions for #3, #4
Practice
Choreographer's break out meeting
Final selections, at least two under studies
Practice
Choreography in groups
Round one auditions: for #3, #4
Practice
Choreographer's meeting
Costumes, music, show order
3 hours: Choosing music, choosing steps
Safety considerations
Practice
Round two: auditions for #3, #4
Practice
Choreographer's break out meeting
Final selections, at least two under studies
Practice
Choreography in groups
Round one auditions for #5, #6
Practice
Choreographer's meeting
3 hours: Round two: auditions for #5, #6
Choreographer's break out meeting
Final selections, at least two under studies
Practice
3 hours: Rehearsals/work throughs #1, #2
Practice
Rehearsals/work throughs #3, #4
Costumes, hair, makeup, and music
Drop out, spacing, safety checks, #7, #8
Switch practice
3 hours: Rehearsals/work throughs #7, #8
Costumes, hair, makeup, and music
Drop out, spacing, safety checks, #3, #4
Switch practice
3 hours: Rehearsals/work throughs #9, #10
Costumes, hair, makeup, and music
Drop out, spacing, safety checks, #1, #2
Switch practice
3 hours: Rehearsals/work throughs #11, #12
Costumes, hair, makeup, and music
Drop out, spacing, safety checks, #13, #14
Switch practice
3 hours: Rehearsals/work throughs #13, #14
Costumes, hair, makeup, and music
Drop out, spacing, safety checks, #15, #16
Switch practice
3 hours: Complete warm up exercises before each rehearsal
Practice #1
Practice #2
Practice #3
Post choreographic discussion on corrections
Stretches
3 hours: Warm up, mark and review
Rehearsal #1
Rehearsal #2
Rehearsal #3
Notes
4 hours: Warm up as a company
Rehearsal #1
Rehearsal #2
Rehearsal #3
Notes
Performance spacing rehearsal
Warm up
Spacing each piece
Run-through each piece
Notes
6 hours: Performance nights
Warm up on stage
Concert performance
Clean up
Lock up and check outs
2 hours: Final exam

Instruction Methods
Lecture, demonstration, guest artists, media presentations, creating dance through written instructions, portfolio development, video recording analysis, dance practice, improvisation, group problem solving, imitations, essence works, exercises, explorations, and dress rehearsals.

Out of Class Assignments
Example #1:
Keep a journal record of all your rehearsal times with notes on the progress of each piece. Create a list of questions, ideas and goals for yourself concerning each dance. Acquire the music, either from the choreographer or the director, and contemplate or make note of all cuts and counts as they apply to your performance. This material may be shared with others in the dance to contemplate changes or ask questions.

Example #2:
In order to insure that you feel secure with the choreography and the costume as well as the music, practice your movement at home or during open studio hours with a rehearsal skirt, or stand-in costume item. Become familiar with the timing and weight and be ready to perform with the real costume or prop.

Evaluation Methods
Performance testing, written exam, quizzes, dance portfolio presentation, quizzes, improvement upon correction, assignments, video recording analysis, and live performance critiques.

Other Materials
None.

Other Outline Information
American River College DANCE 416
Dance Production: Choreography and Costumes

Textbooks
Dance Production and Management, Trommer-Beardslee, H., 2013
Kathy Mata Ballet Production, Eiamvuthikorn, V., & Feldman, D., 2012
American River College DANCE 430
Jazz Dance Performance Group

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: Audition

Units: 3 3 5
min  max  type
Hours: 36 54
lecture  lab
repeatable: N
same as:
first offered: S14
outline approved: Oct 23 2013 12:00AM

Course Description
This course is a lecture-demo and performance group and is designed for dancers with performance proficiency in several styles of dance. There is an emphasis on public contact, community outreach, dance demonstrations, and a concert performance. The history of jazz dance is covered and ethnic styles are compared. An opportunity to choreograph is offered as well. Field trips may be required.

Course Objectives
Upon completion of this course, the student will be able to:
- explain multicultural contributions to jazz dance.
- list twelve performance skills.
- deliver historical information for a cultural dance form by speaking directly to a lecture-demonstration audience.
- compare and contrast two cultural dance forms.
- choreograph and notate a lecture-demonstration presentation based on cultural styles that contribute to the jazz dance idiom.
- identify three jazz dance styles by era and choreographer.
- create and lead a warm up for a rehearsal period that includes dancing with head rolls and quick level changes.
- describe mistakes that might happen in a performance situation and propose the best way to adapt to such situations.
- call a piece of choreography by counts, steps, words, and beats.
- compare the performance experience of presenting to a small informal group and performing for three to five hundred people.
- explain how European contact, religion, and war have effected cultural dance performances.

Course Content
1 hour: Introduction and explanation of the schedule
Audition breakdown and instructions for auditions
Research papers or journals assigned
Dancing as religion, dance until it becomes real
Dancing as cultural content, stories, and heritage
Dancing as a part of social acceptance and being "a part"
2 hours: Appropriate warm up movement
Origins of jazz dance assignment
Famous forerunners
The methods of: Lester Horton, Jack Cole
The methods of: Gus Giordono, Frank Hatchett
Indigenous sources, genocide and slavery
The Ghost Dance, dance as religion, many cultures
Ghost Dance, Prophet Wovoka, Wounded Knee
The power of dance
3 hours: History of African dance
Cradle of dance
Isolations and use of the whole body
Group dynamics
Animal forms and hunting dances
Individual expression
Social expression, marriage, death, divorce, coming of age
Expression of faith
European influences and slavery, racism changes everything
Rediscovering African dance through technique
3 hours: Indigenous forms of dance
Elements
Identify movement changes caused by European influences
Religious influences, gender and dance
Sexuality and racism,
American River College DANCE 430
Jazz Dance Performance Group

Religion
Examples
3 hours: Cultural dance styles
Elements, identification, reasons to dance
Examples, historical value and cultural crises.
Balanchine, Petipa, and Barishnikov.

Assignment
3 hours: Understanding modern dance
German influences
Famous forerunners
Improvisation
Berlin dance in the 1930's
Backlash and war
3 hours: History of tap dance
Soul Stepping, Harlem Renaissance
Harlem in 1900 to 1930
Racism effects performance
Stomp, black college dance
Clogging
3 hours: Tracing the history of jazz dance
Jitterbug to Hip Hop, a clash of cultures
Jazz in Europe
1931
Famous forerunners
Josephine Baker
Indonesian court dance, 1966
Thirty years of genocide
Suharto and the female court dancers
The story continues to show us the power of dance.
Comparing the development of Hip Hop and dances of today
3 hours: Committee assignments and responsibilities
Technical assignments and responsibilities
Schedule and check lecture-demo performances
Planning for performance,
how it will work
1 hour: Ballet, modern, and jazz
Lyrical roots
Elements of lyrical dance
Liturgical dance and those who oppose it
3 hours: Theatre dance
Famous forerunners
Elements of style
Vaudeville, Burlesque, Movies, Musical Theatre
The Black Crook
Singing in the Rain
3 hours: Costuming and makeup for lecture-demos
Props and placement responsibilities
Performance technique
History of performance
Who can perform and who may not
Performing on the same stage
3 hours: Lecture demo etiquette
Discussion, papers or journals
Concert rules
Further history of jazz
Changes and non changes
Burlesque, strip tease, pole dance
Bump and grind, freaking and twerking
Banned dances, racial, gender, or religious motivations
2 hours: Post criticism of the lecture demos
Instruction and reparation orders for concert performance
Guest artists and visitors
Theatre rules, regulations, and etiquette
The future of jazz dance in America
Cultural dance
Comparisons, what have we discovered?
Critique of work and cuts

Lab Content
3 hours: Preparation for auditions
Warm up
Turns center
Across the floor
Ballet
Tap
Combination #1
Combination #2
Core
Combination #2
Stretch
2 hours: Auditions
Warm up
Center turns
Across floor
Ballet
Tap
Combination #1
Combination #2
Combination #3
Kicks, splits
Cast list
1 hour: Choreography for the Class
Small group choreography for center sections
Speaking parts, writing the scripts
Assignments
12 hours: Practice: The Class
Choreograph African dance sections
Prepare speech, practice speaking from cards
3 hours: Practice: The Class (warm-up section), speech practice
Practice: The African Dance
Showing the effects of European influence
Racism and dance
Choreograph a dance for the chosen indigenous dance form
Rehearse, develop the speeches
3 hours: Practice: The Class
Choreograph the Cultural Dance
Choreograph a ballet section
Choreograph a modern section
Prepare and practice speeches
3 hours: The Class
The African Dance, The Cultural Dance, and The Ballet
Choreograph a modern dance section from an old school
Choreograph from a newer school
Write and practice speeches
3 hours: Choreograph tap and Stomp sections
Prepare and practice all speeches
Rehearse completed dances
Run through
3 hours: Choreograph Hip Hop
Choreograph concert jazz style
Choreograph rock jazz
Prepare speeches and practice
Run through
3 hours: The Class, rehearse all sections including speeches
Rehearse all choreographed material, run through fifty minutes
Choreograph lyrical dance
Practice
3 hours: Practice
Run through rehearsal
Choreograph for theatre dance
Practice theatre dance
3 hours: Run-through rehearsal with critique
Corrections, additions, and adaptations
Run through rehearsal post-critique
Focus on the memorized speeches
3 hours: Practice
Music changes
Cuts
Work through
3 hours: Committee meetings and preparation
Papers or journals
Run-through rehearsal with graded technique
5 hours: Lecture Demos #1 through #4
Field trips and at-home demos
4 hours: Additional choreography for concert
12 hours: Rehearsal
2 hours: Final exam

Instruction Methods
Lecture, demonstration, dance compositions and explorations, rehearsal and performance experiences, media presentations, handouts, and small group work.

Out of Class Assignments
Example #1: Be prepared to lead the class warm up. The subjects for the rehearsal will be The African Dance and The Ballet Dance. There will be head rolls and piques en pointe. Make sure your warm up addresses the subject of the rehearsal period.
Example #2: Write a brief introduction for the cultural dance section. What is it? Where does it come from? What is its relationship to jazz dance in America? Use at least four forms of cultural dance. Be prepared to read your introduction out loud as part of the cultural dance presentation.

Evaluation Methods
Written exam, participation and commitment, performance growth, improvement upon correction, research papers, and post-performance critiques.

Other Materials
None.

Other Outline Information

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Textbooks
Dance Imagery for Technique and Performance, Franklin, E., 2013
Jazz Dance Training, Wessel-Therhorn, D., 2000
Jazz Dance: A History of the Roots and the Branches, Guarino, L., & Oliver, W., 2014
The Dance That Makes You Vanish: Cultural Reconstruction in Post-Genocide Indonesia (Difference Incorporated), Larasati, R.D., 2013
The Dancing Healers: A Doctor's Journey of Healing with Native Americans, Hammerschlag, C.A., 1989
The Ghost-Dance Religion and Wounded Knee (Native American), Mooney, J., 2011
The Story of Jazz Dance, Crease, R., 2008
American River College ENGWR 303
Argumentative Writing and Critical Thinking Through Literature

proposed areas: current approvals per ASSIST:
Add F13  A3 Critical Thinking
Add F13  1B Critical Thinking

reviewers:
1 Patti Garnet
2 Barbara Pereida
3 Thea Labrenz

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA: This is a second semester critical thinking writing course. I intend to submit this course for IGETC next fall.

Units: 4 4 5
min max type

Hours: 72 0
lecture lab
repeatable: N
same as:

first offered: SU13
outline approved: May 9 2013 12:00AM

registration restrictions:
Prerequisites: ENGWR 300 or 480 with a grade of "C" or better
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability approved: Y

Prerequisites: ENGWR 300 or 480 with a grade of "C" or better
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
Through the study of complex literary works in all major genres, this course offers instruction in analytical, critical, and argumentative writing; critical thinking; research strategies; information literacy; and proper documentation. Close reading skills and the aesthetic qualities of literature are also studied. A minimum of 6000 words of formal writing is required. Attendance at readings, plays, and/or films may be required.

Course Objectives
Upon completion of this course, the student will be able to:
- Analyze and compare the social, historical, cultural, psychological, or aesthetic assumptions of complex literary texts.
- Analyze formal and informal fallacies in literary analysis.
- Analyze and employ inductive and deductive reasoning and argumentative appeals using logos, ethos, and pathos.
- Analyze and interpret literary texts by identifying key elements of major genres.
- Analyze and interpret specific literary texts, defining and applying common literary devices.
- Synthesize appropriate textual evidence and examples, demonstrating appropriate academic discourse and the conventions of literary analysis.
- Synthesize primary and secondary sources into written work without plagiarism, demonstrating appropriate documentation format.
- Compose thesis-driven arguments to suit a variety of rhetorical situations, including interpretation, evaluation, and analysis.
- Compose essays in a style and tone appropriate to the academic community that are generally free of sentence errors of grammar, usage, and punctuation.

2013 submissions from region 2 for general education in UC and CSU
American River College ENGWR 303
Argumentative Writing and Critical Thinking Through Literature

Course Content
8 hours: Close reading strategies for literary interpretation, including the analysis of style, diction, and tone
8 hours: Identifying key elements of the major literary genres: drama and/or film, short and long fiction, and poetry
8 hours: Critical and argumentative reasoning for literary analysis, including inductive and deductive reasoning, cause and effect, and argumentative appeals (logos, ethos, and pathos)
8 hours: Identifying and analyzing the use of literary devices in complex literary texts
2 hours: Composing an effective thesis for a variety of rhetorical situations, including interpretation, evaluation, and analysis
8 hours: Composing effective literary analysis essays, avoiding formal and informal fallacies
4 hours: Research strategies for literary analysis, including finding, analyzing, interpreting, and evaluating primary and secondary sources
4 hours: Documentation conventions for literary analysis, including strategies for effective citation and quotation without plagiarism
4 hours: Selecting appropriate textual evidence for literary argumentation
8 hours: Developing information literacy for literary argumentation, including evaluation of sources for credibility and relevance
2 hours: Final exam

Lab Content

Instruction Methods
In-Person Delivery Modality: Lecture, discussion, workshops, and media presentations.
Internet/Online Delivery Modality: Lecture, discussion, workshops, and media presentations.

Out of Class Assignments
In-Person Delivery Modality: Example #1: Address the following question in a reading response of 250 words. How well does The Raven or Annabel Lee fit with Poe theory of the most poetic subject in the world? Be sure to clearly explain key premises in Poe's theory and apply his theory to an analysis of specific lines in the poem. Example #2: In an essay of about 1250 words (five pages), analyze Vladimir Nabokov's "Lolita," using a theoretical approach (such as feminist, structuralist, or Marxist criticism). Research the theoretical approach you adopt to support your explication of the novel. At least two sources (properly cited) about this approach are required. Example #3: Write a 2000-word essay on Anna Deveare Smith's "Twilight: Los Angeles" in which you research and analyze the play's cultural and social context as revealed through plot structure, characterization, setting, and dialogue.

Example #1: Address the following question in a reading response of 250 words. How well does The Raven or Annabel Lee fit with Poe theory of the most poetic subject in the world? Be sure to clearly explain key premises in Poe's theory and apply his theory to an analysis of specific lines in the poem. Example #2: In an essay of about 1250 words (five pages), analyze Vladimir Nabokov's "Lolita," using a theoretical approach (such as feminist, structuralist, or Marxist criticism). Research the theoretical approach you adopt to support your explication of the novel. At least two sources (properly cited) about this approach are required. Example #3: Write a 2000-word essay on Anna Deveare Smith's "Twilight: Los Angeles" in which you research and analyze the play's cultural and social context as revealed through plot structure, characterization, setting, and dialogue.

Evaluation Methods
In-Person Delivery Modality: Essays and informal writing, exams and quizzes, oral presentations and projects, and portfolios.
Internet/Online Delivery Modality: Essays and informal writing, exams and quizzes, oral presentations and projects, and portfolios.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
(For this modality, the course's instructional hours are allocated as noted below.)
28 hours: Course Web Pages
28 hours: Asynchronous Online Communication
16 hour

Textbooks
Making Arguments about Literature, Schilb, J., and Clifford, J., 2005
Reading Literature and Writing Argument, James, M., and Merickel, A. P., 2012

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
American River College HIST 300
History of Western Civilization

proposed areas:
Add F13  4F History

current approvals per ASSIST:
F80  C2 Humanities
F91  3B Humanities
F80  D6 History

reviewers:
1  Gloria Kerkhoff
2  José Lozano
3  Gabriel Nuno

comments from college at the time of submission:
Re IGETC: Attempting to align with CSU approvals. Approved for area D6 on CSU GE pattern
Re CSU AI:

Re CSUGE:
Re TCA:

Units:  3  3  5
min max type

Hours:  54  0
lecture lab

repeatable: N
same as:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 102 or 103, and ENGRD 116 with a grade of ###C### or better; OR ESLR 320 and ESLW 320 with a grade of ###C### or better; OR placement through assessment process.

Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes:
UC notes:
footnote:

Course Description
This survey course reviews western civilization from its origins in the Ancient Middle East until the Renaissance. It emphasizes the social, political, economic, cultural, and intellectual forces that have served to define western civilization. The focus is on the cultural legacies and contributions of the Ancient Middle East, Greece, Rome, and Medieval Europe to the development of western civilization.

Course Objectives
Upon completion of this course, the student will be able to: identify and correctly use basic historical terminology. distinguish between primary and secondary sources as historical evidence. identify various interpretations used by historians to explain the development of western civilization prior to the Renaissance. explain why there may be multiple causes of a historical event. identify the major eras and relevant geography of western civilization prior to the Renaissance. identify and evaluate major economic, social, political, and cultural developments in western civilization prior to the Renaissance. identify and evaluate the experiences, conflicts, and connections of diverse groups of people in western civilization prior to the Renaissance. make historical
Course Content

4 hours: Introduction to the study of western civilization, historiography; ancient civilizations: rediscovery of the past: historical methods and reasoning; Neolithic Revolution and the emergence of civilization.

3 hours: Myth-making and state-building: Mesopotamia and Egypt; The Epic of Gilgamesh, Enuma Elish, Hymns to the Pharoahs, Book of the Dead; Osiris, Isis, Horus, Set, Ma'at; ziggurat vs. pyramid; Folk Movements.

3 hours: Empire building: Egypt, Babylonia, Assyria, Persia; The code of Hammurabi, Inscription to Tiglathpileser I; Monotheism: Jehovah, Job, The Prophets.

3 hours: The Homeric Age; "Iliad and Odyssey"; The Dark Ages, The Dorians; The polis and Greek political development (monarchy, oligarchy, tyranny, democracy).


3 hours: From republic to empire: the Late Republic and the brothers Gracchus, Civil War, dictatorships, Cicero, Julius Caesar, the Gallic Wars; the Roman Civilization: defining Rome; myths, traditions, legends, "Aeneid"; The Etruscans; The Republic, from city-state to empire, nomen latinum, Carthage and the Punic Wars; Livy, The War with Hannibal, Augustan Settlement; the Empire and Pax Romana; the Augustan age: Christianity enters the empire; Suetonius, The 12 Caesars; the Julian and Flavian Line; the great 2nd century.

3 hours: The Empire declines: third century crises; Antonine Constitution; Diocletian's reforms; Christianity and the Empire, the Christian Church Fathers; power swings to the East, the 2nd century; the Age of Constantine; the Huns and tribes; the Question of Rome's "Fall." 3 hours: Rome's heirs: Byzantium, Islam, and Western Christendom. Byzantine Civilization: recent Byzantine Scholarship; Byzantium The Buffer State; the rise of orthodoxy; "The Bible" is put together; Justinian and the Golden Age, "Corpus Juris Civilis"; the decline.

3 hours: Muslim Civilization: Mohammad the Prophet; Arab nationalism, military conquests; intellectual achievements; "The Qur'an"; Five Pillars of the Faith; the problem of succession; expansion after 750.

3 hours: The Early Medieval Age: Germanic traditions; barbarian restlessness, the Goths divide; Benedictine monasticism, the Christianization of Europe; the Franks emerge, Clovis, Pepin, Charles Martel; the Franks and the Church; the Age of Charlemagne, a beginning and an end.

3 hours: The Middle Ages after Charlemagne: the Treaty of Verdun, foundations of the Holy Roman Empire; Vikings, Magyars, Saracens; the feudal response, vassalage, manorialism; the Rise of Towns: the bourgeoisie, guilds, markets, fairs; agrarian technology.

3 hours: The High Medieval Age 1050-1300 A.D. The Dynamics of Tension: Medieval Church, State, and Nobility; the role of the Church, canon law, the Reform at Cluny, the Holy Roman Empire and the Papacy, investiture controversy; the Crusades, consequences of the Crusades; Decline of the Holy Roman Empire.

3 hours: Medieval England: Anglo-Saxon background; the Norman Conquest; crown, nobility and society; the Magna Carta; the emergence of Parliament; common law; Medieval France: the Capetian dynasty; the Estates-General; other medieval states.

3 hours: The Middle Ages after Charlemagne: the Treaty of Verdun, foundations of the Holy Roman Empire; Vikings, Magyars, Saracens; the feudal response, vassalage, manorialism; the Rise of Towns: the bourgeoisie, guilds, markets, fairs; agrarian technology.

3 hours: The High Medieval Age 1050-1300 A.D. The Dynamics of Tension: Medieval Church, State, and Nobility; the role of the Church, canon law, the Reform at Cluny, the Holy Roman Empire and the Papacy, investiture controversy; the Crusades, consequences of the Crusades; Decline of the Holy Roman Empire.

Lab Content

Instruction Methods

Lecture, class discussion, student oral reports, guest speakers and multimedia presentations.

Out of Class Assignments

Required readings from primary and secondary sources, exercises and written responses as required by instructor.

Read the primary sources and be prepared to discuss the following:

Example #1: How do the ziggurat and pyramid, as examples of monumental architecture, reflect the differences between Mesopotamian and Egyptian civilizations?

Example #2: What does the hero of the Iliad, Achilles, reflect about ancient Greek civilization?

Evaluation Methods

Application/written exercises, bluebook essays, quizzes, oral and written presentations, team projects.

Analysis of primary sources and interpretations of history.

Other Materials

None.
Other Outline Information

Textbooks
Civilization in the West, Volume I, to 1715, Kishlansky, M., et al., 2010
Western Civilization: Ideas, Politics and Society, Volume I, to 1789, Perry, M., et al., 2007
Western Civilization: The Continuing Experiment, Volume I, to 1715, Noble, T., et al., 2006
Western Civilizations, Volume I, Spielvogel, J., 2005
American River College HIST 302  
History of Western Civilization

proposed areas:  
Add F13  4F History

reviewers:  
1  Estela Narrie  
2  Gloria Arevalo  
3  Stacey Howard

comments from college at the time of submission:  

Re IGETC: Attempting to align with CSU GE pattern. Approved for area D6 on CSU GE pattern.  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3 3 S  
min max type

Hours: 54 0  
lecture lab

repeatable: N  
same as:  

first offered: F95  
outline approved: Dec 2 2010 12:00AM

registration restrictions:  
Prerequisites: None.  
Corequisites: None.  
Advisories: ENGWR 102 or 103, and ENGRD 116 with a grade of ##C### or better; OR ESLR 320 and ESLW 320 with a grade of ##C### or better.  
Enrollment Limitations: None.

UC transferability approved: Y  
college notes:  
internal notes:  
UC notes:  
footnote:  

Course Description  
This course is a survey of western civilization from the Renaissance to the present, emphasizing the interplay of social, political, economic, cultural, and intellectual forces in creating and shaping the modern world. The focus is on the process of modernization, stressing the secularization of western society and examining how war and revolution have served to create our world. This course is not open to students who have completed HIST 481.

Course Objectives  
Upon completion of this course, the student will be able to:identify and correctly use basic historical terminology, and distinguish between primary and secondary sources as historical evidencecompare and evaluate various interpretations used by historians to explain the development of western civilization since the Renaissanceevaluate multiple causes and analyze why a historical event happenedidentify the major eras and relevant geography of western civilization since the Renaissanceevaluate major economic, social, political, and cultural developments in western civilization since the Renaissanceevaluate the experiences, conflicts, and connections of diverse groups of people in western civilization since the Renaissancedraw historical generalizations about western civilization since the Renaissance based on understanding of the historical evidencedescribe and evaluate the major movements and

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Course Content

4 hours: Introduction to the Study of Western Civilization, Historiography; Age of Transition: The Early Modern Period.

3 hours: The Nature and Structure of Medieval Society; those who work, those who pray, those who fight, the Great Chain of Being, manorialism; Decline of the Medieval Synthesis; The Renaissance and the Question of Modernity: humanism, individualism, secular spirit, Petrarch, Bruni, Pico, Castiglione, Machiavelli, etc., literature, art, and politics.

3 hours: Spread of the Renaissance northward: Elizabethan England, Erasmus and Christian humanism, art and literature; The Protestant Reformation and its impact: background, Martin Luther, <u>Address to the German Nobility</u>, principles of Protestantism, economic and political appeals, Zwingli, Calvin, <u>Institutes of the Christian Religion</u>.

3 hours: Puritan work ethic, bourgeoisie, shift of focus northward from Mediterranean; Reformation in England, Henry VIII.

3 hours: The Counter Reformation: Trent, the Inquisition, Ignatius Loyola; Wars of Religion: the Thirty Years' War, Westphalia, impact, secular, shift; European overseas expansion: background, causes and impact, commerce, growth of the bourgeoisie.

3 hours: Making of Modern States: background, role of monarchs, tools: vernacular, divine right theory, standing armies, bureaucracies; nationalization of the Church, the military revolution and the declining role of the nobility; Limited Monarchy vs. Absolutism, background in England and France.


3 hours: Hobbes' <u>Leviathan</u> and Locke's <u>Treatises of Civil Government</u>.

3 hours: Absolutism in eastern Europe and Russia: Lord and Peasant in eastern Europe, serfdom, power of nobility, Austria and Hungary; Prussia's rise from the Great Elector through Frederick William I, Junkers; Russia's background, emergence of czarism, church and state, boyars, expansion and westernization under Peter the Great, St. Petersburg.

3 hours: Transition to a New World View: The Scientific Revolution: background, agriculture and physics; the Medieval World View, Aristotle and the Church, from Copernicus to Newton, mechanical conception of nature, scientific method, Bacon and Descartes, other areas of science, science and the state, culture, the economy.

3 hours: The Enlightenment: Newton and Locke, tabula rasa, philosophies, natural law, education, Deism, Montesquieu, <u>Spirit of the Laws</u>, Voltaire, <u>Candide</u>, Rousseau, <u>The Social Contract</u>, Diderot and the <u>Encyclopedia</u>, salons and secular culture, appeal to the bourgeoisie; Enlightened Absolutism, Catherine II, Joseph II and Frederick II; new trends in the arts; literature, painting and music.

3 hours: The Age of Transformation: The French Revolution and Napoleon: background, the Ancien Regime, the Three Estates, financial crisis, economic problems, Assembly of Notables, calling of the Estates General, Abbe Sieyes, Mirabeau, the National Assembly, storming of the Bastille, the Great Fear, August 4th, <u>Declaration of the Rights of Man and of the Citizen</u>, October Days, reforms of the National Assembly, Civil Constitution of the Clergy, Constitution of 1791, from subject to citizen; Radicalization of the Revolution, war, internal threats, Girondins, Jacobin, Robespierre, National convention, committee of Public Safety, the Reign of Terror, sans culottes, Thermidorean Reaction, The Directory, challenges, the rise of Napoleon, coup, Consulate, Emperor, Concordat of 1801, Code Napoleon, Napoleon and Europe, nationalism, Napoleon's defeat, Napoleon's legacy: savior or betrayer of the revolution.

3 hours: The Industrial Revolution: industrialization and modernity, Why England? Background, Agricultural Revolution, urbanization, cottage industry, transformation of industry, textiles, innovations; the spread of industrialization to the continent; The Social Question: Sadler Commission, Factory rules, conditions in factories, industrial boom towns, initial forms of protest.

3 hours: Reaction, Revolution and Reform: Ideological responses to transformation of "Dual Revolution," the "isms," forces of order (conservatism and reaction) vs. forces of change (liberalism and nationalism), conservatism, Congress of Vienna, Burke, Metternich, The Concert of Europe, revolts of 1820's, Revolution of 1830 in France, July Monarchy, limitations, other revolutions of 1830's; liberalism and reform in England: parliamentary reforms, classical liberal economics, Smith, Malthus, and Ricardo, the evolution of liberalism, John Stuart Mill; the revolutions of 1848.

3 hours: The 19th century ideas and culture: the romantic retreat from the Enlightenment, literature, music and art, religion and philosophy; economic change: retreat from laissez faire; socialism, the variety of socialists, Karl Marx's <u>Communist Manifesto</u>; New revolution in science: Darwin, evolution, natural selection, science, medicine, social Darwinism; August comet and Positivism; Russian realism, novel, drama, music and poetry; the Enlightenment tradition under attack, Dostoevsky, Nietzsche.

3 hours: Nationalism and Unification in the 19th century: roots of modern nationalism, early nationalist thinkers, the revolutions of 1848, the Crimean War; the unification of Germany, Bismarck and Realpolitik, Zollverein, leadership of Prussia, wars of German unification, Napoleon III, Franco Prussian War, Alsace Lorraine; The unification of Italy: Mazzini, Garibaldi, Cavour, Piedmont; autocracy and reform in Russia: Alexander I, the Decembrist Revolt, the Polish Revolution, the reforms Alexander II, limitations of reforms.

3 hours: War and Revolution: "new" imperialism causes, reasons and justifications, the glory of England, other states of Europe, impact on colonies; World War I: alliances and crises, militarism, the incident, the causes debated, the conflagration, the aftermath and results; post war settlements: the Peace Treaty of Versailles, the punishment of Germany; Revolution in Russia: background, revolutionary movement, narodniki and Marxists, Lenin's <u>What is to be Done</u>.

1905 Revolution, Trotsky, impact of WWI, fall of czarist autocracy, Dual Power: Provisional Government and Petrograd Soviet, the Bolshevik seizure of power, immediate aftermath. Between the wars: post war climate, the rise of Fascism: background, Mussolini, March on Rome, Italian fascism; the rise of Nazism, Adolf Hitler, Beer Hall Putsch, <u>Mein Kampf</u>, Hitler in power, collectivization and Five Year Plans, totalitarianism, the U.S. from 1919 to 1939: the 1920's, the Depression, the political climate.
American River College HIST 302
History of Western Civilization

his power, Anschluss, Munich Agreements, Chamberlain, appeasement, Nazi Soviet Non- Aggression Pact, invasion of Poland; the war in
Europe, the Japanese and the war in the Pacific, great events of the war, the settlements, immediate aftermath.

3 hours: The world since World War II: the rise of Soviet power, emerging nations and world politics, the Cold War, science and culture in the 20th Century;
literature and the arts: painting, music and dance, pop culture; upheavals in the late 1960’s, gender, race, and class since 1945; the
Soviet bloc, from reform to dissolution, fall of the Soviet Union, eastern European transformation; Globalism and the New World
Order.

12 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussion, student oral reports, guest speakers, and multimedia presentations

Out of Class Assignments
Required readings from primary and secondary sources, exercises and written responses as required by instructor. Be prepared to
discuss the following questions:

Example #1: How does Machiavelli’s *The Prince* represent a break from medieval political theory? How relevant is his advice?

Example #2: Did Napoleon save or betray the French Revolution?

Evaluation Methods
Application/written exercises, bluebook essays, quizzes, analysis of primary sources and interpretations of history, oral and written
presentations, team projects.

Other Materials
None.

Other Outline Information

Textbooks
Civilization in the West, Volume II, Kishlansky, M., et al., 2008
Western Civilization, Volume II, Spielvogel, J., 2012
Western Civilization: Ideas, Politics, and Society: Since 1400, Perry, M., et al., 2009
Western Civilization: Beyond Boundaries, Volume II, Noble, T., et al., 2011
American River College HIST 305
Women in Western Civilization

proposed areas:

Add F13 4F History

current approvals per ASSIST:

F84 C2 Humanities
F91 3B Humanities
F84 D6 History

reviewers:

1  Song Le Graham
2  Cathy Beane
3  Bernie Day

comments from college at the time of submission:

Re IGETC: Attempting to align with CSU GE pattern. Approved for area D6 on CSU GE pattern.

Re CSU AI:

Re CSUGE:

Re TCA:

Units:  3  3  5
min  max  type

Hours:  54  0
lecture lab

repeatable: N
same as:

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: ENGW 102 or 103, and ENGRD 116 with a grade of ###C### or better; OR ESLR 320 and ESLW 320 with a grade of ###C### or better; OR placement through assessment process.

Enrollment Limitations: None.

UC transferability approved: Y

college notes:

internal notes:

UC notes:

footnote:

Course Description

This course is a survey of women's contributions to the major ideas, institutions, and events of Western Civilization, emphasizing the diversified roles of women from antiquity to the present. The focus of the course is on the interaction between the sexes, the effects of the patriarchal family structure on society, and the pervasive impact of patriarchy on all institutions of western culture.

Course Objectives

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

1. Evaluate and critique the contributions of women in the evolution of western social, cultural, political, and economic institutions within the context of socially and culturally-imposed limits inherent in the patriarchal system of domination.
2. Formulate the impact of western social, religious, economic, political, and cultural institutions on women's lives and experiences.
3. Investigate and analyze patriarchy, social stratification, and social construction of gender as historically and socially-constructed systems of male dominance.
4. Employ basic historical and gender-studies' concepts and terminology to examine and analyze patriarchy as a system of domination that has defined the nature of western society and
institutions. Identify the symbiotic relationship between private property and the creation and preservation of the patriarchal social order.

Write essays using primary and secondary sources to cite, define, and analyze specific examples of women's roles and contributions in the history of Western Civilization.

**Course Content**

3 hours: Civilization: characteristics of complex societies, the invention of agriculture, the emergence of the patriarchal family, the question of matriarchy

3 hours: The Ancient Mediterranean and Western Asia (3100-1000 B.C.E.): the origins of patriarchy in Western Civilization, Sumerians, Old Babylonians (CH), Assyrians (MAL), ancient Egypt and the divine family, the Hebrews and the images of women in the Old Testament

3 hours: Ancient Greek patriarchy (800-150 B.C.E.): social construction of gender in religion, philosophy, medicine, art, and literature, the myth of the Amazons

3 hours: The state and the household in the Hellenic city-states (500-400 B.C.E.): polis vs. oikos in democratic Athens and militarized aristocratic Sparta, gender in the Hellenistic world (450-150 B.C.E.)

3 hours: Women in Ancient Rome (800-300 B.C.E.): women in the early Roman tradition, marriage by capture (the Sabines), Lucretia and Verginia, patria potestas and mores maiorum, the Vestal virgins

3 hours: Roman women and the republican expansion (300-70 B.C.E.): idealized wives and mothers (Cornelia and Turia), the “new woman” of the late republic, women, family, and sexuality in the Augustan Age, women in the high and late Roman empire

4 hours: Gender and the evolution of early Christianity (60 B.C.E.- 60 C.E.): images of women in the New Testament, the Hebrew tradition, Jesus vs. Paul, the role of women in early Christianity, women in the Gnostic Gospels, piety, chastity, martyrdom, and misogyny in the early church

2 hours: Women in the Early Middle Ages (500-1000): queens, nuns, and women of the manor, Germanic laws and customs, Carolingian transformation, social organization of the first Feudal Age

3 hours: Women in the Early Modern Period (1500-1700) and the Protestant and Catholic Reformations: wives, saints, and witches, women's work in the preindustrial economy

3 hours: Enlightenment and revolution (1700-1815): the Philosophes and women’s rights (Jean Jacques Rousseau and Mary Wollstonecraft), women, art, and culture in the 18th century, women and the French Revolution (Olympe de Gouges), the Napoleonic Code

3 hours: Women and the new industrial society (1800-1900): women’s work and the creation of industrial society, sex and gender in theory and reality, educating and politicizing women in the early 19th century, radical actions and liberal reforms

2 hours: The “New Woman” from war to revolution (1880-1919): The Belle Epoque, women and political activism, women and the Great War

3 hours: The modern woman between the wars (1919-1939): a modern society, women in postwar democracies, women under authoritarian rule, women under the Soviet state

2 hours: Women in World War II (1939-1945): race, sex, and the National Socialist agenda, women on the home front and women at war

4 hours: Women in post-war Europe (1945-present): gender and the Cold War, post-war society, gender issues in the communist states, women’s liberation and the second wave of feminism, recent trends in gender and politics, changes in the family and work, women and culture

2 hours: Final exam

**Lab Content**

**Instruction Methods**

Lecture, class discussions, student oral reports, guest speakers, and multimedia presentations.

**Out of Class Assignments**

Write the answers to the following questions:

Example #1: How do the second and third books of Genesis view relationships between women and men? How might the account of events here have been influenced by the fact that the authors of Genesis were male?

Example #2: What reasons does Jacoba Felicie give in arguing that the statute prohibiting women from practicing medicine should not apply to her? How does women’s honor enter into her argument?

**Evaluation Methods**

Written exercises, exams and quizzes, research projects, oral and written presentations, team projects.

**Other Materials**

None.

**Other Outline Information**

**Textbooks**

American River College HIST 305
Women in Western Civilization

Creating Women: An Interdisciplinary Anthology of Readings on Women in Western Culture, Volume I, Prehistory through the Middle Ages, Bennett Elder, L., and Gould Bryan, J. (Eds.), 2005
Creating Women: An Interdisciplinary Anthology of Readings on Women in Western Culture, Volume II, Renaissance to the Present, Bennett Elder, L., and Gould Bryan, J. (Eds.), 2004
Lives and Voices, Sources in European Women's History, DiCaprio, L., and Wiesner-Hanks, M. E., 2001
Sharing the Stage: Biography and Gender in Western Civilization, Volume I, Slaughter, J., and Bokovoy, M. K., 2003
Sharing the Stage: Biography and Gender in Western Civilization, Volume II, Slaughter, J., and Bokovoy, M. K., 2003
The Creation of Feminist Consciousness From the Middle Ages to the Eighteen-seventy, Lerner, G., 1993
The Creation of Patriarchy, Lerner, G., 1986
Women and Gender in the Western Past, Volume One, to 1815, French, K. L., and Poska, A. M., 2007
Women and Gender in the Western Past, Volume Two, since 1500, French, K. L., and Poska, A. M., 2007
Women in the Western Heritage, Harriman, H. H., 1995
Women in World History, Volume 1: Readings from 1500 to the Present, Shaver Hughes, S., and Hughes, B., 1997
American River College HIST 307
History of World Civilizations to 1500

proposed areas:
Add F13 3B Humanities

current approvals per ASSIST:
C2 Humanities
F94 D6 History
F96 4F History

reviewers:
1  Stacey Howard
2  Ben Weinberg
3  Judy Osman

comments from college
at the time of submission:
Re IGETC: Attempting to align with CSU GE pattern. This course is approved for area C2 on CSU GE pattern.
Re CSU AI:
Re CSUGE:
Re TCA:

Units:  3  3  5
min max type
Hours:  54  0
lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Mar 26 2012 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 102, and ENGRD 116 with a grade of ###C### or better; OR ESLR 320 and ESLW 320 with a grade of ###C### or better.
Enrollment Limitations: None.

UC transferability
approved: Y

Prerequisites:
None.
Corequisites:
None.
Advisories:
ENGWR 102, and ENGRD 116 with a grade of ###C### or better; OR ESLR 320 and ESLW 320 with a grade of ###C### or better.

Course Description
This course surveys world civilizations from antiquity to the 1500s, with a particular emphasis on the dynamic interaction and comparison of diverse peoples, ethnicities, and cultures. Special attention is given to the social, political, economic, cultural, and religious influences that shaped major world civilizations.

Course Objectives
Upon completion of this course, the student will be able to: correctly use basic historical terminology. distinguish between primary and secondary sources as historical evidence. identify various interpretations used by historians to explain world history to 1500 C.E. analyze multiple causes for and properly evaluate why a historical event happened. describe the major eras of world history to 1500 C.E. evaluate major economic, social, political, and cultural developments in world history to 1500 C.E. assess the experiences, conflicts, and connections of diverse ethnicities and cultures in world history to 1500 C.E. use historical evidence to formulate historical generalizations about world history to 1500 C.E. identify the relevant geography of world history to 1500 C.E.
American River College HIST 307
History of World Civilizations to 1500

Course Content
6 hours: Introduction to the study of World Civilizations: interaction, geography and history, a global overview.¶The Neolithic Revolution and the Birth of Civilizations: birth of agriculture, emergence of complex society.¶The first civilizations: Mesopotamia, Egypt, myth and religion in the Ancient Near East, the cultural foundation of the Sumerians, the Akkadians and the Babylonians, the Nomadic Challenge, the Indo Europeans.¶4 hours: The first civilizations in Asia: the Indus Valley and Harappan culture, the Indo European Invasions and Aryan Society, Indo Aryan Religion, Shang Society and Culture, the Era of Zhou Dominance, the nature and structure of ancient societies.¶3 hours: The nature of classical civilization: unification and the consolidation of civilization in China.¶The Late Zhou Era and Chinese philosophy: Confucius, Analects, Laozi and the Daoist Response, Imperial Unity and the Qin Empire.¶The Han Dynasty: China's Classical Age, the Scholar Gentry and Chinese society, science and culture.¶3 hours: Classical Greek civilization: Minoan and Mycenae culture, the Homeric Legends, Greek self-definition, Greek political development and the Polis, Sparta and Athens.¶Greek science and philosophy: The Ionian Philosophers, Socrates, Plato and Aristotle, Hellenic Culture, the Hellenistic Age, the legacy of Greece.¶3 hours: India's Golden Age: Brahman dominance, Hinduism and the Rise of Buddhism, society and the emergence of the Caste System, India and the West, Alexander the Great and the Greek Invasions, The Mauryan Empire.¶The Gupta Empire: Hindu Renaissance, Culture and Society, the legacy of the Classical Age in India.¶6 hours: Rome: the integration of the Mediterranean world, myths and legends, the Roman Ideal.¶The Rise of Rome: city-state to empire, the Republic in crisis, Tiberius Gracchus to Julius Caesar.¶Augustus and the Birth of the Empire: the Pax Romana, Rome and the East, Roman Law, culture and society, the emergence and growth of Christianity.¶The Decline of The Western Empire: Diocletian and Constantine, the Germanic Peoples, the legacy of Rome.¶3 hours: Early civilizations in the Americas: the origin of American societies, the Olmecs.¶The Classic Era: Teotihuacan and Mayan Cultures, peoples of the North, Andean civilization.¶3 hours: The development of world religions in the Classical Period: Buddhism and Christianity, the missionary impulse.¶3 hours: The birth and growth of Islam: The Arabian Peninsula before Islam, Muhammad and the birth of Islam, Arab Empire of the Umayyads.¶From Arab to Islamic Empire: Islamic society and culture, the legacy of the Abbasid Age.¶3 hours: The spread of Islamic civilization: South Asia and the impact of Islam, Southeast Asia, Africa.¶Civilizations in Eastern Europe: the Byzantine Empire, Eastern Orthodox Christianity, Justinian and the codification of law, Byzantine society and culture, the emergence of civilization in Russia, the Kievan State.¶3 hours: Withdrawal and resurgence in Western Europe: the Christianization of Europe, Feudalism and Manorialism, Carolingian Europe, the High Middle Ages, growth and expansion, church, state, and nobility, the Crusades.¶3 hours: Reunification and renaissance in Chinese civilization: the Sui/Tang Era, restoration of the empire, Tang decline and the rise of the Song Dynasty, culture and society, the legacy of the Tang and Sung Dynasties.¶3 hours: The spread of Chinese civilization: Korea, Japan, Vietnam.¶The Nomadic challenge: the Mongol Empire, Genghis Khan, expansion into Russia, advance into the Islamic World, presence in China.¶3 hours: The European Renaissance: the origins and spirit of the Italian Renaissance, humanism, culture and society, the spread of the Renaissance to Northern Europe, the legacy of the Renaissance and the question of modernity.¶3 hours: An Age of Discovery: Ming Dynasty China, Zheng He and Chinese maritime exploration, the Portuguese Reconquest, Institute at Sagres, Portuguese in West Africa, Vasco da Gama, Columbus and the creation of the Atlantic World.¶2 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussion, student oral reports, guest speakers, and media presentations.

Out of Class Assignments
Required readings from primary and secondary sources, exercises and written responses as required by instructor.¶Example #1:¶The major assignment for the semester is a 7-10 page research paper due the final week of the semester. With my guidance you will choose a topic of interest to you and pursue research on the subject over the course of the semester. A bibliography for this project will be due in week 7.¶Example #2:¶In the space provided discuss the factors that aided the spread of the three universal religions of Buddhism, Christianity, and Islam.

Evaluation Methods
Application/written exercises, problem-solving exams and quizzes, research reports, and oral and written presentations.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME¶Internet/Online Delivery Modality:¶(For this modality, the course's instructional hours are allocated as noted below.)¶19 hours: Course Web Pages¶3 hours: Synchronous Online Communication

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Textbooks
The Essential World History, Volume 1: to 1500, Duiker, W., and Spielvogel, J., 2008
The Human Record: Sources of Global History, Volume 1, Andrea, A. J., and Overfield, J. H., 2011
Worlds of History: A Comparative Reader, Volume 1, to 1550, Reilly, K., 2010
American River College HIST 308
History of World Civilizations, 1500 to Present

units: 3 3 5 5 5
hours: 54 0
repeatable: N

Course Description
This course is a survey of world history from the 16th century to the present, with particular emphasis on the increased integration of peoples and cultures as the result of the continuing process of globalization. The focus is on the revolutionary transformations of human society and human social relations caused by such new ideas as scientific racism, nationalism, imperialism, and constitutional government. It also covers important trends of the past five-hundred years including the increasing prevalence of migration, the changing nature of warfare, the harnessing of fossil fuels, the growing integration of global economies, and the scientific and technological breakthroughs that are continuing to revolutionize human's understanding of and relationship with the natural world. Through this focus it is possible to better understand the forces that have shaped world society over the past five-hundred years and that continue to shape the world today.
Course Objectives

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

- Correctly use basic historical terminology.
- Distinguish between primary and secondary sources as historical evidence.
- Identify various interpretations used by historians to explain world history since 1500 C.E.
- Investigate multiple causes for and properly evaluate why a historical event happened.
- Describe the major eras and relevant geography of world history since 1500 C.E.
- Evaluate major economic, social, political, and cultural developments in world history since 1500 C.E.
- Assess the experiences, conflicts, and connections of diverse groups of people in world history since 1500 C.E.
- Use historical evidence to formulate historical generalizations about world history since 1500 C.E.

Course Content

6 hours: Introduction to the study of World Civilization: geography and history; a global overview; trade networks of the 15th Century; Europe's emergence from isolation.

3 hours: European global expansion: exploration and colonization; Europe on the eve of expansion; European voyages to Africa, Asia, and the Americas; European enclaves in Africa and Asia; the conquest of the Americas; Amerindian cultures on the eve of the conquest; the transformation of European institutions and values in the non-western world; toward a world economy.

3 hours: New Empires: Russia and the Ottoman Turks; Russia and the West; the rise of the Ottoman Dynasty; warfare and expansion; gunpowder empires; the Ming collapse and the Manchu takeover of China.

3 hours: Africa and Atlantic Slave Trade: the structure of the Atlantic Slave Trade; African societies and slavery; the impact of the slave trade on Africa and the Americas; emergence of an Atlantic economy.

3 hours: Absolutism and constitutionalism: absolutism in Western Europe; absolutism in Eastern Europe and Russia; absolutism among Amerindian civilizations and in Asia; the transformation of European absolutism in the Americas; the development of constitutionalism in England.

3 hours: A new world view in the West: non-western contributions to the Scientific Revolution; the Scientific Revolution in Western Europe; resistance to the new learning in the western and non western worlds.

3 hours: The Age of Revolution in the Americas: the independence movement in the Thirteen English Colonies -- reform or revolution? The impact of U.S. independence on Europe and the world; revolution in France; Napoleon and the impact of the French Revolution; Latin American independence movements.

3 hours: The Industrial Revolution: the transformation of industry in England; the "Social Question" in Europe.

3 hours: The impact of industrialization on Europe and the world: patterns of industrialization; Chinese reaction to western ideas and technology; changes in agriculture and industry in non western societies; the rise of the industrial city.

3 hours: Making of modern ideologies in Europe and the Americas: conservatism and classical liberalism; socialism and communism; feminism; nationalism; social Darwinism; political manifestations of these world views.

4 hours: Imperialism and migration: western imperialism and neocolonialism in Asia, Africa, and Latin America; Asian imperialism -- the Japanese example; internal and international migration; race and empire.

3 hours: The impact of western ideas and movements on Asia and the Middle East: the Chinese reaction from the Opium Wars to the republic; the Japanese response to western ideas and technology; the response to western ideas and technology in the Middle East.

3 hours: The causes and consequences of World War I: European and colonial questions; technology; industry and warfare; the breakup of empires in Europe and the Middle East; Women's Rights Movement; the Treaty of Versailles.

3 hours: Early Twentieth Century revolutions: the Mexican Revolution; the Chinese Revolution; the Russian Revolution.

3 hours: The politics of extremism: Mussolini and Italian Fascism; the Great Depression; Hitler and Nazism; Fascism and populism in Latin America.

3 hours: The causes and consequences of World War II: European and Asian causes; technology and nuclear war; the Holocaust; independence movements in Asia, Africa, and the Middle East; the Cold War.

3 hours: World visions and conflict -- 1945 to the present: capitalism, socialism and the Cold War; decolonization; The Civil Rights Movement; sex, drugs, and Rock 'n' Roll; consumerism versus the planned economy; the break up of the Soviet Union; globalization and terrorism.

2 hours: Final exam

Lab Content

Instruction Methods

Lecture, class discussion, student oral reports, guest speakers, and multimedia presentations.

Out of Class Assignments

Required Readings in primary and secondary sources, essays, primary source responses.

Example # 1: The major assignment for the semester is a 7-10 page research paper due during the final week of the semester. With my guidance you will choose a topic of interest to you and pursue research on the subject over the course of the semester. A bibliography for this project will be due in week 7.

Example # 2: In the space provided, respond to the following question: Why was the tension between order and disorder such an important theme for twentieth century history? What are some examples of the struggle to establish order in the contemporary world and what forces appear to be pushing the world towards disorder?

Evaluation Methods

Application/written exercises, problem solving exams and quizzes, research reports, oral and written presentations.
American River College HIST 308
History of World Civilizations, 1500 to Present

Other Materials
None.

Other Outline Information

Textbooks
The World: A Brief History, Armesto, F., 2008
American River College HIST 340
History of California through 1879

proposed areas:
Add F13 4F History

current approvals per ASSIST:
F91  C2 Humanities
F91  3B Humanities
F80  D6 History

reviewers:
1 Megan Lawrence
2 Terri Eden
3 Aurelia Long

course description:
This course is a survey of the early history of California, starting with the original people of California, the discovery and settlement of California by the Spanish, the Mexican period, American conquest and occupation, the Gold Rush, and ending with events through the Constitution of 1879.

course objectives:
Upon completion of this course, the student will be able to:¶¶use basic historical terminology.¶¶identify and distinguish between primary and secondary sources as historical evidence.¶¶critically evaluate various historical interpretations and perspectives of early California history.¶¶analyze and properly evaluate the multiple causes of an historical event that happened in California.¶¶organize California historical events into chronological order and analyze cause-and-effect relationships.¶¶analyze and describe the consequences of California's mission, rancho, gold rush, and railroad eras.¶¶evaluate the place of California's economy, politics, culture, and controversies within the context of U.S. and world history. ¶¶¶evaluate the role of California's geography and climate in shaping human institutions and experiences.¶¶
American River College HIST 340
History of California through 1879

Course Content
2 hours: Introduction: the relationship between California's geography and its history
4 hours: California’s diverse indigenous peoples: political, economic, and social systems prior to European arrival
3 hours: Voyages of exploration: Spanish and English, including the reactions of coastal indigenous populations
3 hours: Spanish missions as the cornerstone of colonization: controversies and the consequences for indigenous populations
3 hours: Expansion of Spanish California, including presidios, pueblos, and land grants
3 hours: Challenges to Spanish hegemony in Alta California, including conflicts with Britain and the Russian-American traders
2 hours: Mexican Independence: consequences for California and a new relationship with the United States and Great Britain
5 hours: Mexican California: free trade, naturalization, secularization, cattle ranches, fur trappers, U.S. immigrants on the California-Oregon Trail, the Donner Party, Sutter’s Fort, and the problem of illegal Americans
2 hours: Mexican-American War: connections with Texas and the Southwest, the Bear Flag Revolt, and the Treaty of Guadalupe Hidalgo
4 hours: Gold Rush: social and political effects of rapid population growth; environmental consequences of gold-mining techniques; attacks on “foreign” miners; and law and order problems
2 hours: Gold Rush: growth of San Francisco and mining supply centers, economic opportunities, and the development of transportation systems
2 hours: California statehood: 1849 Constitutional Convention, the national abolition debate, early state laws, and impact on indigenous population
3 hours: Gold Rush: national and international consequences, including the Comstock Lode
3 hours: 1860s: expansion of U.S. institutions and culture, land-grant conflicts, the development of California agriculture, water issues, and the Civil War
5 hours: Completion of the transcontinental railroad: the “Big Four” and the Central Pacific Railroad, federal subsidies, overcoming construction challenges, contributions of Chinese laborers, and the development of a Southern Pacific monopoly
6 hours: 1870s: the Modoc War, railroad barons, economic recession, rise of the Workingman’s Party, and the Constitutional Convention of 1879 (including attacks on the Chinese population and the question of women’s equality)
2 hours: Final exam

Lab Content

Instruction Methods
Lectures, class discussions, student reports, guest speakers, and multimedia presentations.

Out of Class Assignments
Example #1: Prepare a 1,000-word written analysis of mission life based upon the textbook and three primary source documents representing multiple points of view.
Example #2: Examine art of the Gold Rush, posted on a museum website; complete a written evaluation guide of nineteenth-century artists’ portrayal of the social and environmental consequences of the Gold Rush and the impact of mining practices; and prepare to participate in an in-class activity evaluating the impact of the Gold Rush and mining practices.

Evaluation Methods
Exams, quizzes, primary source papers, research reports, simulations, and team presentations.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Internet/Online Delivery Modality:
For this modality, the course's instructional hours are allocated as noted below.
24 hours: Course Web Pages
12 hours: Asynchronous Online Communication
6 hours

Textbooks
Competing Visions: A History of California, Cherny, R.W., 2005
The Elusive Eden: A New History of California, Rice, R. B., 2002
American River College HIST 341
History of California: 1879 to Present

proposed areas: current approvals per ASSIST:

Add F13  4F History

F91  C2 Humanities
F91  3B Humanities
F80  D6 History

reviewers:
1  Song Le Graham
2  Jeanne Howard
3  Ken O'Donnell

comments from college at the time of submission:
Re IGETC: Attempting to align with CSU GE pattern. This course is approved for area D6 on the CSU GE pattern.
Re CSUGE:
Re CSU AI:
Re TCA:

Units:  3  3  5
min max type
Hours:  54  0
lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Mar 23 2011 12:00AM

Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 102 and ENGRD 116 with a "C" or better; OR ESLR 320 and ESLW 320, with a grade of "C" or better.
Enrollment Limitations: None.

UC transferability approved: Y

Course Description
This course is a survey of California history from 1879 to the present. Topics include the economic, social, cultural, and political developments, including the impact of the Constitution of 1879, consequences of railroad expansion, and early twentieth-century urbanization. It also includes the impact of the Great Depression and World War II, water projects, protest and reform movements of the 1960s, the rise of conservatism, and recent political trends.

Course Objectives
Upon completion of this course, the student will be able to: correctly use basic historical terminology. identify and distinguish between primary and secondary sources as historical evidence. analyze and properly evaluate the multiple causes of an historical event that happened in California. identify various interpretations used by historians to explain the history of California from 1879 to present. identify and evaluate significant political, economic, social, and ethnic developments from this period of California history. analyze California ideas, controversies, and events by placing them into a national and international context. analyze the role of geography and climate in California in shaping human institutions and experiences. evaluate various interpretations and analyses of...
American River College HIST 341
History of California: 1879 to Present

California history from 1879 to the present. Critique political ideas, controversies, and institutions necessary for effective citizenship, especially for residents of California. Analyze primary sources from California history, 1879 to present. Support analytical conclusions with examples drawn from California history.

Course Content
3 hours: Review of key people, groups, ideas, controversies, the 1879 constitutional convention, and events in early California history to 1880.
2 hours: 1880s: the consequences of railroad expansion and monopoly, including railroad supporters and critics.
2 hours: Early 20th Century economic and social development: agribusiness in the Central Valley, including crop experiments, marketing strategies, irrigation projects, and labor issues.
3 hours: Early 20th Century economic and social development: industrialization and urbanization including tourism, real estate marketing campaigns, early motion pictures, electrification, the oil boom, mass transit systems, and new urban water sources.
4 hours: Progressive era reform movements, including utopian socialist movements, the effects of the San Francisco earthquake, attacks on political bosses and corruption, the campaign of Hiram Johnson in 1910, direct democracy measures, and the Wheatland hop field riot.
2 hours: Progressive era issues, including Prohibition, conservation vs. preservation, interpretations of the mission past, and the new strategies of the woman suffragists.
1 hour: World War I: consequences, including development of aviation industry.
4 hours: 1920s: social and economic life, Southern California suburban development, expansion of Hollywood, enforcement of Prohibition, evangelical religious movements, and water use.
5 hours: Consequences of the Great Depression: emigration of "Okies," the Upton Sinclair campaign, agribusiness labor issues, implementation of federal New Deal programs, and repatriation of Mexican Americans.
5 hours: World War II: defense industry growth and women entering non-traditional jobs, emigration of African Americans, internment of Japanese Americans, attack on "zoot-suits," the Bracero Program, and the Port Chicago tragedy.
4 hours: 1950s: the Cold War and suburban development, including the development of the Central Valley Project, growth of the defense industry, civil rights movements, Hollywood "blacklists," the political success of Richard Nixon, and Disneyland.
7 hours: 1960s: Pat Brown's legacy, culture and counter-culture, the farm labor movement, the Watts riots, the Free Speech Movement, the Black Panther Party, women's liberation, consequences of the Vietnam War, and the gubernatorial election of Ronald Reagan.
4 hours: 1970s: political leaders (Ronald Reagan and Jerry Brown), energy issues (including nuclear safety questions and alternative energy discussions), Proposition 13, environmental issues, the People's Temple, and the high-tech industry.
3 hours: 1980s and 1990s: Recent developments and controversies, including water pollution, water rights, energy, air quality, regional planning, public education, and political responses to an increasingly diverse population.
2 hours: Final exam

Lab Content

Instruction Methods
Lectures, class discussions and activities, student presentations, guest speakers, and multimedia presentations.

Out of Class Assignments
Example #1: Use a textbook and supplementary reading study guide to prepare a 1,000-word written analysis of the causes and impact of the Berkeley Free Speech Movement.
Example #2: Read and analyze primary sources and supplementary reading material concerning the Wheatland hop field riot in preparation for an in-class simulation activity examining the causes and impact of the riot from multiple historical points of view.

Evaluation Methods
Exams, analytical essays, quizzes, research reports, simulations, and team presentations.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Internet/Online Delivery Modality:
(For this modality, the course's instructional hours are allocated as noted below.)
24 hours: Course Web Pages
12 hours: Asynchronous Online Communication
6 hours

Textbooks
California Rising: The Life and Times of Pat Brown, Rarick, E., 2005
American River College HIST 341
History of California: 1879 to Present

The Elusive Eden: A New History of California, Rice, R. B., 2002
American River College HIST 364  
Asian Civilization

proposed areas:  
Add F13  4F History

current approvals per ASSIST:  
F80  C2 Humanities  
F91  3B Humanities  
F80  D6 History

reviewers:
1  Joanne Benschop  
2  Sheila Lau  
3  Thea Labrenz

comments from college at the time of submission:  
Re IGETC:  Attempting to align with CSU GE pattern. This course is approved for area D6 on the CSU GE pattern.

Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units:  3  3  5  
min  max  type  
Hours:  54  0  
lecture  lab  
repeatable:  N  
same as:  
first offered:  F95  
outline approved:  Nov 6 2008 12:00AM

registration restrictions:  
Prerequisites:  None.  
Corequisites:  None.  
Advisories:  
Enrollment Limitations:  

UC transferability  
approved:  Y  
college notes:  
internal notes:  
UC notes:  
footnote:  

Course Description
This course covers the history of Asian Civilizations from the emergence of agriculture and complex societies to 1800 C.E, with particular focus on India, China, and Japan. Topics include the rise of complex societies across Asia; the relationship between agrarian civilizations and the herders of Inner Asia; state-building and imperial expansion; the emergence of the major Asian philosophies and religious faiths, including that of Islam; Asian technology and innovation; the Mongol conquests; and the entrance of Europeans into the Asian world beginning in the 15th century.

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

- correctly use basic historical terminology.
- distinguish between primary and secondary sources as historical evidence.
- explain the complexity of defining Asia as a region and the diversity of climates, peoples, geography, and historical experiences encompassed by the term Asia.
- identify various interpretations used by historians to explain Asian History to 1800 C.E.
- explain why there may be multiple causes of a historical event.
- describe the major eras and relevant geography of Asian History to 1800 C.E.
- evaluate major economic, social, political, and cultural developments in Asian History to 1800 C.E.
- assess the experiences, conflicts, and connections of diverse groups of people in Asian History to 1800 C.E.
- use historical evidence to formulate historical generalizations about Asian History to 1800 C.E.

report generated on 1/3/2014  
2013 submissions from region 2 for general education in UC and CSU  
page 50
American River College HIST 364
Asian Civilization

Course Content
3 hours: Introduction to the geography of Asia; Asia as a human construct rather than geographic reality. 6 hours: Agriculture and the emergence of complex society: the neolithic revolution; domestication and social change; the Bronze Age; early states on the Yellow and Indus Rivers. 3 hours: Early imperial formations in China and India. 6 hours: Asian religion and philosophy: Harappan legacies and Aryan introductions; the Vedic era; caste and Indian society; Siddartha Gautama and the Middle Path; the spread of Buddhism; legalism, Confucianism, and Daoism in China. 3 hours: Early complex society in Japan. 3 hours: Islam and Asia. 3 hours: Asia as the center of innovation and technology. 4 hours: The Mongol conquests. 4 hours: The Asian world after the Mongols. 3 hours: The World of the Indian Ocean. 3 hours: The Ming/Qing Transition in China. 3 hours: The Rise of the Mughal Empire. 3 hours: Europeans enter Asia. 3 hours: Tokugawa Japan. 3 hours: The growth of European power in Asia to 1800. 2 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussion, student oral reports, guest speakers, and multimedia presentations.

Out of Class Assignments
Required reading from primary and secondary sources, exercises and written response as required by the instructor. Example #1: Write a paragraph long response to the following question: What changes were brought to India with the Aryan migrations? What elements of Indian society emerged through the mixing of indigenous and Aryan traditions? Example #2: After consulting with a research librarian complete a 5-7 page research paper on a topic of your choosing, subject to my approval, but related to Asian History to 1800 C.E. You must turn in a preliminary bibliography by week nine.

Evaluation Methods
Application/written exercises, problem solving exams and quizzes, research reports, oral and written presentations.

Other Materials
None.

Other Outline Information

Textbooks
A History of Asia, Murphey, R., 2006
A New History of India, Stanley, W., 1999
Pre-Modern East Asia: To 1800, Ebrey, 2009
American River College HIST 365
Asian Civilization

proposed areas:  
Add F13  4F History

current approvals per ASSIST: 
F80  C2 Humanities 
F91  3B Humanities 
F80  D6 History

reviewers: 
1  Jane Leaphart 
2  Jeanne Howard 
3  Ken O'Donnell

comments from college at the time of submission: 
Re IGETC:  Attempting to align with CSU GE pattern. This course is approved for area D6 on the CSU GE pattern.
Re CSU AI: 
Re CSUGE: 
Re TCA: 

Units:  3  3  5 
min max type
Hours:  54  0 lecture lab
repeatable: N same as: 
first offered: F95 
outline approved: Nov 6 2008 12:00AM

registration restrictions: 
Prerequisites:  None.
Corequisites:  None.
Advisories: 
Enrollment Limitations: 

UC transferability approved: Y 
college notes: 
internal notes: 
UC notes: 
footnote: 

Course Description 
This course is a survey of the political, social, economic and cultural transformation of India, China and Japan since 1800. It emphasizes how these countries responded to the challenges of modernity and western imperialism by embracing new ideas, new approaches to statecraft, and new social and cultural norms. Topics include the emergence of western dominance in Asia, the breakdown of states and empires in conjunction with, and partly as a result of, western imperialism, the development of Asian nationalisms and nationalist movements, and the growth of Japanese imperialism and the effects that this had on the rest of Asia.

Course Objectives 
Upon completion of this course, the student will be able to: correctly use basic historical terminology. distinguish between primary and secondary sources as historical evidence. explain the complexity of defining Asia as a region and the diversity of climates, peoples, geography, and historical experiences encompassed by the term Asia. identify various interpretations used by historians to explain Asian History since 1800 C.E. explain why there may be multiple causes for an historical event. describe the major eras and relevant geography of Asian History since 1800 C.E. evaluate major economic, social, political, and cultural developments in Asian History since 1800 C.E. assess the experiences, conflicts, and connections of diverse groups of people in Asian History since 1800 C.E. use historical evidence to formulate historical generalizations about Asian History since 1800 C.E. analyze the effects of and
course content
4 hours: introduction: Asia before 1800
3 hours: China in 1800: the legacy of the Qianlong emperor; signs of Qing decline; foreign presence in China.
3 hours: India in 1800: The remnants of the Mughal Empire; the East India Company; Indian reaction to the British presence.
3 hours: Japan in 1800: the Tokugawa Order; the daimyo system; a changing social structure; economic growth.
3 hours: China through the Opium War.
3 hours: The Sepoy Rebellion and the end of the British East India Company.
3 hours: The opening of Japan: the kaikoku and joi schools of reform; Admiral Dewey.
3 hours: Crisis in China: the Arrow War; the Taiping Rebellion; the Nian Rebellion; the Yellow River Flood.
3 hours: Crown rule in India: the consolidation of the Raj; the Afghan War.
3 hours: The Meiji Restoration.
3 hours: Chinese Nationalism through the 1911 Revolution.
3 hours: Indian Nationalism through WWI.
3 hours: Japan emerges as a Great Power.
6 hours: WWII: Chiang Kai-shek and the Guomindang; Mao and the Chinese Communist Party; Japanese aggression in Manchuria; the Rape of Nanjing; Pearl Harbor and the Asian Theater; Indian nationalism and the war years; Hiroshima and Nagasaki.
3 hours: The Partition of India and modern South Asia.
3 hours: China’s revolution and modern East Asia.
2 hours: Final exam

lab content

instruction methods
Lecture, class discussion, student oral reports, guest speakers, and multimedia presentations.

out of class assignments
Required reading from primary and secondary sources, exercises and written responses as required by instructor.

example #1
In a 2-3 page essay respond to the following question: How did new ideas help reshape Asian societies in the late 19th and early 20th centuries?

example #2
After consulting with a research librarian complete a 5-7 page research paper on a topic of your choosing, subject to my approval, but related to Asian History to 1800 C.E. You must turn in a preliminary bibliography by week nine.

evaluation methods
Application/written exercises, bluebook essays and quizzes, research reports, oral and written presentations.

other materials
None.

other outline information

textbooks
A History of Asia, Murphey, R., 2006
A New History of India, Stanley, W., 2008
Modern East Asia: A Brief History, Schirokauer, C., and Clark, D., 2008
American River College HIST 367
History of Russia

proposed areas:
- Add F13  4F History

current approvals per ASSIST:
- F91  C2 Humanities
- F91  3B Humanities
- F80  D6 History

reviewers:
1. Audrey Green
2. Laura Castro
3. Mai Warren

comments from college at the time of submission:
Re IGETC: Attempting to align with CSU GE pattern. This course is approved for area D6 on the CSU GE pattern.

Re CSUGE:

Re CSU AI:

Re TCA:

Units: 3 3 5
min max type

Hours: 54 0
lecture lab

repeatable: N
same as:

first offered: F95
outline approved: Dec 2 2010 12:00AM

registration restrictions:

Prerequisites: None.

Corequisites: None.

Advisories: ENGWR 102 or 103, and ENGRD 116; OR ESLR 320 and ESLW 320

Enrollment Limitations: None.

UC transferability approvable: Y

college notes:

internal notes:

UC notes:

footnote:

Course Description
This course is a survey of Russian history from 1861 to the present. It examines the major social, political, and economic developments that have shaped Russian society and culture. Special attention is given to Russian culture, politics, and protest during the 19th century, the revolutions of 1917 and the Bolshevik rise to power, the creation and expansion of the Soviet state under Stalin, and the decline and collapse of Soviet power.

Course Objectives
Upon completion of this course, the student will be able to:
- Identify and correctly use basic historical terminology, and distinguish between primary and secondary sources as historical evidence
- Evaluate various interpretations used by historians to explain Russian history
- Evaluate multiple causes and analyze why a historical event happened
- Identify the major eras and relevant geography of Russian history
- Evaluate major economic, social, political, and cultural developments in Russian history
- Evaluate the experiences, conflicts, and connections of diverse groups of people in Russian history
- Draw historical generalizations about Russian history based on the historical evidence
- Evaluate the major causes and impact of the Revolutions of 1917
- Analyze the major features of the transformation of the Soviet Union under Stalin
- Evaluate Gorbachev's reforms and the causes of the collapse of the Soviet Union
Course Content
3 hours: Introduction to the study of Russian history: Themes and structures of pre-imperial Russian history. Geography and its impact; Kievan Russia: Byzantium, the Christianization of Russia, Church and State, culture and society; Appanage Russia and the Mongol Invasion; The Mongols and Russia; the rise of Moscow; 3 hours: Muscovite Russia: continuity and change, the "Third Rome" and the emergence of tsarism, culture and society, lord and peasant, serfdom; Imperial Russia: from Peter the Great to Alexander I: Peter the Great, the consolidation of Russian absolutism, Russian expansion and westernization, the Petrine legacy; 18th century culture and society, Catherine the Great, the Enlightenment in Russia, lord and peasant, Pugachev's Rebellion; 3 hours: Russia and the French Revolution; politics and culture from 1801-1861: Alexander I, the Napoleonic wars, Napoleon's invasion and its impact, restoration in Europe, Russia and the Concert of Europe, Nicholas I and reaction in Russia, the Decembrist uprising, the Crimean War and its impact; culture and society. 3 hours: The "Great Reforms": background, Alexander II, nature and impact, limitations, Mir and Zemstvo, lord and peasant after the reforms, Russian modernization and the reforms; culture; expansion to the east; the revolutionary movement: background, the intelligentsia, the narodniki, the Mir, "Going to the People," terrorism. 3 hours: European Marxism, the narodniki and Marxism, Plekhanov and the emergence of Russian Marxism; Russian industrialization: obstacles, the role of government, Sergey Witte, foreign investment, labor, the peasant question; Russian society and culture prior to 1917; 3 hours: The Road to Revolution: the emergence of Lenin, <i>What is to be Done?</i>, 2nd Party congress, Bolsheviks and Mensheviks, theory and revolution, Leon Trotsky, the Russo Japanese War, the 1905 Revolution, soviet, Duma, reaction, Russia and the origins of WWII. 3 hours: From February to October: strains of the war, Nicholas and Alexandra, Rasputin, the February Revolution, Dual Power: Provisional Government and Petrograd Soviet; Lenin's "April Theses," Lenin and the party, June offensive, July Uprising, Kerensky, Kornilov revolt, the Bolsheviks and the Petrograd Soviet, Trotsky's role, the seizure of power, 2nd All Russian Congress of Soviets, outside Petrograd, peasantry, nationalities; 3 hours: The Soviet Period: Civil War and Consolidaion of Power: Constituent Assembly, creation of new government, First Constitution, Brest Litovsk, allied Intervention, anti-Bolshevik coalitions, Trotsky and the Red Army, war communism, end of the Civil War, impact on society and the party, origins of the Communist International; 3 hours: Struggle for Power and the New Economic Policy: shift to NEP, party and government, Lenin's declining health, the struggle for power, 12th Party Congress, "permanent revolution" vs. "socialism in one country," Lenin's death, Stalin triumphant. 3 hours: Society, culture and foreign policy in the 1920's: society, culture, worker and peasant, education, women and the revolution, religion, literature, art; consolidation of Soviet control over Comintern, Russia and the West, Treaty of Rapallo, recognition, China, the Muslim world; 3 hours: Stalin's Revolution, 1924-1932: consolidation of Stalin's power, Russian agricultural industrialization debate, Bukharin, 1928 Crisis, push for total collectivization, conception and organization of the First Five Year Plan, results. 3 hours: The 1930's: The Great Terror: 17th Party Congress, Kirov murder, first phase, the old guard eliminated, military leadership, impact of the Terror; collectivization and famine, Second Five Year Plan, Stakhanovism, Third Five Year Plan, 1936 Constitution, culture and society; 3 hours: The Road to War: Sixth Comintern Congress, fascism and the left in Europe, the League of Nations, the Spanish Civil War, western appeasement, Munich, Asia, Nazi-Soviet Pact; WWII: the outbreak of war, Russia under attack, adjustment to war, relations with the allies, Victorious Campaigns, preparation for peace, Developments on the Home Front: 1943-1945, the cost of war; 3 hours: The Postwar Period: 1945-1956: Readjustment, return to Political Normalcy, peace settlements, extension of Soviet influence in 1946, growth of diplomatic conflict in 1946, The Cold War, the West and Soviet security, Eastern Europe, China; The Last Years of Stalin: Fourth Five Year Plan, society and culture, Stalin's death; 3 hours: De-Stalinization and Reform: the aftermath of Stalin's death, Beria, life without Stalin, 20th Party Congress, Khrushchev and De-Stalinization, reforms, opposition; Foreign policy: Poland, Hungary, China, the U.S., Khrushchev and Kennedy, Cuban Missile Crisis; Domestic developments: politics, agriculture, society and culture, the fall of Khrushchev, assessment of reform. 3 hours: Collective Leadership, 1964-1971: the trioka, fate of reforms, 23rd Party Congress, attempts at reform; Brezhnev, 1971-1982; 24th Party Congress, economic decline, new constitution, decline, society and culture, dissidents, end of Brezhnev era; Foreign policy: Afghanistan, Africa, India, Latin America; 4 hours: From Andropov to Chernenko: politics, foreign policy; From Reform to Collapse: background, Gorbachev, Perestroika and Glasnost, 1985-1988, Democratization and Crisis, 1989-1990, National minorities, foreign affairs, Disintegration, 1991; From Yeltsin to Putin; An Uncertain Future; 2 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussion, student oral reports, guest speakers, and various multimedia presentations.

Out of Class Assignments
Required readings from primary and secondary sources, exercises and written responses as required by instructor. Example #1: Read Turgenev's <i>Fathers and Sons</i>/ and be prepared to discuss the following question: How does Bazarov reflect the nihilism of the 19th century revolutionary movement in Russia? Example #2: Write a one page response to the following question after reading Plekhanov's <i>Our Differences</i>/: How are the ideas of Marx adapted to the Russian environment by Plekhanov?

Evaluation Methods
Application/written exercises, bluebook essays, problem solving exams and quizzes, research reports, oral and written presentations,
team projects.

Other Materials
None.

Other Outline Information

Textbooks
A History of Russia, Riasanovsky, N., 2010
A History of Russia volume 2: Since 1855, Moss, W., 2004
A History of Russia Volume 2: Since 1855, Moss, W., 2004
Russia and the Soviet Union, Thompson, J., 2009
Russia and the Soviet Union, Thompson, J., 2009
American River College HIST 373
History of Mexico

proposed areas:  
Add F13  4F History

current approvals per ASSIST:  
F91  C2 Humanities  
F91  3B Humanities  
F80  D6 History

reviewers:

1  Terri Eden  
2  Bernie Day  
3  Sheila Lau

comments from college at the time of submission:

Re IGETC:  Hoping to align with CSU approval. Currently approved for CSU GE D6 and C2.

Re CSUGE:

Re CSU AI:

Re TCA:

Units:  3  3  S  
min max type

Hours:  54  0  
lecture lab

repeatable: N

same as:

first offered: F95

outline approved: May 7 2008 12:00AM

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories:
Enrollment Limitations:

UC transferability  approved: Y

college notes:
internal notes:
UC notes:
footnote:

Course Description
This course is a survey of the history of Mexico from the pre-classical period to the present. It examines the origins and development of Mexico’s political, economic, religious, and intellectual institutions, their influence on Mexican society and culture, and the resultant legacy that is modern Mexico.

Course Objectives
Upon completion of this course, the student will be able to:
distinguish key Mexican political, economic, religious, social, and cultural institutions
evaluate the significance of key Mexican institutions to the development of the nation
explain how men and women of different racial and ethnic backgrounds, social classes, and religious orientations have shaped modern Mexican institutions by placing them within proper national and international context
analyze and interpret Mexican history through primary sources
assess contemporary Mexican issues in light of the country’s past
define key terms and cite their significance in reference to Mexico’s history
locate key geographic features on a map and analyze their role in shaping settlement patterns in Mexico

Course Content
3 hours: Course introduction: geography of Mexico, racial composition, cultural patterns, the agricultural revolution in Mexico 3 hours: Early indigenous cultures (Olmecs, Teotihuacan, Monte Albán, Maya, Toltecs, and Chichimeca cultures) 3 hours: Early

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
indigenous cultures: the Aztecs

3 hours: The Spanish Conquest of Mexico: in search of a new world, background on Spain during Middle Ages, the motivations for exploration

3 hours: The Spanish Conquest of Mexico: Cortez, Quetzalcoatl, la Malinche, the fall of Tenochtitlan, reasons for success of the Spanish conquistadors

3 hours: The Spanish Conquest of Mexico: the impact of conquest on Indian culture, the fusion of two cultures, the role of the Catholic church

6 hours: Colonial Mexico: government organization, economic and commercial policy, socio-economic, cultural, and racial implications; mestizos and criollos, African slaves, the hacienda, the origins of the Mexican identity, land, church, and labor, Bourbon reforms

3 hours: The Colonial era ends: the War of Independence, general immediate causes for the revolts, Hidalgo and Morelos, Iturbide and the first empire, the problems of the independent Mexico

6 hours: The Age of Santa Ana: Antonio Lopez de Santa Ana, war with Texas, war with the United States and the loss of Northern Mexico, the rise of liberalism in Mexico

3 hours: La Reforma: Benito Juarez and the rise of liberal reform in Mexico, civil war and the French intervention, Maximillian and Carlota

3 hours: Restoration of the Mexican republic, the rise and fall of Porfirio Diaz, the modernization of Mexico, socio economic, political, and cultural problems, rise of foreign investment in Mexico, the seeds of revolution

4 hours: The military phase of the Mexican Revolution: causes, major personalities, programs, the constitution of 1917 and its significance, the impact of the Mexican Revolution on Mexican history

3 hours: The constructive phase of the Mexican Revolution: the problems of reconstruction, Mexico in the 1930s, the church-state controversy, the evolution of the Mexican political system, World War II and the economy

3 hours: Cardenas: the fulfillment of the Mexican Revolution, the rise of Mestizo nationalism

3 hours: Mexico and the Unites States: economic dependency and modernization, North American Free Trade Agreement (NAFTA), cosmopolitanism vs. nationalism, growing pains, immigration, labor, and drug trafficking

2 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussions, student oral reports, guest speakers, and multimedia presentations

Out of Class Assignments
Example #1: Read specified sections of the course textbook and supplemental readers in preparation for class discussions and exams.
Example #2: Research a topic in Mexican history, write a paper on it, and present findings to the class in an oral presentation.

Evaluation Methods
Quizzes, exams, research reports, and oral presentations on individual or team projects.

Other Materials
None.

Other Outline Information

Textbooks
Broken Spears: The Aztec Account of the Conquest of Mexico, Leon-Portillo, M., 2007
Emergence of the Modern Mexican Woman: Her Participation in Revolution and Struggle for Equality, 1910-1940, Soto, S., 1990
The Course of Mexican History, Meyer, M.C., et al., 2014
The Mexican Nation: Historical Continuity and Modern Change, Richmond, D.W., 2002
American River College HIST 480
History of Western Civilization-Honors

proposed areas:

Add F13  4F History

current approvals per ASSIST:

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<thead>
<tr>
<th>Code</th>
<th>Title</th>
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<tr>
<td>F96</td>
<td>C2 Humanities</td>
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<td>F96</td>
<td>3B Humanities</td>
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<td>F96</td>
<td>D6 History</td>
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reviewers:

1. Estela Narrie
2. Gloria Kerkhoff
3. Stacey Howard

comments from college at the time of submission:

Re IGETC: Attempting to align with CSU GE pattern. This course is approved for area D6 on the CSU GE pattern.

Re CSU AI:

Re CSUGE:

Re TCA:

registration restrictions:

Units: 3  3  5

Hours: 54  0  lecture  lab

repeatable: N

same as:

first offered: F96

outline approved: Dec 2 2010 12:00AM

Prerequisites: Placement into ENGWR 480 through the assessment process.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability approved: Y

college notes:

internal notes:

UC notes:

footnote:

Course Description

This course is a survey of western civilization from its origins in the Ancient Middle East until the Renaissance. This seminar-style course confronts the major historical issues through class discussion. The class challenges students to interpret the past by critically analyzing both primary sources and relevant works by leading historians. Emphasis is on the social, political, economic, cultural and intellectual forces that have served to shape the modern world. This course is not open to students who have completed HIST 300.

Course Objectives

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

- Identify and correctly use basic historical terminology, and distinguish between primary and secondary sources as historical evidence.
- Analyze various interpretations used by historians to explain the development of western civilization prior to the Renaissance.
- Evaluate multiple causes and analyze why a historical event happened.
- Identify the major eras and relevant geography of western civilization prior to the Renaissance.
- Analyze major economic, social, political, and cultural developments in western civilization prior to the Renaissance.
- Evaluate the experiences, conflicts, and connections of diverse groups of people in western civilization prior to the Renaissance.
- Draw historical generalizations about western civilization prior to the Renaissance based on the historical evidence.
- Evaluate the cultural legacies and contributions of the Ancient Middle East, Greece, Rome and Medieval Europe to the development of western civilization.
- Critically analyze primary
Course Content
3 hours: Introduction to the study of Western Civilization, Historiography; Ancient Civilizations: Rediscovery of the Past: Historical Methods and Reasoning; Neolithic Revolution and the Emergence of Civilization. 3 hours: Myth-making and State-Building: Mesopotamia and Egypt, The Epic of Gilgamesh, Enuma Elish, Hymns to the Pharoahs, Book of the Dead: Osiris, Isis, Horus, Set, Ma'at; ziggurat vs. pyramid; Folk Movements: The Indo-Europeans 3 hours: Empire Building: Egypt, Babylonia, Assyria, Persia: The code of Hammurabi, Inscription to Tiglathpilser I; Monotheism: Khonaton, Nabonidas, Zarathustra, "hymn of Khonaton," Ethical Monotheism and the Hebrews: "The Torah," ceremonies and traditions, Job, the prophets 3 hours: Greek Civilization: Minoan and Mycenaean culture; The Homeric Age; "The Iliad and Odyssey"; The Dark Ages, The Dorians; The Polis and Greek Political Development (monarchy, oligarchy, tyranny, democracy) 3 hours: Sparta and Athens: The Persian Wars; The Golden Age of Athens: the scientific background, literature, philosophy, architecture, Antigone, "Funeral Oration of Pericles." "The Apology," "The Republic"; The Peloponnesian War; the 4th century BCE decline 3 hours: The Hellenistic Age: Diffusion of Greek Culture; the rise of Macedonia; Alexander the Great, the "Great Man" theory; the division of the empire; the diffusion of Greek culture; Hellenistic philosophy, art, and science 3 hours: Roman Civilization: Defining Rome: myths, traditions, legends, "Aeneid"; The Etruscans; The Republic, from city-state to empire, nomen latinum, Carthage and the Punic Wars; Livy, The War with Hannibal 3 hours: From republic to empire: the Late Republic and the Brothers Gracchus, the Slave War, Civil War, dictatorships, Cicero, Julius Caesar, the Gallic Wars; the Augustan Settlement; the Empire and Pax Romana; the Augustan age; Christianity enters the empire; Suetonius, The 12 Caesars; the Julian and Flavian Line; the great 2nd century 4 hours: The Empire Declines: 3rd century crises; Antonine Constitution; Diocletian's Reforms; Christianity and the Empire, the Christian Church Fathers; Power Swings to the East, the 2nd Rome; the Age of Constantine; the Huns and Germanic tribes; the Question of Rome's "Fall" 3 hours: Rome's Heirs: Byzantium, Islam, and Western Christendom; Byzantine Civilization: recent Byzantine Scholarship; Byzantium The Buffer State; the rise of orthodoxy; "The Bible" is put together; Justinian and the Golden Age, "Corpus Juris Civilis"; the decline 3 hours: Muslim Civilization: Mohammed the Prophet; Arab nationalism, military conquests; intellectual achievements; "The Qur'an"; Five Pillars of the Faith; the problem of succession; expansion after 750 3 hours: The Early Medieval Age: Germanic traditions; Barbarian restlessness, the Goths Divide; Benedictine monasticism, the Christianization of the West; the Franks emerge, Clovis, Pepin, Charles Martel; the Franks and the Church; The Age of Charlemagne, a beginning and an end 3 hours: The Middle Ages After Charlemagne: the Treaty of Verdun, foundations of the Holy Roman Empire; Vikings, Magyars, Saracens; the feudal response, vassalage, manorialism; the Rise of Towns: the bourgeoisie, guilds, markets, fairs; agrarian technology 3 hours: The High Medieval Age 1050-1300 A.D.: The Dynamics of Tension: Medieval Church, State, and Nobility; the role of the Church, Canon law, the Reform at Cluny, the Holy Roman Empire and the Papacy, investiture controversy; the Crusades, Fulcher of Chartres, Urban II, consequences of the Crusades; Decline of the Holy Roman Empire 3 hours: Medieval England: Anglo-Saxon background; the Norman Conquest; Crown, Nobility and society; the Magna Carta; the emergence of Parliament; common law; Medieval France: the Capetian Dynasty; the estates-general; other medieval states 3 hours: Medieval Culture: The Medieval Synthesis, scholasticism, Anselm, Abelard, Aquinas; science, education, universities, art and architecture, the gothic style, literature and drama 3 hours: Late Middle Ages: 1300-1500. Breakdown of the Medieval Synthesis: the 14th century disruptions: the Black Plague; the Hundred Years War; Decline of the Papacy, Babylonian Captivity, Great Schism, Counciliar Movement, Wycliffe; social protest, jacquerie, peasant revolts 2 hours: Final exam

Lab Content

Instruction Methods
Lecture, class discussion, student oral reports, guest speakers, and multimedia materials.

Out of Class Assignments
Read the primary sources and be prepared to discuss the following:

Example #1: What does the Epic of Gilgamesh tell us about ancient Mesopotamian civilization?

Example #2: What does the hero of the Iliad, Achilles, reflect about ancient Greek civilization?

Evaluation Methods
Application/written exercises, problem solving exams and quizzes, research reports, oral and written presentations, team projects

Other Materials
None.

Other Outline Information

2013 submissions from region 2 for general education in UC and CSU

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American River College HIST 480
History of Western Civilization-Honors

Textbooks
Civilization in the West, Volume I, to 1715, Kishlansky, M., et. al., 2008
Western Civilization, Volume I: To 1715, Spielvogel, J., et.al., 2012
Western Civilization: Ideas, Politics, and Society, volume 1, Perry, M., et al., 2009
Western Civilization: Beyond Boundaries, Volume 1, Noble, T., et. al., 2011
American River College HIST 481
History of Western Civilization-Honors

proposed areas:  
Add F13  4F History

reviewers:  
1  Ken O'Donnell  
2  Joanne Benschop  
3  Duane Short

comments from college at the time of submission:  
Re IGETC:  Attempting to align with CSU GE pattern. This course is approved for area D6 of the CSU GE pattern.

Re CSUGE:  

Re CSU AI:  

Re TCA:  

Units: 3  3  5  
min max type

Hours: 54  0  
lecture lab

repeatable: N  
same as:  

first offered: F96  
outline approved: Dec 2 2010 12:00AM

registration restrictions:
Prerequisites:  
Placement into ENGWR 480 through the assessment process.

Corequisites:  
None.

Advisories:  
None.

Enrollment Limitations:  
None.

Course Description
This course is a survey of western civilization from the Renaissance to the present. This seminar-style course confronts the major historical issues through class discussion. The class challenges students to interpret the past by critically analyzing both primary sources and relevant works by leading historians. Emphasis is on the social, political, economic, cultural and intellectual forces that have served to shape the modern world. This course is not open to students who have completed HIST 302.

Course Objectives
Upon completion of this course, the student will be able to:  
identify and correctly use basic historical terminology, and distinguish between primary and secondary sources as historical evidence  
analyze various interpretations used by historians to explain the development of western civilization since the Renaissance  
evaluate multiple causes and analyze why a historical event happened  
identify the major eras and relevant geography of western civilization since the Renaissance  
evaluate the experiences, conflicts, and connections of diverse groups of people in western civilization since the Renaissance  
draw historical generalizations about western civilization since the Renaissance based on the historical evidence  
critically analyze primary sources and use them to support historical interpretations.

UC transferability  
approved: Y

college notes:  

internal notes:  

UC notes:  

footnote:  

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Course Content

3 hours: Introduction to the Study of Western Civilization, Historiography; Age of Transition: The Early Modern Period

3 hours: The Nature and Structure of Medieval Society; those who work, those who pray, those who fight, the Great Chain of Being, manorialism; Decline of the Medieval Synthesis; The Renaissance and the Question of Modernity: humanism, individualism, secular spirit, Petrarch, Bruni, Pico, Castiglione, Machiavelli, etc., literature, art, and politics

3 hours: Spread of the Renaissance northward: Elizabethan England, Erasmus and Christian humanism, art and literature; The Protestant Reformation and its impact: background, Martin Luther, Address to the German Nobility, principles of Protestantism, economic and political appeals, Zwingli, Calvin, Institutes of the Christian Religion, Puritan work ethic, bourgeoisie, shift of focus northward from Mediterranean; Reformation in England, Henry VIII

3 hours: The Counter-Reformation: Trent, the Inquisition, Ignatius Loyola; Wars of Religion: the Thirty Years' War, Westphalia, impact, secular, shift; European overseas expansion: background, causes and impact, commerce, growth of the bourgeoisie

3 hours: Making of Modern States: background, role of monarchs, tools: vernacular, divine right theory, standing armies, bureaucracies; nationalization of the Church, the military revolution and the declining role of the nobility; Limited Monarchy vs. Absolutism, background in England and France


3 hours: Hobbes' "Leviathan" and Locke's "Treatises of Civil Government." Absolutism in Eastern Europe and Russia: Lord and Peasant in eastern Europe, serfdom, power of nobility, Austria and Hungary; Prussia's rise from the Great Elector through Frederick William I, Junkers; Russia's background, emergence of tsarism, church and state, boars, expansion and westernization under Peter the Great, St. Petersburg

3 hours: Transition to a New World-View: The Scientific Revolution: background, astronomy and physics, Bacon and Descartes, other areas of science, science and the state, culture, the economy


3 hours: The Age of Transformation: The French Revolution and Napoleon: background, the Ancien Regime, the Three Estates, financial crisis, economic problems, Assembly of Notables, calling of the Estates General, Abbe Sieyes, Mirabeau, the National Assembly, storming of the Bastille, the Great Fear, August 4th, "Declaration of the Rights of Man and of the Citizen" October Days, reforms of the National Assembly, Civil Constitution of the Clergy, Constitution of 1791, from subject to citizen; Radicalization of the Revolution, war, internal threats, Girodins, Jacobins, Robespierre, National Convention, convention of Public Safety, the Reign of Terror, sans-culottes, Thermidorean Reaction, The Directory, challenges, the rise of Napoleon, coup, Consulate, Emperor, Concordat of 1801, Code Napoleon, Napoleon and Europe, nationalism, Napoleon's defeat, Napoleon's legacy: savior or betrayer of the revolution

3 hours: The Industrial Revolution: industrialization and modernity, Why England? Background, Agricultural Revolution, urbanization, cottage industry, transformation of industry, textiles, innovations; the spread of industrialization to the continent; The Social Question: Sadler Commission, Factory rules, conditions in factories, industrial boom towns, initial forms of protest

3 hours: Reaction, Revolution and Reform: Ideological responses to transformation of "Dual Revolution," the "isms," forces of order (conservatism and reaction) vs. forces of change (liberalism and nationalism), conservatism, Congress of Vienna, Burke, Metternich, The Concert of Europe, revolts of 1820's, Revolution of 1830 in France, July Monarchy, limitations, other revolutions of 1830's; Liberalism and reform in England: parliamentary reforms, classical liberal economics, Smith, Malthus, and Ricardo, the evolution of liberalism, John Stuart Mill; the revolutions of 1848

3 hours: The 19th century ideas and cultures: the romantic retreat from the Enlightenment, literature, music and art, religion and philosophy; economic change: retreat from laissez-faire; socialism, the variety of socialists, Karl Marx, "Communist Manifesto"; New revolution in science: Darwin, evolution, natural selection, science, medicine, social Darwinism; August comet and Positivism; Russian realism, novel, drama, music and poetry; the Enlightenment tradition under attack, Dostoyevsky, Nietzsche

3 hours: Nationalism and Unification in the 19th century: roots of modern nationalism, early nationalist thinkers, the revolutions of 1848, the Crimean War; the unification of Germany, Bismarck and Realpolitik, Zollverein, leadership of Prussia, wars of German unification, Napoleon III, Franco-Prussian War, Alsace-Lorraine; The unification of Italy: Mazzini, Garibaldi, Cavour, Piedmont; autocracy and reform in Russia: Alexander I, the Decembrist Revolt, the Polish Revolution, the reforms Alexander II, limitations of reforms

4 hours: War and Revolution: "new" imperialism causes, reasons and justifications, the glory of England, other states of Europe, impact on colonies; World War I: alliances and crises, militarism, the incident, the causes debated, the conflagration, the aftermath and results; post-war settlements: the Peace Treaty of Versailles, the punishment of Germany; Revolution in Russia: background, revolutionary movement, Narodniki and Marxists, Lenin, "What is to be Done", 1905 Revolution, Trotsky, impact of WWI, fall of tsarist autocracy, Dual Power: Provisional Government and Petrograd Soviet, the Bolshevik seizure of power, immediate aftermath. Between the wars: post-war climate, the rise of Fascism: background, Mussolini, March on Rome, Italian fascism; the rise of Nazism, Adolf Hitler, Beer Hall Putsch, "Mein Kampf", Hitler in power, collectivization and Five Year Plans, totalitarianism, the U.S. from 1919-1939: the 1920's, the Depression, the political climate

3 hours: World War II: events leading to war, the mood of the U.S., League of Nations, Manchuria, Ethiopia, Spanish Civil War, Hitler and his power, Anschluss, Sudentenland, Munich Agreements, Chamberlain, appeasement, Nazi-Soviet Non-Agression Pact, invasion of Poland; the war in Europe, the Japanese and the war in the Pacific, great events of the war, the settlements, immediate aftermath

3 hours: The world since World War II: the rise of Soviet power, emerging nations and world politics, the Cold War, science and culture in
American River College HIST 481
History of Western Civilization-Honors

the 20th Century; literature and the arts: painting, music and dance, pop culture; upheavals in the late 1960's, gender, race, and class since 1945; the Soviet bloc, from reform to dissolution, fall of the Soviet Union, eastern European transformation; Globalism and the New World Order

Lab Content

Instruction Methods
Lecture, class discussion, student oral reports, guest speakers, and multimedia presentations.

Out of Class Assignments
Required readings from primary and secondary sources, exercises and written responses as required by instructor.

Example #1: How does Machiavelli’s The Prince represent a break from medieval political theory? How relevant is his advice?

Example #2: Did Napoleon save or betray the French Revolution?

Example #3: Which country, if any, is most responsible for causing WWI?

Evaluation Methods
Application/written exercises, problem solving exams and quizzes, research reports, oral and written presentations and team projects.

Other Materials
None.

Other Outline Information

Textbooks
Civilization in the West, Volume II, Kishlansky, M., et al., 2008
Western Civilization, Volume II, Spielvogel, J., 2012
Western Civilization: Ideas, Politics, and Society: Since 1400, Perry, M., et al., 2009
Western Civilization: Beyond Boundaries, Volume II, Noble, T., et al., 2011
American River College HUM 302
Global Humanities: Atheism in Creativity, Thought, and Inspiration Traditions

proposed areas: Add F13 3B Humanities

reviewers:
1. Jeanne Howard
2. Gloria Arevalo
3. Joanne Benschop

comments from college at the time of submission:
Re IGETC: Meets area C2 on CSU GE pattern.
Re CSUGE: Re CSU AI: Equivalent to Sierra College’s HUM 17, which is UC transferable.

Units: 3 3 5 min max type
Hours: 54 0 lecture lab
repeatable: N same as:
first offered: F09 outline approved: Feb 23 2009 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 102, ENGWR 103, ESLR 320, and ESLW 320
Enrollment Limitations: None.

UC transferability
approved: Y
college notes: UCOP Status changed to Approved by crob in 2:28 PM 8/25/2013
internal notes: UC notes:
footnote:

Course Description
This academic and non-sectarian course emphasizes the historical and cultural frameworks of atheism. It takes a basic, integrated humanities approach to global non-religious traditions. The course analyzes a broad range of visual and performance arts, as well as literary documents, that explore diverse atheist philosophies over time and around the world. It reviews the difference between atheism and related conceptual traditions in creative expression. The course studies works and ideas comparatively, analyzing their relation to their contexts and to their impacts.

Course Objectives
Upon completion of this course, the student will be able to:
- Demonstrate cultural literacy by interpreting the place and significance of humanities materials within a particular cultural context.
- Contrast different approaches (personal, historical, contextual, formal, thematic) to evaluating a work (e.g. musical selection, poem, essay, painting, building, garden, constructed landscape, website).
- Identify significant arts, artists, ideas, and religious and cultural perceptions of atheism as they have evolved over the course of the human cultural record globally.
- Compare similarities and differences between atheism and ideas conflated inaccurately with atheism across different artistic media, including oral and written literature, music, theater, visual arts, and architecture.

Course Content
3 hours: Introduction to the integrated humanities: goals, materials, methods, analytical frameworks and evaluative techniques. Defining the arts, and the relationship between arts and ideas. Basic methods of historical, contextual, technical, formal and thematic
analyses of the arts.

3 hours: Disentangling atheism from other epistemologies. Explanation of differences between and overlapping magisteria of philosophies, religions and practices sometimes confused with atheism: Agnosticism; Universalism; Pantheism; Deism; Humanism; secularism; epistemology of science; skepticism; Nihilism; community pressure on, or state control of expression, totalitarianism, religious intolerance, fanaticism, anti-Americanism. Consideration of the impact of non-canonical and non-centralized authority on the interpretation of atheism by the arts. Overview of the impact globally of the thought and work of: ancient Greco-Roman, Medieval European, Enlightenment and Islamic rationalism, Darwin, Marx, Freud, Russell, Einstein, Popper, Gould, Crick, Dawkins.

6 hours: The written word. Analyzing a sampler of short stories, novels, essays, published letters, diaries, pens##es, sayings documents, and biographies chosen from Ian McEwen, Lessing, Ines Arredondo, Jung Chang, Gao Xingshan, Rushdie, Galdieri, Vonnegut, Kundera, Updike, Han Suyin, Pym, Amado, Neruda, Rose Macaulay, Lagerkvist, Gellner, Camus, Sartre, De Beauvoir, Primo Levi, Hemmingsway, E.M. Forster, Wilde, Hardy, Joseph Conrad, Mark Twain, George Eliot, Boswell, Diderot, Montaigne, Machiavelli, Omar Khayyam, Lucretius, and/or various Nobel Prize winners for literature not already mentioned amongst the foregoing. 4 hours: Summation: Life stories, aspects of the arts and letters as tentative expressions of atheisms in cultures of religious conformity. Considering the forms and content of atheist arts around the world past and present in societies that do not separate religion and governance. Indigenous peoples, tribal arts and atheism. Folktales, legends and myths constructions of non belief. Atheist political ideologies and arts as an expression of social protest movements. 6 hours: National and state impact on the arts. The arts in officially atheist states (e.g. USSR, Cuba, People###s Republic of China, Ba-athist Iraq), especially in music, opera, dance, film, public visual arts and parks and squares, parade grounds, routes and walls, speech. The arts in states that codify separation of church and state or secularism in contrasting ways (e.g. Turkey, Syria, South Africa, USA, France, India), especially in music, opera, dance, film, public visual arts and parks and squares, parade grounds, routes and walls, web sites. World-wide survey of the impact on the arts of community threats against irreligious expression, today and historically, with emphasis on local contexts and broader patterns. 3 hours: Law. The inscribing, preservation, copying, accessing, protecting, and interpreting of codes, tablets, ancestral customs, founders, revered words and persons, or concepts of self-evidence in stone, story, poetry, painting, sculpture, music and dance. Conveying concepts of statute and canons, taboos, treasonous and blasphemous thoughts, language and actions. Contrasting differences in representation of the law, its origins, sources, purview, criteria for fairness, and responsibility of enforcement in the absence of religion across cultures and over time.

4 hours: Summation and synthesis; looking ahead, across and back. To what extent do contemporary Humanities inform each other cross-culturally? How do the Humanities adapt ancient achievements and failures? Is there a continuous, atheist Humanities tradition or legacy? These questions to be considered on the basis of contrasting examples selected from classic, emblematic authors, artists, arts and artistic movements; (e.g. Xenophanes, Aeschylus, Epicurus, Seneca, Protagoras, Ibn Khaldun, Montaigne, Marlowe, Shakespeare, Galileo, Newton, Palladio, Hume, Gibbon, Voltaire, Lunar Society, Neo-Classicism, Monticello, Goethe, Romanticism, Thoreau, Bauhaus). Emphasis on the social contexts, goals, genres, tastes, styles, forms, content and claims that inform or have informed, similarities and differences in works previously examined in the course.

2 hours: Final exam

Lab Content

Instruction Methods
Lecture, discussion, small groups, multimedia, online databases.

Out of Class Assignments
Example #1: Compare and contrast two works in two different media (e.g. a play and a sculpture, or a poem and a government building, or a short story and a recent song on YouTube, or a sayings document and the layout of a public park etc.) from two different continents and separated by at least two hundred years that illuminate the difference between Atheism and Agnosticism, Deism or Nihilism. Be very precise and detailed in your analysis of the contextual, formal and thematic features of the oeuvres you are analyzing. Cite precisely, using a style guide accurately, your sources of information on each of the concepts you are considering and each of the works of art you are analyzing. You may submit your research as a paper, a speech, a poster or as a multimedia presentation. Be sure that you meticulously follow formats explained in lecture, handouts, and class website.

Example #2: Create a PowerPoint presentation of 10 to 20 slides, including separate title slide, sub-title slide, outline, biographical context slide and sources slides on an oeuvre that explains the major points expressed pertaining to Atheism by one of the following: Picasso, The Mexican Muralists, John
Lennon, a graffiti artist, an indigenous community spokesperson, a contemporary popular music group. Example #3: Repeat assignment #1, using two other works in two media that you did not examine in your previous exercise. Choose them from a different time period and different continent than previously. On the basis of your new exercise, identify what all four have in common that differentiates them artistically from similar works with a spiritual message. Your end product must follow the same stipulations as in assignment #1.

**Evaluation Methods**
In-class discussion, case studies, quizzes, and exams.

**Other Materials**
None.

**Other Outline Information**

**Textbooks**
50 Contemporary Artists You Should Know, Weidemann, 2011
Reality through the Arts: An Introduction to the Humanities, Sporre, D. J., 2007
The Non-existence of God, Everitt, N., 2004
Writing About the Humanities, DiYanni, R., 2004
American River College HUM 355  
Introduction to World Religions

proposed areas:  current approvals per ASSIST:  
Add F13  C2 Humanities

reviewers:  
1 Nicholas Franco  
2 Patty Faiman  
3 Barbara Pereida

registration restrictions:  
Prerequisites: None.  
Corequisites: None.  
Advisories: Eligible for ENGRD 310 OR ENGRD 312 AND ENGWR 300 OR ESLR 340 AND ESLW 340  
Enrollment Limitations: None.

UC transferability  approved: N  
college notes:  
internal notes:  
UC notes:  
footnote:  
registration restrictions:  
Prerequisites: None.  
Corequisites: None.  
Advisories: Eligible for ENGRD 310 OR ENGRD 312 AND ENGWR 300 OR ESLR 340 AND ESLW 340  
Enrollment Limitations: None.

Course Description  
This course surveys selected major world religions. Emphasis is on the origins, development, beliefs, practices, social ethics, and ethnic/cultural issues of indigenous tribal religions, Hinduism, Sikhism, Jainism, Buddhism, Confucianism, Taoism, Shintoism, Judaism, Christianity, and Islam. This course focuses on the central beliefs and practices of these religions using selected material from each religion's sacred texts and arts.

Course Objectives  
Upon completion of this course, the student will be able to:  
1. define basic terms and concepts of the religions studied.  
2. explain the effects of key religious beliefs, practices, and cultural conflicts on the families and societies of regions studied.  
3. describe the historical developments of the religions studied.  
4. compare and contrast key beliefs and worldviews of the religions studied.  
5. evaluate the contributions of and tensions between several culturally diverse religious traditions in selected regions of the world.  
6. identify the influences of earlier religious traditions on later developing religions.

Course Content  
3 hours: Course Introduction: The study of religion, differing religious world views, tensions and conflicts between religions, and modes of religious expression.  
4 hours: Indigenous Sacred Ways: Religious traditions, practices, values, beliefs, and social ethics, sacred spaces (sweat lodges, geographical sites), and issues related to contact with Westerners and Western religions. Tribes studied may include Native Americans, Africans, Polynesians, and aboriginal Australians.  
6 hours: Hinduism: Religious traditions, practices, values, beliefs, and social ethics, sacred spaces (temples), music, arts, yoga, and issues related to caste, color, and contact with Western religions. Sacred texts excerpts may include the Rig Vedas, Ramayana, and Mahabharata.  
3 hours: Sikhism and Jainism: Religious...
Introduction to World Religions

traditions, practices, values, beliefs, and social ethics, sacred spaces (gurdwaras, Golden Temple) the "Five K's," non-violence, and similarities, differences, and multicultural tensions with other Indian religions. Sacred text excerpts may include the Guru Granth Sahib. 16 hours: Buddhism: Religious traditions, practices, values, beliefs, and social ethics, sacred spaces (stupas, pagodas), the historical Buddha, the Four Noble Truths, the Twelve Fold Path, and Theravada and Mahayana Buddhism. Sacred texts excerpts may include the Lotus Sutra and the sermons of the Buddha. 4 hours: Taoism: Religious traditions, practices, values, beliefs, and social ethics, sacred spaces (temples), yin and yang, Tao, and wu wei. Sacred texts excerpts may include the Tao Te Ching. 4 hours: Shintoism: Religious traditions, practices, values, beliefs, social ethics, sacred spaces (Torii gates and shrines), Amaterasu, kami, and issues related to contact with the West. 3 hours: Judaism: Origins of religious traditions, practices, values, beliefs, social ethics, sacred spaces (Jerusalem Temple), kosher laws, Messiah, and Shabbat. Sacred texts excerpts may include the Hebrew Bible. 3 hours: Judaism: Development of Judaism, Jewish life in synagogues and ghettos, rabbis, music, arts, and issues and tensions with Christianity and Islam. 3 hours: Christianity: Development of the Christian church, doctrines, the papacy, orthodoxy, Protestantism, music, arts, and tensions and issues with secular society (e.g. homosexuality, politics and faith). Sacred text excerpts may include the Creeds and monastic writings. 3 hours: Islam: Origins of religious traditions, practices, values, beliefs, social ethics, Muhammad, the "Five Pillars," sacred spaces (Mecca, Ka'aba), and arts (e.g. calligraphy, call to prayer). Sacred texts excerpts may include the Qur'an. 3 hours: Islam: Development of Islam, Sharia Law, Wahhabism, sacred spaces (mosques), family and community life, the status of women, and tensions and issues between Sunni and Shia Islam and Islam and Christianity. Sacred text excerpts may include the Hadith. 2 hours: Final exam

Lab Content

Instruction Methods

Methods of instruction will include but not be limited to lecture, discussion, media viewing, projects, small group work, and guest speakers.

Out of Class Assignments

Example # 1: Write a two-page paper comparing and contrasting Taoist and Confucianist teachings about the individual's relationship to family and society.
Example # 2: Summarize two of Hinduism's yoga traditions and their related caste issues and tensions.
Example # 3: Compile a list of key teachings regarding good and evil deeds found in the Hebrew Bible, New Testament, Qur'an, and Sermons of the Buddha.

Evaluation Methods

Quizzes, web activities, analysis papers, and exams.

Other Materials

None.

Other Outline Information

DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
(For this modality, the course's instructional hours are allocated as noted below.)
16 hours: Course Web Pages
8 hours: Textbook-Centered Web Site
20 hours: Async

Textbooks

Invitation to World Religions, Brodd, J., et al., 2013
Living Religions, Fischer, M. P., 2011
The Qur'an, Haleem, A., trans., 2005
The Tao Te Ching, Muller, C., trans., 2005
The World's Religions (50th Anniversary Edition), Smith, H., 2009
World Religions: The Great Faiths Explored and Explained, Bowker, J., 2006
American River College MATH 300
Introduction to Mathematical Ideas

proposed areas:
Add F13  2A Quantitative Reasoning

current approvals per ASSIST:
F81  B4 Quantitative Reasoning

reviewers:
1  Nicholas Franco
2  Patty Faiman
3  Barbara Pereida

comments from college
at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3 3 S
min max type

Hours: 54 0
lecture lab

repeatable: N
same as:

first offered: F95
outline approved: Oct 24 2013 12:00AM

registration restrictions:
Prerequisites: MATH 120, 124, 125, 129, or 133
with a grade of "C" or better; or placement through the assessment process.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability
approved: Y

college notes:

internal notes:

UC notes:

footnote:

Course Description
This course makes fundamental concepts and processes more meaningful for non-mathematics majors through a study of several mathematical topics, including the history of mathematics, numeration systems, logic, geometry, algebraic modeling, combinatorics, probability, statistics, sets, matrices, consumer mathematics, equations and inequalities, functions and graphs, problem solving, graph theory, voting and apportionment, and number theory. This course is not recommended for students entering elementary school teaching or business administration majors.

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

- discuss several branches of mathematics, including their history and uses beyond mathematics.
- identify appropriate procedures and solve exercises from selected mathematical topics.
- apply critical thinking skills to solve exercises in new settings.
- explain the process and results of several mathematical procedures.

Course Content

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Lab Content

Instruction Methods
Lectures, assignments, demonstration, group discussions and activities.

Out of Class Assignments
Example #1: Convert 25 to base 2.
Example #2: Find the probability of rolling two even numbers on two dice.
Example #3: Show that .99... is equal to 1.
Example #4: Find the sum of the first n integers.

Evaluation Methods
Evaluation may include class participation, homework, class presentations, research papers, quizzes, and exams. A final will be given.

Other Materials
None.

Other Outline Information
We are trying to align with other colleges in our District. MATH 300 at SCC meets IGETC 2A. This course has an intermediate algebra prerequisite and provides a foundation in quantitative reasoning.

Textbooks
Math in Society, Lippman, D., 2012
MATHEMATICAL IDEAS, Miller, C., 2012
The Heart of Mathematics, Burger, E., 2013
American River College MATH 355
Calculus for Biology and Medicine I

proposed areas:
Add F13  B4 Quantitative Reasoning

reviewers:
1  Aurelia Long
2  Terri Eden
3  Jane Leaphart

comments from college at the time of submission:

registration restrictions:
Prerequisites: MATH 330 with a grade of "C" or better; or placement through the assessment process.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
This course is an introduction to differential calculus and elementary differential equations via applications in biology and medicine. It covers limits, derivatives of polynomials, trigonometric, and exponential functions, graphing, and applications of the derivative to biology and medicine. Among the topics included are the Fundamental Theorem of Calculus and techniques of integration, including integral tables and numerical methods. This course is a superset of MATH 350, adding topics to the latter and treating topics in more depth.

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

- Differentiate polynomial, radical, trigonometric, logarithmic, and exponential functions.
- Graph and analyze the curves of elementary functions.
- Calculate maxima and minima of elementary functions.
- Apply derivatives to applications in biology and medicine.
- Integrate basic elementary functions.
- Apply the Fundamental Theorem of Calculus to the evaluation of definite integrals.

Course Content
4 hours: Review of elementary functions and their graphs
Log-log/semi-log graphing
Discrete models of exponential growth and decay
4 hours: Sequences
Discrete biological models
Fixed points/steady states, stability, periodic solutions and chaos
4 hours: Informal definition of limits
Continuity of functions
Intermediate Value Theorem
4 hours: Limits at infinity
Trigonometric limits
Sandwich theorem
4 hours: Definition of derivative
Geometric interpretation of derivative

UC transferability
approved: N

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
American River College MATH 355
Calculus for Biology and Medicine I

Lab Content

Instruction Methods
Lectures, demonstrations, discussions, group work, and discovery activities.

Out of Class Assignments
Example #1: Find the derivative of the polynomial function \( f(x) = x^2 + 5x + 7 \).

Example #2: Find the maximum and minimum values of the function \( f(x) = xe^x \) over the interval \([-2, 2]\).

Example #3: If the population of a bacteria culture is given by \( P(t) = 3t^4 + 5t^2 + 8 \), where \( t \) is in hours and \( P(t) \) is in millions of bacteria, what is the rate of change of the population when \( t = 2.5 \) hours?

Example #4: If blood flows through a vein at a rate given in milliliters per second by \( B(t) = 4 + 2 \cos(2t) \), what volume of blood passes through the vein between \( t = 0 \) and \( t = 3 \) seconds?

Evaluation Methods
Quizzes, tests, participation, homework, and a comprehensive final exam.

Other Materials
None.

Other Outline Information

Textbooks
Biocalculus: Calculus for the Life Sciences, Stewart, J., & Day, T., 2014
Calculus for Biology and Medicine, Neuhauser, C., 2010
American River College MATH 356
Calculus for Biology and Medicine II

proposed areas: current approvals per ASSIST:

Add F13  B4 Quantitative Reasoning

reviewers:
1 Maria Jasso
2 Terri Eden
3 Merv Maruyama

comments from college at the time of submission:

registration restrictions:
Prerequisites: MATH 355 with a grade of "C" or better
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Units: 4 4 5
min max type

Hours: 72 0
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Nov 20 2013 12:00AM

UC transferability
approved: N

Course Description
This course covers matrix algebra with eigenvalues and eigenvectors, systems of linear equations, functions of several variables, partial derivatives, systems of differential equations, and applications to biology and medicine. This course is a superset of MATH 351, treating additional topics and covering them in more depth.

Course Objectives
Upon completion of this course, the student will be able to:
- Solve systems of linear equations with matrix techniques.
- Compute eigenvalues and eigenvectors for square matrices.
- Solve systems of linear differential equations.
- Apply systems of linear differential equations to problems in biology and medicine.
- Compute partial derivatives of functions of several variables.
- Compute double integrals.
- Identify absolute and local extrema of functions of two variables.
- Calculate equations of tangent planes to graphs of functions of two variables.

Course Content
4 hours: Systems of linear equations(Matrices|Matrix operations|Determinants)
4 hours: Eigenvalues|Eigenvectors
4 hours: Analytic geometry
Functions of two or more functions|Limits of multivariate functions|Continuity of multivariate functions
4 hours: Partial derivatives|Partial derivatives as rates of change|Partial derivatives as slopes
4 hours: Differentiability of multivariate functions|Graphs of functions of two variables|Tangent planes to graphs of functions of two variables
4 hours: Chain rules for multivariate functions|Chain rules for parameterized curves
4 hours: Implicit differentiation of multivariate functions|The gradient vector|Directional derivatives|Directional derivative as a slope|Directional derivative as a rate of change
4 hours: Extrema of multivariate functions|Local and global extrema|Applications of extrema
4 hours: Optimization of multivariate functions|Optimization with constraints
4 hours: Double integral|Applications of double integrals
4 hours: Linear
systems of ordinary differential equations (ODEs)
Biological models with linear systems of ODEs
4 hours: Nonlinear systems of ordinary differential equations
Biological models with nonlinear systems of ODEs
4 hours: Permutations
Combinations
4 hours: Basic probability
Rules of probability
Law of total probability
4 hours: Independence
Bayes' formula
Applications to biology
4 hours: More on Bayesian probability
Distributions of discrete random variables
Applications of distributions of discrete random variables
2 hours: Final exam

Lab Content

Instruction Methods
Lectures, demonstrations, discussions, group work, and discovery activities.

Out of Class Assignments
Example #1: Find the partial derivatives \(f_x\) and \(f_y\) of the polynomial function \(f(x, y) = x^2y^3 + 12xy + 17y^4\). Example #2: Find the maximum and minimum values of the function \(f(x, y) = 2x^2 + 4xy + 3y^2\). Example #3: Solve the system of linear differential equations: \(x' = x + 2y\), \(y' = 3x + 2y\).

Evaluation Methods
Quizzes, tests, participation, homework, and a comprehensive final exam.

Other Materials
None.

Other Outline Information

Textbooks
Biocalculus: Calculus for the Life Sciences, Stewart, J., & Day, T., 2014
Calculus for Biology and Medicine, Neuhauser, C., 2010
American River College NATR 310
Study Design and Field Methods

proposed areas:  
Add F13  B2 Life Science (lecture)  
Add F13  B3 Science Laboratory

reviewers:  
1  Merv Maruyama  
2  Patti Garnet  
3  Ken O'Donnell

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units:  4  4  S  
min max type

Hours:  54  54  
lecture lab

repeatable: N  
same as:  

first offered: F95  
outline approved: Dec 6 2012 12:00AM

registration restrictions:  
Prerequisites: None.  
Corequisites: None.  
Advisories: MATH 133; (1) NATR 300 or equivalent introductory science course with a grade of "C" or better; (2) ENGWR 102 and ENGRD 116, with a grade of "C" or better; OR ESLR 320 and ESLW 320 with a grade of "C" or better; AND (3) MATH 120, MATH 124, MATH 125, or MA

Enrollment Limitations: None.

UC transferability approved: N
college notes:  
internal notes:  
UC notes:

Course Description  
This course addresses study design and field methods important to the field of Natural Resources. Basic statistical theory and sampling designs are covered, and a variety of sampling and monitoring protocols and techniques are introduced. Field labs provide practice with a variety of hands-on methods for vertebrate study, vegetation assessment, land survey, and aquatic studies. Specific portions of the course focus on (1) survey skills including distance and direction measurement and topographic map reading; (2) woody and herbaceous vegetation sampling strategies such as transect and quadrat, and habitat assessment; (3) methods used in terrestrial vertebrate wildlife studies, such as radiotelemetry, remote cameras, and live-trapping; and (4) techniques specific to aquatic ecology and water quality measurements. Also included are applications of Global Positioning Systems (GPS) and Geographic Information Systems (GIS). Field trips may be required.

Course Objectives  
Upon completion of this course, the student will be able to:  
- investigate advantages and limitations of a variety of environmental study
designs, including field (descriptive) study, field experiment, natural experiment, and laboratory experiment. Gather basic land survey, water quality, vegetation, and vertebrate wildlife data. Analyze and interpret field study data. Compare and contrast various population sampling techniques. Apply techniques for sampling and monitoring vertebrate wildlife, including capture and marking methodologies, radiotelemetry, remote cameras, and tracks and scat ID and analysis. Evaluate protocols for and issues surrounding animal handling and chemical restraint. Inventory field data, create field reports, and maintain field notebooks. Sample a variety of vegetation types using circular plot, quadrat, and transect techniques. Interpret habitat suitability data. Collect and analyze water quality data and relate to stream health. Compare and contrast and apply standard protocols for field investigation of common as well as special status species of plants and animals.

Course Content
3 hours: Scientific method; fundamentals of study design; basic statistics; introduction to sampling techniques
3 hours: Direct and indirect, invasive and noninvasive methods in detection & monitoring of vertebrate wildlife
3 hours: Guidelines for animal care and use; capture, handling and marking techniques; chemical immobilization
3 hours: Evaluation of sex, age, health, reproductive status, and cause of mortality; wildlife use of foods and habitats
3 hours: Population estimation; wildlife-habitat relationships and habitat suitability indices; GIS
3 hours: Public land survey and interpretation of topographic maps
3 hours: Introduction to compass use, pacing; linear measurement and angular measurement
3 hours: Survey techniques and calculations
3 hours: GPS for navigation; applications of survey techniques
3 hours: Introduction to water quality: flow, turbidity, substrate, temperature
3 hours: Water quality sampling and monitoring, part 2: pH, coliform, salinity, dissolved oxygen, nutrients
3 hours: Aquatic ecology and aquatic biotic sampling and macroinvertebrates
3 hours: Introduction to compass use, pacing; linear measurement and angular measurement
3 hours: Survey techniques and calculations
3 hours: GPS for navigation; applications of survey techniques
3 hours: Vegetation sampling - plant collection and endangered species sampling techniques
3 hours: Forest measurements - height, diameter, volume, density and age
3 hours: Vegetation community classification protocols
3 hours: Species richness and community diversity determination
2 hours: Final exam

Lab Content
3 hours: Practice techniques of indirect sampling of vertebrate populations, including use of track plates and identification of animal sign (scat, tracks, nests/burrows, etc.)
3 hours: Perform radiotelemetry; conduct bird point-counts
4 hours: Deploy wildlife cameras, callers, and live traps for small mammals, and investigate use of drift fences and pitfall traps for reptiles and amphibians
3 hours: Inventory wildlife habitats and investigate potential wildlife foods and cover
3 hours: Apply animal handling and marking techniques; evaluate sex, age, health, and reproductive status of captured vertebrate wildlife
3 hours: Practice with interpretation of topographic and other map features
3 hours: Navigate using compass; determine individual pace distance estimation
3 hours: Apply linear and angular measurement techniques and calculations for land survey
2 hours: Utilize GPS technology to navigate and locate targets
3 hours: Analyze water quality: measurements of flow, turbidity, substrate, and temperature
3 hours: Analyze water quality: pH, coliform bacteria, salinity/conductivity, dissolved oxygen, and nutrients
3 hours: Assess aquatic ecological indicators of stream water quality (macroinvertebrate communities)
4 hours: Apply transect, point, quadrat, and other vegetation sampling techniques
2 hours: Survey and collect special-status species of plants for conservation purposes
3 hours: Measure height, diameter, volume, density, and age in forests
3 hours: Compare and apply vegetation community classification protocols
3 hours: Assess plant species richness and community diversity using standard indices and protocols

Instruction Methods
Lectures, demonstrations, class discussions, team projects, laboratory and field exercises.

Out of Class Assignments
Example #1: Read the assigned paper on wildlife habitat use. Prepare a summary of the purpose of the study, methods used, and conclusions reached. Include a discussion of the use of replicates and controls in this study.
Example #2: Prepare a brief (1-2 page) written summary comparing and contrasting water quality and macroinvertebrate data collected during lab from urban vs rural creeks to assess indicators of stream health.

Evaluation Methods
In-class and in-field exams and quizzes, laboratory-field reports, team project, field notebook, homework assignments, participation

Other Materials
None.

Other Outline Information

Textbooks


Measurements for Terrestrial Vegetation, Bonham, C., 1989


RAPID BIOASSESSMENT PROTOCOLS FOR USE IN STREAMS AND WADEABLE RIVERS: PERIPHYTON, BENTHIC MACROINVERTEBRATES AND FISH, Barbour, M.T., Gerritsen, J., Snyder, B.D. and Stribling, J.B., 1999


Wildlife Study Design, Morrison, M., et al., 2010

American River College NATR 346
Water Resources and Conservation

proposed areas:

Add F13  B1 Physical Science (lecture)

reviewers:

1  Judy Osman
2  Gloria Arevalo
3  Patti Garnet

Units:  3  3  S
min max type

Hours:  54  0
lecture lab

repeatable: N
same as:

first offered: SU12
outline approved: Dec 6 2012 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: MATH 133; (1) NATR 300 or equivalent introductory science course with a grade of "C" or better; (2) ENGW 102 and ENGRD 116, with a grade of "C" or better; or ESLR 320 and ESLW 320 with a grade of "C" or better; AND (3) MATH 120, MATH 124, MATH 125, or MA

Enrollment Limitations: None.

UC transferability
approved: N
college notes:
internal notes:
UC notes:
footnote:

Course Description
This course provides an introduction to water resource management with an emphasis on water issues in California. It provides a historical perspective on water development and explores current and projected water issues. Surface water and groundwater systems are considered, with an emphasis on the interdisciplinary nature of sustainable water resource management that balances urban, agricultural, industrial, and environmental water needs. The implications of water rights and key water policies are considered in evaluating how water is used and exploited. Field trips may be required.

Course Objectives
Upon completion of this course, the student will be able to:
- describe the hydrologic cycle in both natural and urban environments
- describe the key characteristics of surface water and groundwater resources
- explain the interactions between surface water and groundwater resources
- describe the components of integrated water resources planning and management
- evaluate water policy initiatives and determination of water rights
- analyze future water sustainability scenarios under uncertain conditions, including climate change
**Course Content**

3 hours: Course overview and introduction: the hydrologic cycle; properties of water; climate; and global distribution of water resources.  
3 hours: History of water use and development: ancient drinking water, irrigation and flood control projects; California's historical waterways; and a brief overview of the history of water rights and water law in California.  
2 hours: Surface water hydrology: watersheds and watershed delineation; overland flow; rivers and streams (types, morphology, channel processes); lakes (types, structure, cycles); and water measurements.  
2 hours: Groundwater hydrology: definition of groundwater; aquifer types; properties of aquifers; geologic features; groundwater movement; wells; groundwater contamination; overdraft and salt water intrusion.  
2 hours: Habitat protection and restoration: wetlands and wildlife: types of wetlands; wetland ecology; importance of wetland habitats; wildlife creating and restoring wetlands; and laws regulating wetlands.  
1 hour: Urban hydrology: storm water runoff, impervious surfaces, wetland habitats; wildlife corridors; creating and restoring wetlands; and laws regulating wetlands.  
2 hours: Urban hydrology: storm water runoff, impervious surfaces, wetland habitats; wildlife corridors; creating and restoring wetlands; and laws regulating wetlands.  
1 hour: Case Study - Florida (Everglades): ecology of the Everglades; historical wetland destruction and draining; restoration and management of the wetlands; and future threats (climate change, sea level rise, rising salinity, etc.).  
3 hours: Urban hydrology: storm water runoff, impervious surfaces, pollution, erosion, water conservation, recycled water [film: *Slow the Flow*].  
2 hours: Flood protection: historical and emerging approaches: dams and levees; flood frequency and prediction; importance of the floodplain; and watershed-based approaches to flood protection.  
2 hours: Water quality issues: point source and nonpoint source pollution and management; physical properties of water; inorganic chemicals, organic chemicals; sediments; pathogens; and emerging contaminants.  
2 hours: Water economics: water valuation; market externalities; private vs. public good; privatization; water markets; groundwater banking; pollution trading; and environmental values.  
1 hour: Case Study - water privatization: What is privatization?; *THIRST* documentary overview of three case studies (Bolivia, India and Stockton, California), with focus on Cochabamba, Bolivia â€“ history, impacts and results of water privatization.  
2 hours: California municipal and agricultural water development: Central Valley Project (CVP); State Water Project (SWP); local water projects (Mokelumne Aqueduct, Hetch Hetchy Aqueduct, Los Angeles Aqueduct, Colorado River Aqueduct); and groundwater development and overdraft.  
2 hours: CA Case Study - Mono Lake: historical ecology of Mono Lake; fresh water diversions for Los Angeles water supplies; consequences of dropping lake level and increased salinity; view of Los Angeles citizens vs. environmentalists; resolution and current state of Mono Lake.  
2 hours: Water law: water rights and management; riparian vs. appropriated water rights; history of water rights in California; beneficial use; groundwater adjudication; California Water Plan; and the Clean Water Act.  
1 hour: CA Case Study - CVP and SWP: historical vs. current allocations; CVP management and stakeholders; SWP management and stakeholders; and effect of CVP and SWP on the delta.  
3 hours: Global water challenges: global water distribution; access to clean water and adequate sanitation; Is water the new oil? Water and food security; decline of freshwater supplies; infrastructure; water wars; and water as a human right.  
2 hours: Case Study - Australia's Millennium Drought: history of drought in Australia; impact of the 2000-2010 drought; flooding; responses to drought; catalyst for water policy change; lessons for California â€“ how bad does it need to get?  
2 hours: Challenges to California Water Management: population growth; aging infrastructure; diverse stakeholders; economic conditions; and climate change.  
2 hours: CA Case Study - Sacramento-San Joaquin Delta: overview of the Delta system; threats to the Delta (sea level rise, levee failures, earthquakes, endangered species); key stakeholders and their views; proposed solutions (the peripheral canal).  
2 hours: CA Case Study - North Coast Integrated Regional Water Management Plan (IRWMP): What is IRWMP?; benefits of a watershed-based approach; geographic and demographic challenges; and North Coast IRWMP development and impact.  
6 hours: Field lecture/activities: U.S. Army Corp of Engineers Bay Model (Sausalito, CA); investigation of working hydraulic model of the San Francisco Bay and Sacramento - San Joaquin River Delta System.  
1 hour: Climate change and CA water resources: overview of current climate change predictions; overall rise in temperature; rising sea level; increased variability; changes in snowpack; early runoff; and more extreme runoff events.  
2 hours: The future of water in California and beyond: impending water crises; governance reform; technical innovations; and critical reforms.  
2 hours: Final exam

**Lab Content**

**Instruction Methods**

Discussion, small group work, lecture, media presentation, hands-on demonstration, field laboratory and lecture

**Out of Class Assignments**

Example #1: Outline your main points of argument for the class debate over the proposition, "We can build our way out of California's water problems", about the contentious peripheral canal.  
Example #2: Prepare a written summary of the impacts of diversions of Mono Lake's water on the area's soils, plant and animal communities, and overall hydrology.

**Evaluation Methods**

Exams, class participation, written assignments, oral presentations

**Other Materials**

None.
Other Outline Information

Textbooks
Introduction to Water in California, Carle, D., 2004
Managing California’s Water: From Conflict to Reconciliation, Hanak, E., et al., 2011
Managing California’s Water: From Conflict to Reconciliation, Hanak, E., et al., 2011
The Great Thirst: Californians and Water, Hundley, Jr., N., 2001
The Great Thirst: Californians and Water, 1770-1990, Hundley, Jr., N., 2001
American River College POLS 304
Introduction to Government: California

proposed areas:
Add F13 4H Political Science

current approvals per ASSIST:
F08  D8 Political Science
F08  US-3 California Government

reviewers:
1  David Esparza
2  Jane Leaphart
3  Audrey Green

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: Equivalent to the following Community College courses which are UC transferable: ¶Camino - PS 1, Chabot POSC 12, Mendocino POL 204, Palomar POSC 102, Positas POLI 12, SCC (in our district) POLS 304, SMCC POLSC 1
Re TCA: 

Units:  3 3  S 
min max type
Hours:  54  0 
lecture lab
repeatable: N same as: 
first offered: F95 outline approved: Apr 4 2012 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 102 and ENGRD 116 with a grade of ###C### or better; OR ESLR 320 and ESLW 320 with a grade of ###C### or better
Enrollment Limitations: None.

UC transferability approved: Y
college notes: 
internal notes: UCOP Status changed to Approved by crobin on 2:45 PM 8/25/2013
UC notes:

Course Description
This course covers the essential organization, institutions, and processes of California state and local government. It fulfills the California State University requirement for state and local government, but not the requirement for the U.S. Constitution.

Course Objectives
Upon completion of this course, the student will be able to: assess the relationship between citizens and the state of California with emphasis on the impacts of cultural, economic, political, and social diversity; compare and contrast the structure of California government and the federal model; describe the various institutions of California government and how each functions in the policymaking process; analyze the effects of structural differences between the federal model and the structure of California government institutions on the policy making process and political behavior; examine public financing in California and analyze the interconnectedness of federal, state, and local budgets; compare and contrast the California and U.S. Constitutions and the effect of these differences on policy making, civil rights and liberties, and political behavior; analyze public opinion and the political behavior...
Course Content
3 hours: INTRODUCTION TO CALIFORNIA POLITICS
Overview of the political landscape: discussion of the various geographic, economic, racial, social, and political environments in California
4 hours: CALIFORNIA POLITICAL DEVELOPMENT AND HISTORY
A. Roots in Spanish and Mexican rule
B. The Gold Rush and its impact on the political development of California
C. Constitution of 1879 and how economic, racial, and class conflicts are reflected in the Constitution's provisions
D. Progressive movement: its origins, the rise of Hiram Johnson, and the political impacts of the Progressive movement
4 hours: CALIFORNIA CONSTITUTION
A. Economic, social, and political issues surrounding the development of the current Constitution, including the impact of direct democracy
B. Civil rights and civil liberties included in California's Constitution, with comparison to the U.S. Constitution
5 hours: CALIFORNIA LEGISLATURE
A. Structure of the legislature as a bicameral institution
B. Role of legislative leaders
C. Lawmaking process
D. Factors that affect lawmakers' decisions
E. Impact of term limits on the legislative process and legislative elections
5 hours: CALIFORNIA EXECUTIVE
A. Plural executive: role of each of the Constitutional officers of the Executive branch; political implications of having each elected separately
B. Differences in power between the governor and the U.S. President, including line item veto
5 hours: CALIFORNIA JUDICIARY
A. Structure of the California court system
B. Relationship between the state and federal court systems
C. Judicial selection and its impact on rulings
D. Administration of justice
5 hours: BUDGETARY POLITICS IN CALIFORNIA
A. State revenues and expenditures
B. Budget process
C. Budget deficits and surpluses
4 hours: POLITICAL PARTIES IN CALIFORNIA
A. Historic development of parties
B. Fluctuations in party strength
C. Role of parties in elections
D. Differences between party platforms at the state and national level
5 hours: INTEREST GROUPS IN CALIFORNIA
A. Pluralist theory
B. Growth and strength of interest groups in California
C. How interest groups affect elections
5 hours: ELECTIONS IN CALIFORNIA
A. Direct democracy: initiative, referendum, and recall: description of each, analysis of how these tools have been used to affect public policy; political issues surrounding the use of direct democracy
B. Campaign finance laws regulating state and local elections
C. Impact of media in state and local elections
D. Voter participation and voter turnout
4 hours: POLICYMAKING
Issues of importance in California: representative sample: diversity, air quality and other environmental issues, criminal justice, immigration, LGBT rights, education, growth, social services
5 hours: LOCAL GOVERNMENT
A. Various types of city government arrangements
B. Divisions of local government: cities, counties, and special districts
C. Relation of local units to the state government
D. Impact on local government of Proposition 13 and other ballot measures and legislative enactments
E. Development issues: efforts to promote regional planning, lure of "big box" development
F. Indian gaming and its impact on local government

Lab Content

Instruction Methods
Lecture, class discussion, guest speakers, and media.

Out of Class Assignments

Example #1: Choose a topic of interest in California politics (instructor approval of topic required). The topic may be either a piece of legislation currently being considered by the California Legislature, a controversial case within the California court system, a ballot measure scheduled for an upcoming election, or a controversy being debated at the local level. Research the issue and write a 5-7 page (1250-1750 word) paper in which you 1) explain the historical development of the issue and place it in the current political landscape, 2) discuss the positions of relevant players, including elected officials, activists, interest groups and the media as appropriate, and 3) explain your own educated opinion about how you think the issue should be resolved.

Example #2: Choose a book on an issue of importance in California politics (instructor approval of book required). In a 3-4 page paper (750-1000 words), review the book. In this review be sure to explain the author's main thesis, discuss why the question is worth studying, and critically evaluate the evidence the author uses to support his or her thesis. Turn in your review by the due date listed in the course calendar.

Evaluation Methods
Written exercises, exams and quizzes, research papers, and oral and written presentations.

Other Materials
None.

Other Outline Information
2013 submissions from region 2 for general education in UC and CSU
American River College POLS 304
Introduction to Government: California

Textbooks
California Government and Politics Today, Field, M., 2012
California: The Politics of Diversity, Lawrence, D., 2013
Power and Politics in California, DeBow, K., and Syer, J., 2009
Rethinking California, Cahn, M., Schockman, H., & Shafie, D., 2010
American River College SILA 318
American Sign Language 5

proposed areas:  
Add F13  6A Language Other Than English

reviewers:
1  Estela Narrie  
2  Audrey Green  
3  Stacey Howard

comments from college at the time of submission:
Re IGETC:  This is an advanced Sign Language course. Prerequisite courses are also in this area.
Re CSUGE:  
Re CSU AI:  
Re TCA:  This course is a continuation of our Sign Language Series. The previous courses in the series are UC transferable. The book is old - the faculty say there is no new book. There is a newer digital journal which is listed under supplemental requirements

Units: 4  4  5  
min max type
Hours: 72  0  
lecture lab
repeatable: N  
same as:
first offered: S08
outline approved: Apr 18 2013 12:00AM

registration restrictions:
Prerequisites:  SILA 316 with a grade of "C" or better
Corequisites:  None.
Advisories:  Eligible for ENGRD 310 or ENGRD 312 and ENGWR 300; OR ESLR 340 AND ESLW 340.
Enrollment Limitations:  None.

UC transferability
approved: Y
college notes:  
internal notes:  UCOP Status changed to Approved by crobin on 2:47 PM 8/25/2013 ¶ UCOP Status changed to Denied by crobin on 2:47 PM 8/25/2013 Textbooks must be dated within seven years ¶ ¶ UCOP Status changed to Approved by npurcille on 5:44 PM 9/17/2013 per AO Comments to R

UC notes:  
footnote:  

Course Description
This advanced course in American Sign Language (ASL) in a series of five courses prepares for the effective communication with Deaf people. It emphasizes expressive communication skills that involve narrating unforgettable moments, telling about accidents, and storytelling. It incorporates information and activities previously learned about Deaf culture into these narratives. The emphasis is on non-speech communication.
Course Objectives
Upon completion of this course, the student will be able to: appraise receptive targeted grammatical markers which include using role shift to enhance a story, maintaining spatial agreement when using role shift, sequencing classifiers, and timing of reactions to coincide with experiences and mishaps. Generate expressive mastery of targeted grammatical markers which include: using role shift to enhance a story, maintaining spatial agreement when using role shift, sequencing classifiers, and timing of reactions to coincide with experiences and mishaps. Formulate essential skills for storytelling related to narrating unforgettable moments and telling about accidents. Incorporate key elements used in ASL storytelling to adapt written stories into ASL. Organize previously learned cultural experiences into narratives. Apply expressive strategies in signing longer and more complex narratives including use of characterization and narrative styles. Evaluate the effectiveness of model, self, and peer ASL performance by applying contemporary theories of performance assessment. Identify a value of a Deaf culture as expressed through its language by respect. Demonstrate appropriate cultural behavior toward the Deaf community.

Course Content
3 hours: General orientation to the course, review of classifiers, listing and ranking vocabulary, and analysis and comprehension of short stories
4 hours: Signing unforgettable moments regarding the movement of objects and liquids: Basic role shift sequences using only the initiator’s view of movement of an object or liquid between people to tell a simple story about a mishap involving an object or liquid
3 hours: Signing unforgettable moments regarding tripping and falling: Use appropriate classifiers to represent a person and barriers, time reactions while describing falls
4 hours: Signing unforgettable moments regarding injuries and mishaps: Describe injuries as a result of a trip or a fall using various classifiers with one-person role shift
4 hours: Role shift variations from the perspective of the initiator or receiver: Elaborating on the story
4 hours: Incorporating descriptions: Giving reasons
4 hours: Narrating accidents involving an animal: Basic action sequences to describe an incident involving an animal
4 hours: Sequencing classifiers: Movement agreement
4 hours: Facial expressions: Role shifting
4 hours: Narrating sequences to describe incidents involving a single vehicle: Coordinating the movement of the body and face with actions taken while driving
4 hours: Sequencing classifiers to describe a situation: Using role shift to change perspectives
4 hours: Narrating sequences to describe two-car accidents: Using appropriate classifiers to describe what happened
4 hours: Using role shift to change perspectives and show attitude and reactions
4 hours: Retelling a story using ASL
4 hours: Presenting a story describing an accident using ASL
4 hours: Identifying key elements within a story: Placement of characters, continuity, character development, and special features used to tell a story
4 hours: Practicing identifying these elements in the story, The Frog Prince
4 hours: Reviewing principles for presenting an ASL story: Placement of characters, continuity, character development, and special features used to tell a story
4 hours: Analyzing an ASL story for key elements: Characterization
4 hours: Incorporation of actions and reactions
4 hours: Portrayal of feelings and thoughts
4 hours: Practicing identifying these elements in the story, The Twelve Dancing Princesses
4 hours: Presenting and taping a story about an unforgettable moment using ASL
4 hours: Cultural exercises: Involving others in conversations
4 hours: Following a conversation with hands full
4 hours: Maintaining conversation while walking
4 hours: Following a conversation while doing something else
4 hours: Deaf culture: Deaf art and artists in America
4 hours: Literary works of Deaf people
4 hours: Incorporating key elements and principles for recording video clips and final assessments
2 hours: Final exam

Lab Content
Instruction Methods
Lecture, media, discussion, and ASL production and reception. Self, peer and group evaluations, individual and group projects. Identify a value of a Deaf culture as expressed through its language by respect and adhere to the signing only environment in the classroom. Model appropriate cultural competency behavior toward the Deaf community and conductive positive classroom environment that promote their visual learning.

Out of Class Assignments
Example 1: Prepare and present a narrative in ASL involving an unforgettable moment. Example 2: Prepare and present a narrative in ASL involving an accident. Example 3: Attend the lab to do the video assignments. The lab hours are Mondays and Wednesdays, 1:00 to 3:00 PM and Tuesdays and Thursdays, 3:00 to 8:00 PM. In lieu of lab attendance, students have an option to purchase DVDs to do their video assignments.

Evaluation Methods
Receptive and expressive quizzes and exams, reaction papers, and ASL portfolios. Individual and group projects. Self, peer and group evaluations.

Other Materials
Other Outline Information

Textbooks
Signing Naturally, Student Text, Level III, Mikos, K., Smith, C., & Lentz, E., 2001
American River College SPEECH 361
The Communication Experience

proposed areas: Add F13  1C Oral Communication

current approvals per ASSIST: S06  A1 Oral Communication

reviewers: 1 Terri Eden  2 Audrey Green  3 Sheila Lau

comments from college at the time of submission:
Re IGETC: Meets area A1 on CSU GE pattern.
Re CSUGE:
Re CSU AI: Equivalent to COMM ST 1 at UCLA.

Units: 3 3 5
min max type

Hours: 54 0
lecture lab

repeatable: N
same as:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: Eligible for ENGRD 310 or ENGRD 312 AND ENGWR 300; OR ESLR 340 AND ESLW 340.
Enrollment Limitations: None.

UC transferability approved: Y

college notes: UCOP Status changed to Approved by crobin on 2:50 PM 8/25/2013
internal notes: Equivalent to COMM ST 1 at UCLA.

Course Description
This course provides an introduction to basic skills and concepts necessary for effective communication in a variety of contexts. Topics include effective listening, facilitation of interpersonal relationships, conflict resolution, media communication, practical group experience, and public speaking.

Course Objectives
Upon completion of this course, the student will be able to:¶¶assess and manage communication apprehension.¶¶design and employ effective listening strategies.¶¶generate effective verbal and nonverbal messages applicable to a variety of communication situations.¶¶manage group interactions productively.¶¶organize and orally present information using effective public speaking strategies.¶¶predict and recognize sources of conflict. ¶¶demonstrate behaviors that contribute to respectful communication of diverse ideas. ¶¶assess aspects of media communication.¶¶

Course Content
1 hour: Introduction to course¶¶2 hours: Beginning the communication process: uncertainty reduction, communication apprehension¶¶4 hours: Improving listening strategies, the role of active listening in communication¶¶2 hours: Intrapersonal communication awareness: self-concept, self-esteem, perception¶¶3 hours: Oral delivery strategies: impromptu, formal, and extemporaneous styles¶¶4 hours: Student-delivered speech #1 (ex: storytelling speech)¶¶3 hours: Interpersonal communication: building and maintaining healthy relationships¶¶2 hours: Intercultural communication: value systems, dealing with ambiguity, displays of

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2013 submissions from region 2 for general education in UC and CSU

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American River College SPEECH 361
The Communication Experience

3 hours: Group dynamics: group systems, communication networks, task and socio-emotional dimensions
2 hours: Nonverbal communication: functions and uses of kinesics, paralanguage, proxemics, physical appearance and context
4 hours: Conflict: recognizing types and sources, employing management strategies
2 hours: Mass media communication: analyzing media messages, and the effect of media in communication
4 hours: Functioning in task groups: leadership, decision-making, goal setting
6 hours: Structured group work: the application of self-, peer-, and instructor-evaluated communication strategies
4 hours: Informative speaking: structure, organization, audience adaptation
6 hours: Student-delivered speech #2 (informative speech)
2 hours: Final exam

Lab Content

Instruction Methods
Lectures; discussions; demonstrations; group, dyadic, and individual activities; student-delivered presentations and speeches; instructor, peer, and self evaluations.

Out of Class Assignments
Example #1: Research your listening event using the questions 'who, what, when, where, why, and how.' Example #2: Prepare a thesis statement for your informative speech and practice delivering it orally.

Evaluation Methods
Speeches, written assignments, evaluated group projects/presentations, papers, exams, quizzes, peer evaluations.

Other Materials
None.

Other Outline Information

Textbooks
The Basics of Speech Communication, McLean, S., 2003
Thinking Through Communication, Trenholm, S., 2011
Butte College ART 5
Survey of Modern Art

proposed areas:
Add F13  C1 Arts

reviewers:
1  Maria Jasso
2  Audrey Green
3  Merv Maruyama

Course Description
This course provides an overview of art and architecture from the Western modern period of the 19th and 20th centuries.

Course Objectives
Upon successful completion of this course, the student will be able to:
A. Identify, examine, and assess representative works of art and architecture from the art historical periods covered in this course employing appropriate art historical terminology.
B. Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.
C. Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical periods covered in this course.

Course Content
1. Classicism and Romanticism 2.00
2. Realism, Impressionism, Post-Impressionism, Symbolism 5.00
3. Art Nouveau, Fauvism, Cubism, Non-Objectivity 7.00
4. Expressionism, Dada, Surrealism 7.00
5. American Modernism, including WPA and Abstract Expressionism 7.00
6. Minimalism, Pop Art 7.00
7. Conceptual Art, Happenings, Earthworks, Installation, Site-specific art 7.00
8. Post-Modernism, Neo-Expressionism 6.00
9. Globalization 3.00

Lab Content

Instruction Methods
A. Instructor Demonstrations
B. Class Activities
C. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture.
D. Reading Assignments
E. Multi-Media Presentations

registration restrictions:

UC transferability
approved: N

report generated on 1/3/2014
Out of Class Assignments

Reading Assignments
1- Read about Dada and Surrealism in your text. Come to class prepared to discuss and inquire about the relationship between these two art movements and the historical events and cultural context between the two World Wars.
2- Read about Classicism and Romanticism in your text. Come to class prepared to discuss and inquire about the changing role of the artist in the context of the late 18th and early 19th centuries.

Writing Assignments
1- Assess the quality and importance of the work of Pablo Picasso in a 1000 word essay. Analyze why his work developed as it did, and describe his impact on other modern artists of the 20th century.
2- Using as examples the paintings of 20th century Realists Georgia O’Keeffe, Edward Hopper, Andrew Wyeth, and Kehinde Wiley, write a 1000 word essay answering the question: “Why continue to paint realistically in the age of photography?”

Out of Class Assignments
1- Search your community, or one nearby, for three works of architecture that seem particularly well-suited to their site and their purposes. Write a critique of these buildings, in which you trace the historical precedents of the visual vocabulary used, cite any original elements of form and detail, and evaluate the value of the structures in contributing to the downtown city-scape.
2- Search your community, or one nearby, for public art. Photograph or sketch the works, taking notes on their locations and observable public reaction to them. Write an assessment of the value of this public art for the community. Come to class prepared to discuss your findings.

Evaluation Methods
A. Exams/Tests
B. Projects
C. Written Examinations
D. Mid-term and final examinations
E. Essays and research papers

Other Materials

Other Outline Information

Textbooks
Gardner’s Art Through the Ages: The Western Perspective: Backpack, Kleiner, Fred S., 2009
Butte College CMST 6
Oral Interpretation

proposed areas:  Add F13  3B Humanities

reviewers:
  1  Nicholas Franco
  2  Patty Faiman
  3  Barbara Pereida

comments from college at the time of submission:

registration restrictions:
Prerequisites:
Corequisites:
Advisories:
Enrollment Limitations:

Course Description
This course covers the study and practice of oral skills essential to effective communication of the intellectual and emotional meaning of a literary selection or manuscript to an audience.

Course Objectives
Upon successful completion of this course, the student will be able to:
A. Demonstrate knowledge of what constitutes high quality literature.
B. Distinguish between various genres of literature.
C. Analyze and critique literature for the purpose of interpretation.
D. Research and construct individual and group oral presentations for various audiences.
E. Cut and excerpt literature for performance using techniques that focus on unity of time, place, action, mood and character.
F. Perform a variety of verbal and nonverbal skills to bring literature to life and heighten the effectiveness of his or her message.
G. Demonstrate effective listening

Course Content
Topics Hours
1. Introduction 3.00
2. Nature, importance and ethics of oral interpretation 3.00
3. Distinctions between reading, speaking, acting, and interpretation 3.00
4. Nature of and distinction between prose, poetry, and drama 3.00
5. Methods of literary selection 3.00
6. Analysis of audience 3.00
7. Literary analysis 3.00
8. Cutting and editing literary selections for performance 3.00
9. Verbal and non-verbal elements of performance 3.00
10. Performance of prose 3.00
11. Critical listening and analysis of performance 3.00
12. Structure of dramatic action, drama interpretation 3.00
13. Performance of drama 3.00
14. Poetry interpretation 3.00
15. Performance or poetry 3.00
16. Final presentations 6.00

Lab Content
Instruction Methods

A. Lecture
B. Guest Speakers
C. Collaborative Group Work
D. Class Activities
E. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture.
F. Discussion
G. Demonstrations
H. Reading Assignments
I. Multimedia Presentations

Out of Class Assignments

1. Read "The Story of an Hour" and come to class prepared to discuss.
2. Read the textbook chapter on selection of literature and come to class prepared to discuss three key ideas that you found meaningful.
3. Literary Analysis for Prose Reading: Using the "3 Touchstones of Oral Interpretation" identified by Charlotte Lee (Universality/Individuality/Suggestion) analyze your prose selection (with examples from the literature.) 750 word minimum, typed with bibliography.
5. Work outside of class to prepare and practice a dramatic presentation where 2-3 students perform dramatic literature (play, screenplay, or teleplay) with script, 4-8 minutes. A 350 word minimum typed full selection analysis is also required.
6. Readers' Theatre: Form a group of 5-6 students and compile and perform a mixed genre program. Each performance should be 5-10 minutes. A 500 word minimum typed full selection analysis is also required.

Evaluation Methods

A. Quizzes
B. Research Projects
C. Oral Presentation
D. Demonstration
E. Group Participation
F. Class participation
G. Written Assignments
H. Written or Oral Examinations
I. Instructor critiques of and student feedback for performances.
J. 2500-word writing requirement to be met through: Essays, critiques, and exams

Other Materials

Other Outline Information

Textbooks

example, Oral Interpretation, 10th Edition, Lee & Gura, 2010
Course Description
This course provides an understanding of the dynamics of intercultural communication. Students will develop knowledge, attitudes, and skills to become more effective intercultural communicators.

Course Objectives
Upon successful completion of this course, the student will be able to:
A. Recognize and articulate how core values, worldviews, and communication patterns shape cultural and individual identities.
B. Identify the components of culture and communication and their interrelationship.
C. Explain how culture influences verbal and nonverbal communication.
D. Compare and contrast cultural communication behaviors in various contexts.
E. Identify and describe barriers to effective intercultural communication such as stereotyping, prejudice, and ethnocentrism.
F. Analyze and describe the ethical considerations that impact intercultural citizenship.
G. Recognize social and psychological variables of culture and its expression.
H. Explain how culture influences perceptual differences and interpretations.
I. Recognize elements of common ground among diverse cultures.

Course Content
1. Understanding Intercultural Communication 3.00
2. Perception and Worldviews 3.00
3. Culture, Communication, Context, and Power 3.00
4. History and Intercultural Communication 3.00
5. Identity 3.00
6. Language and Intercultural Communication 4.00
7. Nonverbal Codes and Cultural Space 3.00
8. Understanding Intercultural Transitions 3.00
9. Popular Culture 3.00
10. Intercultural Relationships 4.00
11. Culture Communication and Conflict 4.00
12. International Cultures- Understanding Diversity 3.00
13. Intercultural Communication Competence 3.00
14. Ethical Considerations 3.00
15. Barriers to intercultural communication including ethnocentrism, stereotyping, prejudice, discrimination, power and culture shock.
Butte College CMST 9
Intercultural Communication

Lab Content

Instruction Methods
A. Lecture¶B. Collaborative Group Work¶C. Class Activities¶D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture¶E. Discussion¶F. Multi-Media Presentations

Out of Class Assignments
Reading Assignments¶1. Read "On the Invisibility of Privilege" from Dr. Peggy McIntosh. Analyze your own behavior in relation to the author’s argument and come to class prepared to discuss.¶2. Read Chapter 1 from Understanding Intercultural Communication by Leeva Chung and Stella Ting-Toomey. Consider the components of flexibility in intercultural communication. How can you balance being yourself with adapting to another individual's cultural values and behaviors? Be prepared to discuss your answers in class.

Writing Assignments¶1. In a 3-4 page paper, view and analyze a full-length, feature film that relates to some aspect of intercultural communication. Your paper should summarize the film and give a brief overview of the setting, the plot, and any other relevant information necessary to describe the context for understanding the intercultural communication dynamics in the film. Be sure to relate the film to class material. Does the film confirm or contradict information from our text? Discuss at least three specific intercultural communication concepts from our text and relate them to the film. Be sure to connect specific examples from the film with the concepts from the text. Finally, provide an overall assessment of the film. Argue whether the film helps inform intercultural communication, or constrain it (by perpetuating negative stereotypes, for example.)¶2. Prepare a report based on research presented in a scholarly journal. You must first locate a study that is relevant to the material being covered in class. After reading the study, you will prepare a 3-4 page report that should be approximately evenly divided into the following sections: a summary of the study, a section relating the study to class material, and a section relating the study to personal experience. Cite and reference all work using current APA guidelines.

Out-of-Class Assignments¶1. This assignment is designed to bring awareness of diversity on campus and in our communities and to foster tolerance in our society and empathy in our relations with others. Each group will create an interactive project that helps to reach this goal. Projects will be displayed in the student center in conjunction with other campus activities, such as Diversity Days and International Education Week.¶2. View "Reel Bad Arabs: How Hollywood Vilifies a People." Do you agree with the statement that Arabs are “the most maligned group in the history of Hollywood”? What other groups of people have also been depicted negatively in Hollywood films? What are some consequences of negative media representation? What images come to your mind when you think of Arab men, women, and children? Are those images different after seeing this film? Why or why not? How do you think these films might shape perceptions of the United States in the Arab world, especially among young people? In 500-750 words (2-3 pages), respond to these questions.

Evaluation Methods
A. Exams/Tests¶B. Research Projects¶C. Group Participation¶D. Written Assignments¶E. Essays and research papers¶F. Class Discussion

Other Materials

Other Outline Information

Textbooks

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Course Description
This course develops mathematical topics needed for elementary school teaching with a focus on reasoning, problem solving, and communication. The topics include elementary statistics and probability, two- and three-dimensional geometry, measurement, coordinate geometry, and graphing. Meets requirements for elementary school teacher certification.

Course Objectives
Upon successful completion of this course, the student will be able to:
A. Organize, summarize, and interpret statistical data.
B. Implement the rules of probability to an experiment.
C. Illustrate the correct use of vocabulary and properties in the study of plane and solid geometry.
D. Solve basic geometry problems using basic algebraic and geometric rules, formulas, and procedures.
E. Use basic concepts of measurement, including standard (metric & English) and non-standard units.
F. Solve problems using coordinate geometry.

Course Content
1. Statistics 11.00
2. Probability 11.00
3. Geometry 11.00
4. Measurement 11.00
5. Similarity and Congruence 8.00
6. Coordinate Geometry 8.00
7. Problem Solving 8.00
Total Hours 68.00

Lab Content

Instruction Methods
A. Lecture
B. Collaborative Group Work
C. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
D. Discussion
E. Board Work

registration restrictions:
Prerequisites: Satisfactory completion of Math 4
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: Y
college notes:
internal notes:
UC notes:
footnote:
Out of Class Assignments

Reading Assignments.
1. Read the section in the textbook on statistics and be able to graph, analyze, and interpret data.
2. Read the section in the textbook on geometric shapes and be able to recognize and analyze relationships between different geometric shapes.

Writing Assignments
1. Describe in words how pictographs, line graphs, and histograms can be deceptive and give examples of each.
2. Describe in words some properties of polyhedrons that distinguish them from three-dimensional shapes that are not polyhedrons.

Out-of-Class Assignments
1. Review the section on Statistics and solve the problems assigned by the instructor showing all work.
2. Review the section on Geometric Shapes and solve the problems assigned by the instructor showing each step.

Evaluation Methods
A. Exams/Tests
B. Quizzes
C. Class Assignments and Class Response
D. Daily Homework Assignments, where the student will demonstrate problem-solving skills

Other Materials

Other Outline Information

Textbooks
Butte College MUS 14  
Music Theory III

proposed areas:  
Add F13  C1 Arts

reviewers:  
1. Laura Castro  
2. José Lozano  
3. María Jasso

Units: 3 3 5  
min max type
Hours: 51 0  
lecture lab
repeatable: N  
same as:
first offered: F14  
outline approved: Sep 30 2013 12:00AM

registration restrictions:  
Prerequisites: MUS 12  
Corequisites: MUS 15 and MUS 22, MUS 32 or MUS 42  
Advisories:  
Enrollment Limitations:

UC transferability  
approved: N

Course Description
This course incorporates the concepts from Music Theory II. In addition, through writing and analysis, the course will include: introduction to chromatic harmony; secondary/applied chords; modulation; borrowed chords; introduction to Neapolitan and augmented-sixth chords

Course Objectives
1. Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.  
2. Write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.  
3. Using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.  
5. Conduct formal analysis of music which uses binary and ternary forms.  
6. Compose music using musical elements included in the course content.

Course Content
1. Secondary/applied chords 10.00  
2. Modulation 8.00  
3. Sequences: diatonic and modulating 8.00  
4. Borrowed chords/modal mixture 10.00  
5. Introduction to Neapolitan and augmented-sixth chords 8.00  
6. Binary, ternary, and an overview of larger forms 7.00

Lab Content
Instruction Methods
A. Lecture
B. Class Activities
C. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
D. Demonstrations
E. Problem-Solving Sessions

Out of Class Assignments
Reading Assignments
1. Read the chapter of the text concerning Neapolitan and augmented sixth chords in preparation for class discussion.
2. Read the chapter on Abbey Road in "The Beatles as Musicians." How did The Beatles deviate from standard song composition on this album?

Writing Assignments
1. Select any song from the Beatles' album "Revolver" and write a complete harmonic analysis.
2. Create a 1 page harmonic analysis of the Adagio introduction to the 1st movement of Beethoven's piano sonata, op. 81a, paying special attention to the use of Neapolitan and augmented sixth chords.

Out-of-Class Assignments
1. Attend a concert of your choice and write a paper detailing your experience, with the majority of the paper reserved for analysis of the music in terms of melody, harmony, form, and rhythm, and how all these elements interact.
2. Listen to Debussy's "Hommage a Rameau," paying special attention to how Debussy deviates from standard harmonic practices. Be prepared to discuss in class.

Evaluation Methods
A. Exams/Tests
B. Homework
C. Class participation
D. Written Assignments

Other Materials

Other Outline Information

Textbooks
Theory for Today's Musician., Turek, R., 2006
The Complete Musician., Laitz, S., 2011
Butte College MUS 16
Music Theory IV

proposed areas:  
Add F13  C1 Arts

reviewers:  
1  Juliette Parker  
2  José Lozano  
3  Ben Weinberg

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3  3  5  
min max type

Hours: 51  0  lecture lab

repeatable: N  
same as:  

first offered: F14  
outline approved: Sep 30 2013 12:00AM

registration restrictions:  
Prerequisites: MUS 14
Corequisites: MUS 17 and MUS 23, MUS 33 or MUS 43
Advisories:  
Enrollment Limitations:  

UC transferability  
approved: N

college notes:  
internal notes:  
UC notes:  
footnote:  

Course Description
This course incorporates the concepts from Music Theory III. In addition, through writing and analysis, the course will include: post-Romantic techniques such as borrowed chords and modal mixture, chromatic mediants, Neapolitan and augmented sixth chords, 9th, 11th, and 13th chords, altered chords and dominants; and 20th century techniques such as: Impressionism, tone rows, pandiatonicism and polytonalism, meter and rhythm.

Course Objectives
Upon successful completion of this course, the student will be able to:
A. Write and identify in context borrowed chords, Neapolitans, augmented sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.
B. Write and recognize examples of enharmonic modulation.
C. Define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.
D. Compose music using musical elements included in course content

Course Content
1. Borrowed chords and modal mixture 8.00
2. Chromatic mediants 6.00
3. Neapolitan and augmented-sixth chords 8.00
4. 9th, 11th, and 13th chords 5.00
5. Altered chords and dominants 8.00
6. Enharmonic reinterpretation and modulation 8.00
7. 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, advanced approaches to meter and rhythm

Lab Content

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU

Butte College MUS 16
Music Theory IV

**Instruction Methods**
- A. Lecture
- B. Instructor Demonstrations
- C. Class Activities
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Reading Assignments

**Out of Class Assignments**
- Reading Assignments
  1. Read the chapter of the text on Blues and Ragtime in preparation for class discussion.
  2. Read the chapter about Eileen Southern’s “The Music of Black Americans: A History”. Be prepared to discuss in class.
- Writing Assignments
  1. Write a 1000 word paper discussing the origins of the blues and ragtime, and the role each of these plays in the “sound” and evolution of American Popular music.
  2. Compose a short piece of music for piano employing an octatonic scale, quartal, and quintal chords. Be prepared to perform in class.
- Out-of-Class Assignments
  1. Listen to a recording of Schoenberg’s “Klavierstucke,” op. 11, no. 1, and see how many atonal techniques you can detect. Be prepared to discuss in class.
  2. Attend a concert of some type of American Popular music, and then write a short paper that analyzes the music in terms of rhythmic complexity and the presence (or lack thereof) of any blues influence.

**Evaluation Methods**
- A. Exams/Tests
- B. Projects
- C. Homework
- D. Class participation
- E. Written Assignments

**Other Materials**

**Other Outline Information**

**Textbooks**
- The Complete Musician., Laitz, S., 2011
- Theory for Today’s Musician., Turek, R., 2006
Butte College MUS 3
Music Fundamentals

proposed areas:
Add F13  C1 Arts

reviewers:
1  Megan Lawrence
2  José Lozano
3  Aurelia Long

Course Description
An introduction to the notation and primary elements of tonal music. Incorporates the following concepts: staff notation in treble and bass clefs, rhythm and meter; basic properties of sound; intervals; diatonic scales and triads; and diatonic chords. Development of skills in handwritten notation is expected.

Course Objectives
Upon successful completion of this course, the student will be able to:
A. Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.
B. Construct major and minor scales and key signatures; intervals up to the octave; and commonly used diatonic triads and seventh chords.
C. Identify simple and compound meters; intervals up to the octave; major and minor key signatures; and commonly used diatonic triads and seventh chords.

Course Content
1. Handwritten notation of pitch and rhythm 7.00
2. Simple and compound meters 8.00
3. Basic properties of sound 8.00
4. Intervals 7.00
5. Key signatures 7.00
6. Diatonic major and minor scales 7.00
7. Diatonic chords 7.00

Lab Content

Instruction Methods
A. Lecture
B. Class Activities
C. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
D. Demonstrations
Out of Class Assignments

Reading Assignments
1. Select and research one of the six main elements of music and prepare a presentation for the class on the results of your reading.
2. Read the chapter in your textbook about fundamental melodic and rhythmic concepts. To practice your notational skills, transfer the end-of-chapter exercises to music staff notation paper for the next class session.

Writing Assignments
1. Write a one page informative essay about your musical self. You will find a list of helpful questions posted online that can help prompt your thoughts regarding your current music knowledge.
2. Attend a live music concert and write a report (1,500 word minimum) describing the performance. Properly utilize music terminology such as the elements of rhythm, melody, harmony, timbre, and dynamics, and identify the names of the instruments used in the performance. Proof of attendance must accompany your report.

Out-of-Class Assignments
1. Listen to a recorded performance of the following three compositions: First movement of Beethoven’s Symphony #5 in C minor; Maple Leaf Rag by Scott Joplin; Kashmir, as performed by Led Zeppelin. Analyze each piece for its use of rhythm as a compositional device. Be prepared to discuss your analysis in class.
2. Re-notate the song distributed in class on staff notation paper using pencil. Label the rhythmic count and all pitches in each measure.

Evaluation Methods
A. Exams/Tests
B. Homework
C. Written Assignments
D. Class Discussion

Other Materials

Other Outline Information

Textbooks
Music First!, White, Gary C., 2010
Butte College SIGN 1
American Sign Language 1

proposed areas:  
Add F13  3B Humanities

reviewers:
1  Gabriel Nuno
2  Laura Castro
3  Patty Faiman

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3 3 5  
min max type
Hours: 3 0  
lecture lab
repeatable: N  
same as:  
first offered: F13
outline approved: Apr 3 2013 12:00AM

registration restrictions:  
Prerequisites:  
Corequisites:  
Advisories:  
Enrollment Limitations:  

UC transferability approved: Y  
college notes:  
internal notes:  
footnote:  

Course Description
This course is a beginner’s study of the fundamental principles, structure, and receptive and expressive vocabulary of American Sign Language (ASL). This course incorporates the skill of Fingerspelling as an essential part of ASL. It focuses on the acquisition of ASL and provides opportunities for learning the idiomatic Language of Deaf Americans. Study of the culture and history of the American Deaf community will be infused throughout the curriculum.

Course Objectives
Demonstrate both receptive and expressive nonverbal communication technique of Fingerspelling using the ASL Manual Alphabet. A. B. Demonstrate grammar, structure and vocabulary of ASL at an introductory level. C. Demonstrate a basic knowledge of the various manual communication systems used in America. D. Demonstrate a basic understanding of the history and culture of the American Deaf community.

Course Content
Critical discussions of the Deaf culture and community will be woven throughout the course. Lecture Topics Hours 1. ASL Manual Alphabet, Fingerspelling, Sign Language Continuum 3.00. 2. Fingerspelling Video, learning techniques and Practice 3.00. 3. Pronouns, Cardinal Numbers, Hearing Loss 3.00. 4. ASL Strategies, one and two handed Signs, ASL grammar 6.00. 5. Self Introductions, Colors, Noun/Verb Agreements 3.00. 6. The Deaf Community, ASL Sentence Types 3.00. 7. Introduction to Deaf history and Culture, ASL Question Types 6.00. 8. Deaf Cultural Etiquette, Exchanging Personal Information in ASL 3.00. 9. Cultural Review of "Through Deaf Eyes"

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Butte College SIGN 1
American Sign Language 1

3.00 ¶10. Gallaudet University, ASL historical development, Personal Descriptions 3.00 ¶11. Commands, Ordinal Numbers, Spatial Agreement 3.00 ¶12. Time, Compound Signs, Loan Signs, Family Signs 3.00 ¶13. Person Designation, Sequencing Activities, Deaf Folklore 3.00 ¶14. Introduction to Pidgin Signed English, Manually Coded English 3.00 ¶15. Storytelling, Contributions to Society by the Deaf Community 3.00 ¶Total Hours 51.00

A. III. Lab Content

Instruction Methods
Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture A. B. Discussion C. Multi-Media Presentations D. Lecture (ASL, Spoken English, Overhead Text, Visuals) E. Textbook Exercises F. Signing partners and group study sessions opportunities

Out of Class Assignments
Reading Assignments
Read the Article, "The Deaf Community and the Culture of Deaf People" by Carol Padden from this week’s handout. Write a two page informal essay in which you identify and comment on specific cultural markers and you discuss the main ideas of the article. Read the article on Regina Olson Hughes in your textbook. Outline the main points of Hughes’ article. Be prepared to discuss the article in class. A. Writing Assignments Write a one page response to the lesson on Deaf Cultural Etiquette. Evaluate and discuss how Deaf Cultural Etiquette is reflected in the previous articles we have read and how it differs from your own cultural etiquette. B. Out-of-Class Assignments Prepare a signed presentation incorporating vocabulary and grammar from each unit. C. Watch ASL Conversations 1

Evaluation Methods
A. Quizzes B. Homework C. Class participation D. Mid-term and final examinations

Other Materials

Other Outline Information

Textbooks
Butte College SIGN 2
American Sign Language 2

proposed areas: current approvals per ASSIST:
Add F13  3B Humanities
Add F13  6A Language Other Than English

reviewers:
1  Aurelia Long
2  Laura Castro
3  Jane Leaphart

Units: 3 3 5
Hours: 3 0
repeatable: N
same as:
first offered: F13
outline approved: Mar 4 2013 12:00AM

registration restrictions:
Prerequisites: SIGN 1
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability  approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
SIGN 2 is a more advanced study of the fundamental principles, structure, and vocabulary of American Sign Language (ASL). It incorporates an in-depth study of fingerspelling, numbers, English idioms, classifiers, and the various Sign Language Systems. The course includes an introduction to the interpreting process. Study of the culture and history of the American Deaf community will be infused throughout the curriculum.

Course Objectives
A. Employ ASL Fingerspelling techniques and number signs to communicate daily conversations. Utilize ASL for in-depth conversations using ASL grammar and classifiers and to communicate complex narratives.
B. Discuss and demonstrate an understanding of the complexity of interpreting English idiomatic expressions into ASL using the literal meaning of those idiomatic expressions.
C. Analyze and discuss the Culture and History of Deaf Americans and other Sign Systems.

Course Content
Critical discussions of the Deaf culture and community will be woven throughout the course. Lecture Topics Hours 1. Skills Assessment Test, Study of ASL Numbers 3.00 2. Giving Directions in ASL, Cont. the Study of Number 3.00 3. Advanced Fingerspelling Techniques 3.00 4. ASL Descriptions of People 3.00 5. ASL Classifiers and how they are used 3.00 6. Making Requests, Sign Systems - Pidgen Signed English (PSE) vs Signing Exact English (SEE) 3.00 7. ASL Verb Types, Adverbs, and Sentence Structure 3.00 8. Family
Butte College SIGN 2
American Sign Language 2

Signs and Occupations 3.00
Cultural review of the movie, "Children of a Lesser God" 3.00
ASL Attributing Personal Qualities and Characteristics 3.00
ASL Idioms and Expressions/ASL Meanings 3.00
Introduction to the English/ASL Interpreting Process 3.00
Continuation of the Interpreter Process, and Practice 3.00
Storytelling, Narratives and Interpreting Practice 3.00
History and Culture of Deaf Americans, Deaf Simulation 6.00
Total Hours 51.00

Lab Content

Instruction Methods
A. Guest Speakers
B. Discussion
C. Multi-Media Presentations
E. Lecture (ASL, Spoken English, Text, Visuals)
F. Signing partners and group study sessions opportunities

Out of Class Assignments
Reading Assignments
Review the list of English Idioms from this week's handout. Be prepared to discuss the idioms and their role in language in class.
After reading a journal article relating to Deaf culture and Deaf issues, write a one page summary specifically identifying the main ideas presented. Write a conclusion to discuss what you learned.
Complete the textbook homework exercises on personal qualities and characteristics with your signing partner. Write a page describing the challenges you found in this communication.
Write a two page compare/contrast paper examining English and ASL idioms.
Go to www.aslpro.com. Watch the signing exercise, practice the signs, and complete the online quiz.
Attend a Deaf cultural event and write a description detailing your observations.

Evaluation Methods
A. Papers
B. Demonstration
C. Homework
D. Written Assignments
E. Practical Evaluations
F. Mid-term and final examinations
G. Quizzes

Other Materials
These are standard texts for this subject and are the most recent versions.

Other Outline Information

Textbooks
Butte College SOC 10  
Introduction to Crime and Society

proposed areas:  
Add F13  4J Sociology & Criminal Justice

current approvals per ASSIST:  
F12  D0 Sociology & Criminal Justice

 reviewers:  
1. Juliette Parker  
2. Ken O'Donnell  
3. Terri Eden

comments from college at the time of submission:
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3 3 S  
min max type

Hours: 51 0 lecture lab

repeatable: N  
same as:  

first offered: S13  
outline approved: Oct 22 2012 12:00AM

registration restrictions:  
Prerequisites:  
Corequisites:  
Advisories:  
Enrollment Limitations:  

UC transferability  
approved: Y

college notes:  
internal notes:  

UC notes:  
footnote:

UCOP Status changed to Approved by crobin on 11:14 AM 8/9/2013

Course Description
This course is a sociological analysis of crime, criminal behavior, and the criminal justice system. The history and social construction of crime and criminality are examined. The definition of crime and its violations as well as the laws and methods used to control criminal behavior are examined. The measurement of crime and basic theoretical explanations of criminal behavior are included.

Course Objectives
Upon successful completion of this course, the student will be able to:
1. Define the major concepts in criminology.
2. Define the concept of social norms and explain why they exist in all cultures as a way to maintain social control.
3. Compare and contrast the sociological theories used to explain crime and criminal behavior.
4. Describe examples that illustrate the major criminology theories.
5. Compare and contrast the principles, procedures, and methods used by sociologists in the collection of crime-related data.
6. Analyze criminal patterns and trends.
8. Analyze crime rates and variations of criminality as they exist historically and cross-culturally and propose explanations for these variations.
9. Examine the role of the police, courts, and corrections as a means to enforce, sanction, and punish criminal acts.
10. Analyze the legal and criminal justice system as a social institution.
11. Define and identify the types of crime and the people who commit them.
12. Differentiate between actual crime and perceptions of crime.
13. Analyze how race, gender, sexual orientation, age and class affect arrest, charging, and sentencing.
14. Assess various types of intervention and prevention programs developed to reduce criminal behavior.

Course Content
1. Major sociological theories of crime  
2. Definition and social construction of crime  
3. History of criminal law, policing, punishment and corrections  
4. Types of crime  
5. Crime data and social research on crime  
6. Crime intervention and
Butte College SOC 10  
Introduction to Crime and Society


Lab Content

Instruction Methods

METHODS OF INSTRUCTION¶A. Lecture¶B. Guest Speakers¶C. Collaborative Group Work¶D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture¶E. Discussion¶F. Problem-Solving Sessions¶G. Reading Assignments

Out of Class Assignments

EXAMPLES OF ASSIGNMENTS¶Reading Assignments¶1. Read about 'White-Collar' Crimes. Be prepared to discuss the various implications and effects these crimes have on society in class.¶2. Read about a real crime, either a personal crime or property crime. Then using the profile matrix discussed in class prepare your own profile of the victim and perpetrator. Be prepared to share your findings with the class.¶Writing Assignments¶1. Research a specific crime, either personal or property. Research paper must include the general profile about the specific crime, the victim and the perpetrator. Research paper must be 5-7 pages including abridged bibliography and works cited.¶2. Statistical Analysis plays an important role in fighting crime. Identify a crime issue and develop an instrument to measure the crimes effect on policing, courts jails and prison. Be prepared to present your findings to the class.¶Out-of-Class Assignments¶1. Contact a local police department about taking part in their 'ride along program'. After participating, write an evaluation of your experiences.¶2. Attend a court proceeding of your choice and present a written account of what you witnessed.

Evaluation Methods

METHODS OF EVALUATION¶A. Exams/Tests¶B. Oral Presentation¶C. Homework¶D. Essays and research papers

Other Materials

Other Outline Information

Textbooks

Criminology: A Sociological Understanding, Barkan,Steven E. ., 2012
Theories of Crime ., Curran and Renzetti., 2001
College of the Redwoods GEOL 2
Historical Geology

proposed areas: Add F13  B1 Physical Science (lecture)
Add F13  5A Physical Science (lecture)
Add F13  B3 Science Laboratory

reviewers:
1 Aurelia Long
2 Elizabeth Atondo
3 Jane Leaphart

comments from college at the time of submission:

Units: 4 4 5
min max type
Hours: 54 54
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Jun 4 2013 12:00AM

registration restrictions:
Prerequisites: None
Corequisites: None
Advisories: Completion of English 150. Exams and projects require college-level written responses.

Enrollment Limitations: 

UC transferability
approved: N

college notes: Lab science courses must include lab manual.
internal notes: ¶UCOP Status changed to Approved by cbuck on 0:56 AM 10/11/2013¶UCOP Status changed to Denied by npurcille on 5:46 PM 10/17/2013

UC notes: (W/Lab)
footnote:

Course Description
An introduction to the geologic history of Earth, including past positions of tectonic plates, changes in the composition and structure of Earth’s crust and the development of environments and organisms. The course explores the geologic time scale, extinction events, and correlation of rock and time units, and introduces students to fundamental geologic concepts including plate tectonics and rock and fossil identification.

Course Objectives
1. Describe how the scientific method is used to understand natural phenomena. ¶2. Apply rock and fossil classification systems to organize and identify key indicators of Earth’s evolution and history. ¶3. Describe the fundamental components, energy transfer, and resulting landforms involved in plate tectonics. ¶4. Explain the basis of the geologic time scale and recount the milestone events in Earth history. ¶

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
College of the Redwoods GEOL 2
Historical Geology

Course Content
2. Basis of the Geologic Time Scale (including the methods of determining both relative and numeric geologic time).
3. Nebular Theory and initial formation of Earth.
4. Plate Tectonic Theory.
5. Precambrian processes that resulted in Earth's oxygen-rich atmosphere.
6. Climate change throughout geologic time.
7. Plate configurations and fundamental changes during Eras of the Phanerozoic Eon.
8. Evolution of organisms by natural selection and major evolutionary changes during the Proterozoic and Phanerozoic Eons.
9. Geologic evidence of sea level change including interpretation of transgressive and regressive sequences.

Lab Content
Lab.

Instruction Methods
Lecture and Lab.

Out of Class Assignments

Evaluation Methods
1. In-class activities, quizzes, and homework assignments that demonstrate an understanding of content and analytical techniques.
2. Project which requires a written report that demonstrates an ability to analyze scientific information.
3. In-class exams which require short answers, essays, and multiple choice responses.
4. In-lab and in-field activities that demonstrate student understanding of earth processes and the formation of earth materials, as well as systems of classification.
5. In-class activities that allow students to self-assess their understanding of the material.
6. At least one in-lab examination (using specimens) that requires students to demonstrate their ability to use classification principles to identify common rocks and fossils.
7. At least one assignment that requires students to demonstrate their ability to organize data, analyze data, and defend an opinion based on logical scientific reasoning.

Other Materials

Other Outline Information

Textbooks
Earth Systems History, Stanley, 2009
Earth Through Time, Levin, 2009
Evolution of the Earth, Prothero and Dott, 2009
College of the Redwoods PHYS 2A
General Physics

proposed areas:  
Add F13  B2 Life Science (lecture)  
Add F13  B3 Science Laboratory

reviewers:  
1. Thea Labrenz  
2. Cynthia Turner  
3. Song Le Graham

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

registration restrictions:  
Prerequisites:  Math 25 (Trigonometry).  
Corequisites:  N/A  
Advisories:  N/A  
Enrollment Limitations:  N/A

Units: 4 4 S  
min max type

Hours: 54 54  
lecture lab

repeatable: N

same as:  
first offered: F95  
outline approved: Feb 28 2012 12:00AM

UC transferability  
approved: Y

college notes:  
internal notes:  
UC notes:  
footnote:  

Course Description
An introduction to the structure and language of physics through the study of mechanics, thermodynamics, and vibrations and waves.

Course Objectives
1. Solve quantitative and qualitative motion problems using kinematics and force laws.¶2. Use conserved quantities and other appropriately defined quantities to quantitatively and qualitatively analyze systems including those involving oscillation, rotation and wave motion.¶3. Quantitatively and qualitatively analyze thermal systems in terms of thermal quantities and the laws of thermodynamics.

Course Content
Lab Content
Proficiently work with laboratory equipment, taking careful measurements and analyzing data to precisely verify theory within estimated errors as part of the scientific method and present the results in written form.

Instruction Methods
1. Lecture: Listening to lectures, taking careful notes of examples, and responding verbally to questions.
2. Working problems in homework assignments and writing solutions to problems.
3. Collaboratively solving challenging problems in class and presenting solutions on the board.
4. Carrying out of experiments and analysis of subsequent data.

Out of Class Assignments

Evaluation Methods
1. Homework assignments
2. Quizzes on homework problems
3. Take home written assignments answering more in depth questions
4. Demonstration of proficiency in using lab equipment
5. In class or take home lab report write up based on experimental activity done in class
6. In lab exam that could include methods of data analysis, taking measurements, and/or use of equipment and experimental procedures

Other Materials

Other Outline Information

Textbooks
College Physics 7th Edition, Jerry Wilson, Anthony Buffa, and Bo Lou, 2009
Course Description
An introductory course in calculus-based physics for physical science and engineering majors. The subject matter of the course is classical mechanics, including analysis of motion, force, momentum, and energy.

Course Objectives
1. Solve quantitative and qualitative motion problems using kinematics, calculus, and force laws.
2. Apply specific forces, energy, and momentum to analyzing systems, including harmonic motion.
3. Quantitatively and qualitatively analyze rotational systems using quantities defined for these kinds of systems.

Course Content
**Lab Content**
Proficiently work with laboratory equipment, taking careful measurements and analyzing data with error propagation to precisely verify theory within estimated errors as part of the scientific method and present the results in written form.

**Instruction Methods**
1. Lecture: Listening to lectures and taking careful notes of examples.  
2. Working problems in homework assignments and writing solutions to problems.  
3. Collaboratively solving challenging problems in class and presenting solutions on the board.  
4. Carrying out of experiments and analysis of subsequent data.

**Out of Class Assignments**

**Evaluation Methods**
1. Homework assignments  
2. Quizzes on homework problems  
3. Out-of-class written assignments answering more in depth questions  
4. Demonstration of proficiency in using lab equipment  
5. In class or out-of-class lab report write up based on experimental activity done in class  
6. In lab exam that could include methods of data analysis, taking measurements, and/or use of equipment and experimental procedures

**Other Materials**

**Other Outline Information**

**Textbooks**
Physics for Scientists and Engineers 8th edition, Raymond Serway and John Jewett, 2009
Course Description
A comprehensive study of sexuality with an emphasis on individual differences. The course includes a study of sexual anatomy, sexual response, love and communication, sexual orientations, sexual identities, sexually transmitted infections (STIs) as well as maturation and transitions throughout the lifespan, sexual adaptations and disorders. The course is a scientific one and students are encouraged to apply research findings to their own lives.

Course Objectives
1. Analyze the interaction between environment, biology and learning in shaping sexual behavior.
2. Analyze current research in sexuality and synthesize information in writing.
3. Analyze how knowledge regarding types of love, communication, sexually transmitted infections and contraception impacts relational choices, family planning and safer sex practices.

Course Content
1. Variability in constructions of gender.
2. The influence of cultural and religious diversity on personal behaviors.
3. Sexism, racism, homophobia, classism and their effects on healthy sexual identity development and interactions with others.
4. Economic disparity and its differential effects upon sexual health.
5. Controversies regarding family planning and sex education.
6. How experience modifies perceptual interpretations of stimuli.
7. How individual and group communication is influenced by learning.

Lab Content

Instruction Methods
1. Reading text.
2. Listening to lectures and actively participating in discussions.
3. Participating in collaborative learning with other students.
4. Reflecting on material and applying course content to one’s own psychosexual experience or understanding.
5. Responding in writing to questions about controversial topics in sexuality.
6. Conducting library research.
7. Presenting to the class.
College of the Redwoods PSYCH 3
Psychology of Sexuality

Out of Class Assignments

Evaluation Methods
1. Quizzes and exams.
2. Writing assignment that includes scholarly research analysis

Other Materials

Other Outline Information

Textbooks
Human Sexuality: Diversity in Contemporary America, Yarber, W.L., Strong, B., & Sayad, B.W., 2010
Our Sexuality 11th Ed., Crooks and Baur, 2010
College of the Redwoods SOC 9
Introduction to Women's Studies

proposed areas: Add F13 4G Interdisciplinary Social Science
current approvals per ASSIST: F08 D4 Gender Studies

reviewers:
1. Merv Maruyama
2. Audrey Green
3. Aurelia Long

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3 3 5 min max type
Hours: 54 0 lecture lab
repeatable: N same as:
first offered: S08 outline approved: Mar 5 2013 12:00AM

registration restrictions:
Prerequisites: 
Corequisites: 
Advisories: Completion of English 150 or equivalent. Students need to be able to read and write at a college entry level in order to successfully complete this course.

Enrollment Limitations: 

UC transferability
approved: Y
college notes: 
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 9:26 AM 10/11/2013

Course Description
Introduction to concepts and analytical tools used within a feminist framework to study intersections of social oppressions such as class, race and ethnicity, sexuality, age, dis/ability, and gender. Course focuses on the central roles played by socialization, social institutions, resistance movements, sociopolitical practices, and cultural representations of gender.

Course Objectives
1. Employ a sociological imagination to relate personal experience of oppression to national and global trends or social issues. ¶2. Evaluate the utility of feminist theories or frameworks for understanding the relationship between or among social inequalities. ¶3. Demonstrate the relationship between social change activism and the empowerment of individuals or communities. ¶

Course Content

Lab Content

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Instruction Methods
Lecture only.

Out of Class Assignments

Evaluation Methods
1. Objective or Subjective question based exams or quizzes.
2. Essays or reports.
3. Portfolio creation.
4. Book, article, or film summaries or reviews.
5. Project presentations.

Other Materials
Additional readings, as assigned and available in class.

Other Outline Information

Textbooks
omen's Lives: Multicultural Perspectives, Kirk and Rey, eds., 2009
Course Description
This course provides an overview of forensic anthropology, which is an applied field of physical anthropology. Forensic anthropologists answer questions of medicolegal significance by applying techniques designed for the analysis of human skeletal remains. This course will focus on the introductory techniques used for human skeletal identification and trauma analysis. This identification will provide understanding of the broader aspects of applied anthropology and its role working with law enforcement agencies, human rights issues as well as ethical considerations.

Course Objectives
Upon completion of this course, the student will be able to: Describe the scientific methods and theories used by anthropologists within a forensic context (SLO 1). Recall and apply anatomical terminology to identify human skeletal anatomy (Objective 1a). Recognize accepted methodology to estimate sex, age, stature and ancestry to human skeletal remains (Objective 1b). Derive an introductory assessment of the changes in skeletal remains over time due to various factors (SLO 2). Identify environmental conditions such as weather and burial conditions as possible modifiers to skeletal material (Objective 2a). Draft a preliminary hypothesis concerning possible antemortem changes in the skeleton such as trauma (Objective 2b). Propose an initial assessment of skeletal remains using published case studies (Objective 2c). Articulate the legal and...
ETHICAL RESPONSIBILITIES INVOLVED WITH WORKING WITH HUMAN REMAINS IN VARIOUS FORENSIC CONTEXTS (SLO 3)
Discuss the responsibilities and potential issues involved in the positive identification of remains (Objective 3a)
Appreciate the roles of forensic anthropologists in local and global settings (Objective 3b)
Critique the effectiveness of forensic anthropology as a tool in scientific and social contexts (Objective 3c)

Course Content
3 hours: Introduction to Forensic Anthropology. Establish forensic background and context within related fields. Outline data gathering techniques and analysis using accepted scientific methodology.
13 hours: Introductory Human Osteology, bone biology and anatomical direction terminology.
12 hours: Estimation of osteological features used for identification such as age, sex, stature and ancestry.
3 hours: Distinguishing human bone from non-human bone.
6 hours: Introduction to bone traumas, pathological conditions, and cultural modifications.
6 hours: Establishing the time of death as related to decomposition and the evaluation of burial types.
5 hours: Overview of field recovery methods and crime scene techniques; introductory forensic lab analysis.
5 hours: Human rights cases and mass disasters; examining the roles of forensic anthropologists in a global context and ethical considerations

Lab Content

Instruction Methods
Instruction methods will include lecture, discussions, presentations, films and the analysis of supplemental materials such as case studies.

Out of Class Assignments
Homework may include several of the following: Textbook reading, reading current case studies, the assignment of written summaries of case studies, objective worksheets to build on anatomical and theoretical concepts, online quizzes, and general studying. Topical films may also be assigned for viewing on-line with corresponding written summaries or questions. Homework will be turned in via the course management system or in-person, dependent on the assignment medium.

Evaluation Methods
Students may be evaluated on reading quizzes, exams, homework assignments, group and/or individual projects, the observation of in-class participation and discussion, as well as a cumulative case project assessing forensic knowledge and comprehension.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality:
15 hours: Course Web Pages
2 hours: Multimedia CD-ROM or DVD
5 hour

Textbooks
Hard Evidence: Case Studies in Forensic Anthropology, Dawnie Wolfe Steadman, 2009
Introduction to Forensic Anthropology, Steven N. Byers, 2011
The Bone Woman, Clea Koff, 2005
Cosumnes River College ARTH 307
Italian Renaissance Art

proposed areas: 
Add F13 3A Arts

current approvals per ASSIST: 
S13 C1 Arts

reviewers: 
1 Gabriel Nuno
2 Laura Castro
3 Patty Faiman

comments from college at the time of submission: 
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: 

Units: 3 3 S
min max type 
Hours: 54 0 lecture lab
repeatable: N same as: 
first offered: S13 outline approved: Oct 1 2012 12:00AM

registration restrictions: 
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 301 or 302
Enrollment Limitations: None.

UC transferability 
approved: Y
college notes:
internal notes: Same course offered at SCC and Folsom
UC notes: Status changed to Approved by cbuck on 3:01 PM 8/28/2013
footnote:

Course Description
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.

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

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

Course Content
3 hours: course introduction and the relationship between the visual arts and culture during the Italian Renaissance with emphasis on the ideological changes of the period.
4 hours: the visual arts and architecture of Duecento in Florence, Siena, Pisa, and Rome. Topics
include Byzantine influence to the visual arts and introduction of classicism in sculpture and architecture. 6 hours: the visual arts and architecture of Trecento Florence and Siena. Topics include comparison and contrast between Florentine and Sienese art; the relationship between the visual arts and the black death; and International Gothic style. 12 hours: the Quattrocento visual arts and architecture. Topics include the role of the Medici family and their patronage in art; cultural, social and religious influence on the visual arts; development of humanism and its relationship to the visual arts; the development of naturalism in painting and the imitation of Greek and Roman models in sculpture. Artists such as Filippo Brunelleschi, Ghiberti, Donatello, Gentile da Fabriano, Masaccio, Fra Filippo Lippi, Alberti, Luca della Robbia, Paolo Uccello, Piero della Francesca, Antonio del Pollaiuolo, Andrea del Verrocchio, Botticelli, Ghirlandaio, Perugino, Bellini, Mantegna and their works will be examined. 13 hours: the early Cinquecento visual arts and architecture. Topics include the relationship between the papal patronage and the visual arts and architecture. Artists such as Leonardo da Vinci, Raphael, Michelangelo, Bramante and their works will be examined. 11 hours: the mid to late Cinquecento visual arts and architecture. Topics include Michelangelo's influence on the development of Mannerism. Artists such as Andrea del Sarto, Pontormo, Rosso Fiorentino, Antonio da Sangallo the Elder and the Younger, Giulio Romano, Giorgione, Titian, Sofonisba Anguissola, Tintoretto, Veronese, Palladio, Cellini, Giovanni Bologna, Lavinia Fontana of Bologna, and their works will be examined. 15 hours: Assessments: midterm, and final exam, and class quizzes.

Lab Content

Instruction Methods

Instruction and in-class activities include lectures with visual images, power point, in-class readings and small group discussions, exams, quizzes, films and other multimedia presentations. The instructor may utilize above activities to impart the concepts of influence of culture on works of art and emphasize exchange and appropriation of art themes and styles across different regions. Films may offer visualization of geography, environment and people whereas the reading of handouts brings an in-depth analysis of a particular issue and serves as example of a scholarly source for research.

Out of Class Assignments

Comparison and contrast: Based on the readings from the handouts, describe the similarities and differences between Giotto's and Michelangelo's depictions of the Last Judgment. The paper must be typed, using Times New Roman, size 12, double spaced with one-inch margins. Use complete sentences for the paper. Research paper: Pick an artist from the list and research at least six relevant sources, of which at least four are published books. The paper must include a biography of the artist, characteristics of the artist's works, major works of art created by the artist, characteristics of the art movement with which the artist is associated, any significant social, cultural, or/and religious influence to the artist's works or vice versa. The paper must be typed, using Times New Roman, size 12, double spaced with one-inch margins. Use MLA or Chicago style for the citations and use complete sentences for the paper.

Evaluation Methods

Students are evaluated through periodic examinations and quizzes based on readings and/or lecture material as well as image identification. Graded projects or group activities may be assigned that help students recognize the influence of society and religion on art. Research papers may be utilized to assess the students' ability to choose scholarly sources, clearly analyze works of art and compare them to other periods or cultures using critical thinking.

Other Materials

None.

Other Outline Information

Textbooks

Art in Renaissance Italy: 1350-1500, Paoletti, John T. and Gary M. Radke, 2011
History of Italian Renaissance Art, Hartt, Frederick and David G. Wilkins, 2010
Cosumnes River College CHEM 309
Integrated General, Organic, and Biological Chemistry

proposed areas:
Add F13  5A Physical Science (lecture)
Add F13  5C Science Laboratory

current approvals per ASSIST:
S13   B1 Physical Science (lecture)
S13   B3 Science Laboratory

reviewers:
1  Aurelia Long
2  Laura Castro
3  Jane Leaphart

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: When I submitted this in August, I didn’t notice that the supplementary materials information re: the Lab Manual didn’t get listed correctly. The course was denied due to the lab manual being missing, so I’ve added that information as it is listed on the

Units:  5  5  5
min max type
Hours:  72  54
lecture lab
repeatable: N
same as:
first offered: S13
outline approved: Nov 6 2012 12:00AM

registration restrictions:
Prerequisites: MATH 100 or 102 with a grade of "C" or better; or equivalent skills demonstrated through the assessment process.
Corequisites: None.
Advisories: ENGWR 101; or equivalent skills demonstrated through the assessment process; Successful completion of high school Chemistry
Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by cbuck on 3:34 PM 8/28/2013 ¶ Chemistry for health-careers-nursing majors ¶ UCOP Status changed to Denied by npurcille on 10:35 AM 9/21/2013 ¶ Lab courses must include a lab manual ¶ UCOP Status changed to Approved by crobin on

Course Description
This course is an intensive survey of general, organic, and biological chemistry specifically designed for nursing majors and other health-related fields. Topics include general chemistry, organic chemistry, and biological chemistry. This course satisfies the requirements of

2013 submissions from region 2 for general education in UC and CSU
report generated on 1/3/2014
page 124
Course Objectives

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

SLO #1: CONCEPTUALIZE, MODEL, AND EXPLAIN FUNDAMENTAL CHEMICAL PRINCIPLES AND PROCESSES

- Analyze the fundamental features of chemistry including measurement of physical properties such as mass, volume, density, pressure, temperature, and solutions.
- Differentiate between functional groups and their chemical properties when they appear in biological molecules and relate their functional groups to the physical and chemical properties of the biological molecules.
- Differentiate between physical and chemical properties of matter.
- Name and write chemical formulae of cations, anions, inorganic compounds, and organic compounds.
- Analyze the phenomena of diffusion, osmosis, dialysis, and transport mechanisms of particles through cell membranes based on their physical properties.
- Differentiate typical acid and base formulae and compare the behaviors associated with acids and bases.

SLO #2: SOLVE CHEMISTRY PROBLEMS AT AN APPROPRIATE LEVEL BY ANALYZING THE GIVEN DATA FOR ITS SIGNIFICANCE, BY FORMULATING A SOLUTION STRATEGY, AND BY EXPRESSING THE RESULTS IN PROPER FORMAT

- Apply the concept of unit analysis towards concentration, dilution, and medical dosage calculation.
- Describe intermolecular forces and apply them to the understanding of basic principles of biochemistry and physical characteristics of organic compounds.
- Apply LeChatelier's equilibrium principles to the understanding of blood buffers.
- Distinguish among various functions of four major classes of biomolecules in living cells.
- Compare the processes of DNA replication, transcription, and translation.
- Compare major biochemical components in catabolic pathways for carbohydrates, triglycerides, and proteins and compare the output from those processes.

SLO #3: COMMUNICATE EFFECTIVELY, BOTH ORALLY AND IN WRITING

- Write a logical, complete setup for each chemical calculation that details the method used.
- Demonstrate proper collection and recording of scientific measurements with the correct units (i.e., measuring mass, volume, temperature, length, and pressure).
- Complete laboratory manual pages documenting work completed, evaluating data obtained, calculating further information based on that data, and deriving conclusions from that data.
- Demonstrate the recording and evaluation of observations (physical and chemical changes and properties).

SLO #4: WORK SAFELY IN A LABORATORY ENVIRONMENT, APPLY AND EVALUATE SCIENTIFIC METHODS FOR ASSEMBLING EXPERIMENTS, COLLECTING DATA, AND INTERPRETING EXPERIMENTAL OUTCOMES

- Observe basic chemistry laboratory safety practices based on MSDS.
- Demonstrate proper laboratory techniques: apply both chemical deduction and scientific method to the solving of problems in a laboratory environment including following written directions, measuring, synthesis, writing observations and appropriate measurement units to all chemical calculations based on laboratory-obtained data.
- Calculate non-measured information based on that data, such as the concentration of an unknown solution.
- Draw sound conclusions from collected data and observations.
- Analyze sources of experimental error.
- Analyze individual and group data as well as scientific literature to determine the validity, precision and accuracy of results obtained from experimental data.

SLO #5: APPLY PRINCIPLES OF SCIENTIFIC ETHICS AND ACADEMIC INTEGRITY

- Welcome constructive criticism of submitted work and offer the same to other individuals in a manner that fosters mutual respect amid objective scientific debate.
- Acknowledge past and present contributors to the field of chemistry and credit another's idea and data with appropriate reference.

Course Content

4 hours: Measurement and unit analysis

- Metric and SI units
- Scientific notation
- Unit analysis
- Inter-conversion of one quantity to another
- Drug dosage calculations

2 hours: Matter

- Atoms and elements
- States of matter and properties
- Chemical symbols and names
- Atomic theory
- Periodic table and its trends

3 hours: Chemical bonds

- Valence electrons and Lewis rules
- Ion formation, formation of ionic compounds
- Polyatomic ions and their compounds
- Molar masses

2 hours: Nomenclature

- Naming of ionic compounds and molecular compounds given the names and vice versa

6 hours: Introduction to organic chemistry

- Structural formulae
- Inter-molecular forces
- Hydrocarbons: properties and nomenclature
- Isomerism: constitutional and geometric
- Organic functional groups

3 hours: Chemical reactions

- Balancing equations
- The mole concept
- Classifications of reactions
- Survey of stoichiometric calculations

2 hours: Energy diagrams and rates of reactions

- Spontaneous and non-spontaneous processes
- Energy changes
- Factors that affect the rate of a chemical reaction

5 hours: Aqueous systems

- Nature of aqueous solutions
- Solubility behavior of gases, liquids, and solids
- Arterial blood gases
- Concentration effects: osmosis and dialysis

5 hours: Lipids

- Waxes
- Triacylglycerides: structure and reactivity
- Function
- Steroids: structure and function
- Phospholipids: structure and function
- Cell membranes

16 hours: Acids, bases, and salts

- Acid-base theory
- Strong and weak electrolytes
- Neutralization reactions
- Ionization of water and pH
- LeChatelier's principle
- Buffers
- Applications of buffers
- Blood buffers, acidosis, alkalosis

16 hours: Organic chemistry

- Functional groups
- Nomenclature of functional groups
- Carbohydrates
- Structure: cyclic and linear forms
- Monosaccharide formation
- Stereochemistry
- Functions and reactions of monosaccharides and polysaccharides
- Proteins
- Structural features
- Side chain properties
- Peptide structural features: primary structure and peptide bonds
- Secondary structure and alpha helix and beta sheet
- Tertiary structure and side chain interactions
- Quaternary structure
- Denaturation
- Protein function
- Enzymes

5 hours: Nucleic acids

- Structure of DNA and RNA
- DNA replication and transcription
- RNA translation
- Protein formation
- The genetic code
- Mutations

16 hours: Biochemical energetics and catabolic
Instruction Methods

Instruction methods may include the following: Lectures and demonstration of the basic concepts of inorganic, organic, and biological chemistry especially designed for nursing majors and other health-related fields (elements, compounds, solutions, chemical reactions, acids and bases, biological molecules, metabolic and catabolic paths and nuclear chemistry); class and group discussion of assigned processes; structure and role of ATP, NAD+, FAD, and biochemical oxidation-reduction reactions; the citric acid cycle; the electron transport chain and oxidative phosphorylation; glycolysis and anaerobic degradation of glucose; degradation of fatty acids; Gas laws; Pressure, absolute temperature, vapor pressure concept; Workings of the sphygmomanometer, use of the hyperbaric chamber, and autoclave; 2 hours: Final Exam

Lab Content

3 hours: Introduction to the Chemical Laboratory and Laboratory Safety - Familiarity with physical layout of laboratory; Location of laboratory supplies and equipment; Location and use of laboratory safety equipment; Inventory, name, and function of Laboratory locker supplies; Proper methods of chemical reagent transfer; Laboratory safety and conduct rules; Use of Material Safety Data Sheets; NFPA safety labeling of chemical reagents; 4 hours: Measurement in the Chemistry Laboratory; Use of metric SI units, derived units, and prefixed units; Measurement of mass; use of analytical balances; Measurement of length; use of the con rule, meter stick, digital calipers; Measurement of volume: use of the graduated cylinder, volumetric pipette, burette for liquids; measurement of the volume of solids/spheres, rectangular solids, cylindrical solids, irregular solids; Measurement of temperature; use of the thermometer; Relating accuracy and precision in measurement; Propagation of error; retaining significant figures in calculations; Unit conversion of physical quantities from direct measurement; Statistics: mean, deviation from mean, average deviation, relative standard deviation, significant difference, suspect data points;

13 hours: Measurement of a physical property of matter: Density; Units of density, density standard; Measurement of density of regular solids (spheres, cylindrical solids, rectangular solids); Measurement of density of irregular solids; Density of an unknown salt solution; Preparation of a standard curve, graphical analysis of data, linear regression and analytical analysis of data; Use of chemical reference literature; 3 hours: Chemical Reactions and Chemical Reaction Types; Performing chemical reactions of the four basic types (combination, decomposition, single replacement, double replacement; Writing observations in the laboratory, chemical and physical properties of matter; Prediction of reaction products; writing balanced chemical equations; 3 hours: Molecular Geometry; Writing Lewis structures for molecules; use of molecular models; electron domain geometries (Linear, Trigonal Planar, Tetrahedral); Molecular shapes (Linear, Trigonal Planar, Tetrahedral, Trigonal Pyramidal, Angular); Electronegativity, bond polarity, polar molecules; 3 hours: Chemical Quantities; Experimental determination of mass percent composition; Determination of an empirical formula; Analysis of a hydrate (% water determination, formula for an unknown hydrate); 3 hours: Physical and Chemical Properties of Gases; Investigation of Henry’s Law; Investigation of Gay-Lussac’s Law; Investigation of Charles’ Law; Physiological application of Boyle’s Law; 3 hours: Properties of Solutions; Qualitative identification of solutes; Solubilities of selected solutes in water; Electrolyte solutions and solution conductivity; Relative solubility of a solute in two solvents; Supersaturation and precipitation; Osmosis and dialysis; 3 hours: Molecular Modeling of Organic Compounds; Models of hydrocarbon compounds (Alkanes, Alkenes, Alkynes); Isomerism; structural isomers (positional isomers, chain isomers, functional group isomers), stereoisomers (geometric isomers, optical isomers); Models of aromatic hydrocarbons, alcohols, amines, aldehydes, ketones, esters, carboxylic acids; 3 hours: Chemical and Physical Properties of Hydrocarbons; Relative solubility of hydrocarbons in different solvents; Halogen addition and substitution with bromine; Oxidation with permanganate; Hydrocarbon combustion; Synthesis of acetylene, acetylene chemistry; Qualitative tests on unknown hydrocarbons; Use of the chemical literature to obtain structural information and physical properties; 3 hours: Chemistry of Alcohols, Phenols, Thiols, Amines, and Amides; Physical properties of alcohols, odor, aqueous solubility, boiling points, viscosity; Alcohol oxidation with dichromate; Alcohol dehydation with sulfuric acid; Ferric Chloride test for phenols; Thiol oxidation to a disulfide; Comparison of ammonia and amine basicity; Relative solubility of amines in water; Reaction of amines with acids; Amide hydrolysis; Polymerization: Interfacial synthesis of Nylon; 3 hours: Chemistry of Aldehydes, Ketones, Carboxylic Acids and Esters; Physical properties of aldehydes, and ketones (odor, aqueous solubility, solvent properties); Benedicts test; Tollen’s test; Hydrolysis of an acetal; Iodoform test for methyl ketones; Synthesis of an ester: Isopentyl acetate; Esters hydrolysis (ethyl butyrate); Saponification of methyl salicylate; Formation of succinic acid salt; 3 hours: Synthesis of A Drug, Aspirin; Organic synthesis of Aspirin from salicylic acid and acetic anhydride; vacuum filtration; Purification by recrystallization; Melting point determination; Chemical tests for impurities; Theoretical and percent yield; 3 hours: Chemistry of Carbohydrates; Molecular modeling of alpha and beta forms of D-Glucose; Identification tests for carbohydrates: Selinauoff’s test, Bial test, Benedict test, Bar foes test, Tollen test, Glucose Oxidase Strip test, iodine test; Hydrolysis of a polysaccharide (digestion of carbohydrates); Optical activity and polarimetry of monosaccharides; 3 hours: Chemistry of Proteins and Amino Acids; Protein denaturation by pH, heat, organic solvents, heavy metal ions; Protein/Amino acid tests: Biuret test, Ninhydrin test, Xanthoproteic test, Lead acetate test; Optical activity and Polariometry of amino acids; 3 hours: Lipid Chemistry and Preparation of an Herbal Soap; Lipid solubility in various solvents; Lipid unsaturation and melting points; Reaction of unsaturated lipids with bromine, Losine number; Liebermau-Burchard test for sterols; Preparation of an herbal, glycerin soap; 3 hours: Chemical Nomenclature and Chemical Formulas; Nomenclature and formulas of ionic binary and ternary compounds; Nomenclature and formulas of simple covalent compounds; Nomenclature and formulas of acids; Use of IUPAC systematic nomenclature rules
exercises in readings with problem solving in inorganic and organic chemistry; and the use of group discussion strategies and group exercises in the laboratory environment.

Out of Class Assignments
Students will complete homework assignments and worksheets. These activities are designed to aid and supplement the student in critical thinking and problem solving as they relate to dimensional analysis, chemical structure, nomenclature, chemical reactivity and physical, chemical, and biochemical properties of compounds. In addition, a literature research on a chemical compound is assigned. This assignment may require the use of the Internet and library resources. A typical homework question is below: In order to conceptualize and explain the principle of acid and its conjugated base, read the chapter 9 on Acids, Bases, pH, and Buffers. Hyperventilation affects the concentration of CO2 in blood. a. Does the concentration of CO2 increase or decrease in a patient who is hyperventilating? b. How does the concentration of CO2 in a patient who is hyperventilating affect the pH?

Evaluation Methods
Students will demonstrate proficiency in both the theoretical and practical aspects of general, organic, and biological chemistry, which may include the following evaluation methods: Submission of written homework assignments involving problems which apply an understanding of the course topics; successful completion of midterm examinations, quizzes, and a final examination stressing the application of basic chemical principles and practices; completion of practical laboratory exercises stressing wet laboratory techniques, chemical analysis, and chemical safety practices; and an oral presentation and a written report on a chemical therapeutic agent term project.

Other Materials
Supplementary Requirements: In-house laboratory manual: Integrated General, Organic, and Biological Chemistry for Nursing and Allied

Other Outline Information

Textbooks
Essentials of General, Organic, and Biochemistry - An Integrated Approach, Guinn and Brewer, 2010
General, Organic and Biological Chemistry - An Integrated Approach, Frost, Deal, and Timberlake, 2011
Cosumnes River College DANCE 312  
Jazz Dance II

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviewers:

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repeatable: N

same as: 

first offered: F13

outline approved: Mar 22 2013 12:00AM

registration restrictions:

Prerequisites: DANCE 310 with a grade of "C" or better; or one year of beginning training determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability

approved: Y

college notes:

internal notes:

UC notes:

footnote:

Course Description

This beginning/intermediate dance class continues the fundamental jazz skills learned in the previous level with further focus on proper technique including alignment, balance, multiple turns, leaps, and more complex combinations. This course is for students with some previous dance training.

Course Objectives

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

SLO #1: employ jazz dance as an activity that will promote fitness and wellness in the student’s life; identify the role that jazz dance has in maintaining health and well being; demonstrate the ability to relieve stress and enjoy life through dance.

SLO #2: demonstrate beginning/intermediate skills and dance movements in jazz dance.

SLO #3: demonstrate an improvement in several areas of fitness, but most notably in cardiovascular fitness, coordination, and flexibility.

SLO #4: demonstrate body control through proper technique and exercises requiring balance, flexibility, agility, endurance, strength and coordination.

SLO #5: demonstrate a kinesthetic awareness of placement.

SLO #6: analyze shape, rhythm, time/textures and quality into space.

SLO #7: create an atmosphere for self expression in jazz.

SLO #8: define, practice and assume a degree of skill of specific jazz techniques, including floor stretches, centre barre isolation progression, jazz walk combinations, turns, jazz adage, hops, jumps, leaps, stage presence, and beginning/intermediate jazz combinations.

SLO #9: demonstrate an ability to work cooperatively with others to achieve physical, social, and mental skills through participation in jazz dance.

SLO #10: illustrate the ability to socialize and work with others to practice and perform jazz dance routines.

SLO #11: illustrate the ability to respect other students in the class and value the contribution they make to the group effort of creating a dance routine.

SLO #12: develop an appreciation and understanding of jazz dance as an art form and how it relates to other types of dance and forms.

SLO #13: relate the history and cultural significance of jazz dance in society.

SLO #14: contrast and compare jazz dance choreographers and dancers past and present.

SLO #15: develop a better understanding of dance as a performer.
Cosumnes River College DANCE 312
Jazz Dance II

Course Content
3 hours: Class Orientation - objectives, scope of class skills, testing, attire, class procedures, safety, dance etiquette and student responsibilities.
2 hours: Principles of fitness as applied to dance, emphasis on cardiovascular, coordination, and flexibility. Wellness concepts as related to dance.
5 hours: Warm up consisting of center floor exercises including lunges, lateral reaches, plie/releve, isolations, battement tendu, leg swings, attitude, develope, floor stretches, abdominal strengthening and upper body strengthening.
5 hours: Pirouette quarter turn exercise, spotting exercise, pirouette practice, grand battements, balance exercises and floor rolls.
5 hours: Locomotor movement- jazz walks, triplets, grand battement with turns, attitude with turns, grand battement with pirouette, pas de bourree and chaines.
10 hours: Across the floor combinations including various turns, jumps, hops, leaps and rolls.
2 hours: Midterm written jazz terms test.
4 hours: Jazz skills test.
10 hours: Work on class dance using skills learned during the semester.
6 hours: Performance.
2 hours: Final written jazz terms test.

Lab Content
3 hours: Class Orientation - objectives, scope of class skills, testing, attire, class procedures, safety, dance etiquette and student responsibilities.
2 hours: Principles of fitness as applied to dance, emphasis on cardiovascular, coordination, and flexibility. Wellness concepts as related to dance.
5 hours: Warm up consisting of center floor exercises including lunges, lateral reaches, plie/releve, isolations, battement tendu, leg swings, attitude, develope, floor stretches, abdominal strengthening and upper body strengthening.
5 hours: Pirouette quarter turn exercise, spotting exercise, pirouette practice, grand battements, balance exercises and floor rolls.
5 hours: Locomotor movement- jazz walks, triplets, grand battement with turns, attitude with turns, grand battement with pirouette, pas de bourree and chaines.
10 hours: Across the floor combinations including various turns, jumps, hops, leaps and rolls.
2 hours: Midterm written jazz terms test.
4 hours: Jazz skills test.
10 hours: Work on class dance using skills learned during the semester.
6 hours: Performance.
2 hours: Final written jazz terms test.

Instruction Methods
The instructor will engage the student through lecture on the concepts of fitness as applied to jazz dance movements, the student responsibility to a social experience through dance, and also the history and cultural significance of each dance presented. The instructor will also demonstrate jazz dance moves and assist the students in attaining proper technique while practicing. The instructor will also observe the students while dancing and make suggestions and corrections to form and style. The instructor will also ask the students to self analyze jazz dance technique.

Out of Class Assignments
Through written assignments, the students will critically evaluate and analyze dance assignments, dance works in progress and dance compositions and performances. Students will be asked to attend outside performances of jazz dances and write a critique of the performances.

Evaluation Methods
The student will be evaluated by the instructor through direct observation of their participation in class. The student will also be evaluated through a written midterm and final exam on dance terms as related to jazz dance and a jazz skills test.

Other Materials
None.

Other Outline Information

Textbooks
Jump into Jazz, Minda Goodman Kraines, Esther Pryor, 2004
Cosumnes River College DANCE 313
Jazz Dance III

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning
reviewers:

comments from college at the time of submission:

Re IGETC:
Re CSUGE:

Re CSU AI:
Re TCA:

registration restrictions:

Units: 1 1 5
min max type

Hours: 0 54
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 22 2013 12:00AM

UC transferability approved: Y

Prerequisites: DANCE 312 with a grade of "C" or better; or two years of beginning toward intermediate skills of jazz dance, determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

Course Description
This intermediate dance class continues with the fundamental jazz skills learned in the previous level with a further focus on proper technique while performing more complex combinations and exploring different rhythms and styles. This course is for students with previous dance training.

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

- Employ jazz dance as an activity that will promote fitness and wellness in the student’s life. (SLO 1)
- Identify the role that jazz dance has in maintaining health and well being. (SLO 1)
- Identify the role that jazz dance has in maintaining health and well being. (SLO 1)
- Demonstrate an improvement in several areas of fitness, but most notably in cardiovascular fitness, coordination, and flexibility. (SLO 2)
- Demonstrate intermediate skills and dance movements in jazz dance. (SLO 2)
- Demonstrate body control through proper technique and exercises requiring balance, flexibility, agility, endurance, strength and coordination.
- Demonstrate a kinesthetic awareness of placement.
- Analyze shape, rhythm, time/texture and quality into space.

Define, practice and assume a degree of skill of specific jazz techniques, including floor stretches, center barre isolation progression, jazz walk combinations, turns, jazz adage, hops, jumps, leaps, stage presence, and intermediate jazz combinations. (SLO 3)

Demonstrate an ability to work cooperatively with others to achieve physical, social, and mental skills through participation in jazz dance. (SLO 3)

Illustrate the ability to respect other students in the class and value the contribution they make to the group effort of creating a dance routine. (SLO 3)

Develop an appreciation and understanding of jazz dance as an art form and how it relates to other types of dance and forms. (SLO 4)

Relate the history and cultural significance of jazz dance in society. (SLO 4)

Contrast and compare jazz dance choreographers and dancers past and present. (SLO 4)

Develop a better understanding of dance as a performer. (SLO 4)
Cosumnes River College DANCE 313
Jazz Dance III

Course Content
3 hours: Class Orientation - objectives, scope of class skills, testing, attire, class procedures, safety, dance etiquette and student responsibilities. 2 hours: Principles of fitness as applied to dance, emphasis on cardiovascular, coordination, and flexibility. Wellness concepts as related to dance. 5 hours: Warm up: Center floor exercises including lunges, lateral reaches, plie/releve, isolations, battement tendu, leg swings, attitude, developpe, floor stretches, abdominal strengthening and upper body strengthening. 5 hours: Pirouette quarter turn exercise with spotting, multiple pirouette practice, balance exercises, slides and rolls. 5 hours: Locomotor movement: triplets, grand battement with en de dans turns, attitude with quarter and half turns, pas de bourree with turn, chasse with fan kick, chasse with layout, cross ball change pirouette, chasse/arabesque, leap turn. 10 hours: Across the floor combinations: Chasse step attitude, chasse jump double attitude, saute/pirouette, saut de chat, chaine jete, tour jete. This includes various combinations of previously learned turns, jumps hops leaps and rolls. 2 hours: Midterm: written jazz term test. 4 hours: Midterm: jazz skills test. 10 hours: Work on class dance(s) using skills learned during the semester. 6 hours: Final:Performance. 2 hours: Final: written jazz term test.

Lab Content
3 hours: Class Orientation - objectives, scope of class skills, testing, attire, class procedures, safety, dance etiquette and student responsibilities. 2 hours: Principles of fitness as applied to dance, emphasis on cardiovascular, coordination, and flexibility. Wellness concepts as related to dance. 5 hours: Warm up: Center floor exercises including lunges, lateral reaches, plie/releve, isolations, battement tendu, leg swings, attitude, developpe, floor stretches, abdominal strengthening and upper body strengthening. 5 hours: Pirouette quarter turn exercise with spotting, multiple pirouette practice, balance exercises, slides and rolls. 5 hours: Locomotor movement: triplets, grand battement with en de dans turns, attitude with quarter and half turns, pas de bourree with turn, chasse with fan kick, chasse with layout, cross ball change pirouette, chasse/arabesque, leap turn. 10 hours: Across the floor combinations: Chasse step attitude, chasse jump double attitude, saute/pirouette, saut de chat, chaine jete, tour jete. This includes various combinations of previously learned turns, jumps hops leaps and rolls. 2 hours: Midterm: written jazz term test. 4 hours: Midterm: jazz skills test. 10 hours: Work on class dance(s) using skills learned during the semester. 6 hours: Final:Performance. 2 hours: Final: written jazz term test.

Instruction Methods
The instructor will engage the student through lecture on the concepts of fitness as applied to jazz dance movements, the student responsibility to a social experience through dance, and also the history and cultural significance of each dance presented. The instructor will also demonstrate jazz dance moves and assist the students in attaining proper technique while practicing. The instructor will also observe the students while dancing and make suggestions and corrections to form and style. The instructor will also ask the students to self analyze jazz dance technique.

Out of Class Assignments
Through written assignments, the students will critically evaluate and analyze dance assignments, dance works in progress and dance compositions and performances. Students will be asked to attend outside performances of jazz dances and write a critique of the performances.

Evaluation Methods
The student will be evaluated by the instructor through direct observation of their participation in class. The student will also be evaluated through a midterm and final exam on dance terms as related to jazz dance, dance history and dance techniques. The student will also be evaluated with a jazz skills test.

Other Materials
None.

Other Outline Information

Textbooks
Jazz Dance Class: Beginning thru Advanced, Giordano, Gus, 2003
Cosumnes River College DANCE 314  
Jazz Dance IV

proposed areas:  
Add F13  E Lifelong Learning

registration restrictions:

Prerequisites: DANCE 313 with a grade of "C" or better; or training at a level of intermediate skills of jazz dance, determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

Course Description
This intermediate/advanced dance class offers the opportunity for students to create a personal jazz style using the techniques learned in the previous levels. This course explores variation of styles in ethnic, lyrical and modern given in combinations and offers students the opportunity for exploration and improvisation using jazz steps learned in class. This class is for high intermediate to advanced dance students only.

Course Objectives
Upon completion of this course, the student will be able: employ jazz dance as an activity that will promote fitness and wellness in the student's life. (SLO 1) identify the role that jazz dance has in maintaining health and well being. demonstrate an improvement in several areas of fitness, but most notably in cardiovascular fitness, coordination, and flexibility. demonstrate intermediate/advanced skills and dance movements in jazz dance. (SLO 2) demonstrate body control through proper technique and exercises requiring balance, flexibility, agility, endurance, strength and coordination. demonstrate a kinesthetic awareness of placement. analyze shape, rhythm, time/texture and quality into space. create an atmosphere for self expression in jazz. define, practice and assume a degree of skill of specific jazz techniques, including floor stretches, center barre isolation progression, jazz walk combinations, turns, jazz adage, hops, jumps, leaps, stage presence, and intermediate/advanced jazz combinations. demonstrate an ability to work cooperatively with others to achieve physical, social, and mental skills through participation in jazz dance. (SLO 3) illustrate the ability to socialize and work with others to practice and perform jazz dance routines. illustrate the ability to respect other students in the class and value the contribution they make to the group effort of creating a dance routine. develop an appreciation and understanding of jazz dance as an art form and how it relates to other types of dance and forms. (SLO 4) relate the history and cultural significance of jazz dance in society. contrast and compare jazz
dance choreographers and dancers past and present. ¶ develop a better understanding of dance as a performer. ¶

### Course Content

3 hours: Class Orientation - objectives, scope of class skills, testing, attire, class procedures, safety, dance etiquette and student responsibilities. ¶ 2 hours: Principles of fitness as applied to dance, emphasis on cardiovascular, coordination, and flexibility. Wellness concepts as related to dance. ¶ 5 hours: Warm up: center floor exercises including lunges, lateral reaches, plie presses with relevé, isolations, battement tendu, fondu en croix, attitude leg swings, developé balance exercises, floor stretches, abdominal strengthening and upper body strengthening. ¶ 5 hours: Pirouette practice with progressions, fouette, advanced balance exercises, four corner chaines, hinge, jumps and floor rolls. ¶ 5 hours: Locomotor movement: Plie/relevé chaines, chaines with faster tempo progression, cross ball change pirouette, pique turns, four corner pique turns, chasse/arabesque with jump. ¶ 10 hours: Across the floor combinations: chasse jump turn with double attitude, saut de chat, pas de chat, grand jete, tour jete. Including various combinations and progressions of previously learned jumps, turns, hops, leaps, falls and floorwork. ¶ 2 hours: Midterm: written jazz term test. ¶ 4 hours: Midterm: Jazz skills test. ¶ 10 hours: Work on class dance(s) using skills learned during the semester. ¶ 6 hours: Performance. ¶ 2 hours: Written jazz term final.

### Lab Content

3 hours: Class Orientation - objectives, scope of class skills, testing, attire, class procedures, safety, dance etiquette and student responsibilities. ¶ 2 hours: Principles of fitness as applied to dance, emphasis on cardiovascular, coordination, and flexibility. Wellness concepts as related to dance. ¶ 5 hours: Warm up: center floor exercises including lunges, lateral reaches, plie presses with relevé, isolations, battement tendu, fondu en croix, attitude leg swings, developé balance exercises, floor stretches, abdominal strengthening and upper body strengthening. ¶ 5 hours: Pirouette practice with progressions, fouette, advanced balance exercises, four corner chaines, hinge, jumps and floor rolls. ¶ 5 hours: Locomotor movement: Plie/relevé chaines, chaines with faster tempo progression, cross ball change pirouette, pique turns, four corner pique turns, chasse/arabesque with jump. ¶ 10 hours: Across the floor combinations: chasse jump turn with double attitude, saut de chat, pas de chat, grand jete, tour jete. Including various combinations and progressions of previously learned jumps, turns, hops, leaps, falls and floorwork. ¶ 2 hours: Midterm: written jazz term test. ¶ 4 hours: Midterm: Jazz skills test. ¶ 10 hours: Work on class dance(s) using skills learned during the semester. ¶ 6 hours: Performance. ¶ 2 hours: Written jazz term final.

### Instruction Methods

The instructor will engage the student through lecture on the concepts of jazz as applied to jazz dance movements, the student responsibility to a social experience through dance, and also the history and cultural significance of each dance presented. The instructor will also demonstrate jazz dance moves and assist the students in attaining proper technique while practicing. The instructor will also observe the students while dancing and make suggestions and corrections to form and style. The instructor will also ask the students to self analyze jazz dance technique.

### Out of Class Assignments

Through written assignments, the students will critically evaluate and analyze dance assignments, dance works in progress and dance compositions and performances. ¶ Students will be asked to attend outside performances of jazz dances and write a critique of the performances.

### Evaluation Methods

The student will be evaluated by the instructor through direct observation of their participation in class. The student will also be evaluated through a midterm and final exam on jazz terms. The student will also be evaluated with a jazz skills test and a final performance.

### Other Materials

None.

### Other Outline Information

#### Textbooks

Jazz Dance Class: Beginning thru Advanced, Giordano, Gus, 2003
Cosumnes River College DANCE 321
Ballet II

proposed areas: current approvals per ASSIST:

Add F13 E Lifelong Learning

reviewers:

comments from college at the time of submission:

registration restrictions:

Units: 1 1 S min max type

Hours: 0 54 lecture lab

repeatable: N same as:

first offered: SU13 outline approved: Mar 19 2013 12:00AM

registration restrictions:

Prerequisites: DANCE 320 with a grade of "C" or better; or one year of beginning training determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability approved: Y

Course Description
This course is a continuation of beginning ballet technique with a progression in barre, center, and across the floor exercises. Fundamentals of beginning ballet are addressed with greater emphasis on strength and coordination. Students will further develop their ballet skills, movement vocabulary, and sequence construction while advancing their knowledge of ballet history and repertory. Students will present their semester-long study of Level II ballet in a final showcase performance. This course is recommended for students who have successfully completed Ballet I and are at a high beginner or intermediate level.

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

SLO #1: Employ ballet as an activity that will promote fitness and wellness in the student’s life. 
Relate the role that ballet has in maintaining health and well being. 
Demonstrate an improvement in several areas of fitness, but most notably in strength and coordination. 
SLO #2: Identify and properly execute Level II barre, center, and across the floor exercises. 
Analyze and safely execute Level II ballet movement patterns. 
SLO #3: Demonstrate an ability to work cooperatively with others to achieve physical, social, and mental skills through participation in ballet. 
Collaborate and construct beginning level adagio and allegro sequences. 
Illustrate the ability to respect other students in the class and value the contribution they make to the group effort of creating a sequence. 
SLO #4: Develop an appreciation and understanding of ballet as an art form and how it relates to other types of dance and forms. 
Discuss the historical and traditional foundations of ballet. 
Evaluate ballet as a culturally significant art form in contemporary society.

Course Content
3 hours: Students will execute the movement vocabulary obtained from the previous two classes with new movement patterns while reviewing the following center floor exercises: glissade, spring points, echappé, echappé sauté, spotting. 
3 hours: Students will...
execute a full barre series using the movement vocabulary obtained. They will practice Level II center floor patterns from the previous class and progress further with combined across the floor exercises: chasse', chaine', pas de chat, bourree, emboite'. 3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level II skills of barre movement. 3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. 3 hours: Instructor will guide students in Level II choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 3 hours: Students will practice and combine center floor and across the floor turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will continue to learn and rehearse choreography in preparation for the Showcase. 3 hours: Students will perform Level II choreography in a final Showcase performance in order to demonstrate technical execution of ballet technique. 3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will continue to learn and rehearse choreography in preparation for the Showcase. 3 hours: Students will perform Level II choreography in a final Showcase performance in order to demonstrate technical execution of ballet technique.

Lab Content

3 hours: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Level II ballet skills and movement vocabulary will be introduced. 3 hours: Students will review basic ballet positions and practice barre exercises including demi-plie', grand plie', tendu, degage', rond de jambe, grand battement using first, second, fourth, and fifth positions. 3 hours: Students will review and practice the following barre and center movements: 'eleve', releve', port de bra, pique', passe', fondu, developpe', soussus, soubresaut, changement. The instructor will lecture and lead a discussion on the historical and traditional foundations of ballet and emphasize a particular historical time period to relate schools of thought concerning the technique and execution of ballet movement. 3 hours: Students will execute the movement vocabulary obtained from the previous two classes with new movement patterns while reviewing the following center floor exercises: glissade, spring points, echappe', echappe' saute', spotting. 3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level II center floor patterns from the previous class and progress further with combined across the floor exercises: chasse', chaine', pas de chat, bourree, emboite'. 3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level II skills of barre movement. 3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. 3 hours: Instructor will guide students in Level II choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 3 hours: Students will practice and combine center floor and across the floor turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will continue to learn and rehearse choreography in preparation for the Showcase. 3 hours: Students will perform Level II choreography in a final Showcase performance in order to demonstrate technical execution of ballet technique.

Instruction Methods

In order to assist students in achieving the learning outcomes for the course, the instructor may employ the following methods of instruction: discussion, demonstration, analysis of video and live dance, small group work, problem-solving and movement exploration.

Out of Class Assignments

Typical homework assignments may include attending one live dance performance and writing a critique that addresses the following: the execution of ballet technique, basic themes or moods from a particular section or piece, elements of choreography, for example, use of space, time, energy, and shape, collaboration of music, sets, costumes, and lighting, the dancers projection and
Additional assignments may include the following: reading about the history of ballet followed by an in class discussion or quiz and watching a video-taped performance of a professional ballet and identifying specific ballet steps and techniques presented in class.

**Evaluation Methods**

The instructor may employ any of the following methods of evaluation: written exams, skills testing, essay writing, journal writing, observation in class, and participation in order for students to demonstrate skills and dance movements in ballet as well express an appreciation and understanding of ballet as an art form and how it relates to other types of dance and forms.

**Other Materials**

None.

**Other Outline Information**

**Textbooks**

- Ballet Basics, Sandra Noll Hammond, 2004
- The Ballet Companion: A Dancer's Guide to Technique, Traditions, and Joys of Ballet, Eliza Gaynor Minden, 2005
Cosumnes River College DANCE 322
Ballet III

proposed areas: current approvals per ASSIST:
Add F13   E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:  
Re CSUGE:  

Re CSU AI:  
Re TCA:  

Units: 1 1 S  
lecture lab  
repeatable: N  
same as:  

first offered: SU13  
outline approved: Mar 19 2013 12:00AM  

registration restrictions:  
Prerequisites: DANCE 321 with a grade of "C" or better; or two years of beginning level training determined by the professor per an evaluation for the level of proficiency.  
Corequisites: None.  
Advisories: None.  
Enrollment Limitations: None.  

UC transferability  
approved: Y  

college notes:  

internal notes:  

UC notes:  

footnote:  

Course Description

This intermediate ballet course provides a progression from Level II barre, center, and across the floor exercises with an emphasis on the anatomy that governs ballet mechanics. Intermediate level technique allows for additional movement vocabulary and a refinement in ‘epaulement and adagio and allegro sequences. The contributions of pioneer and modern day choreographers and dancers will be highlighted along with intermediate level variations. Students will present their semester-long study of Level III ballet in a final showcase performance. This course is for students who have successfully completed Ballet II or are at a high intermediate level.

Course Objectives

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

SLO #1: Employ ballet as an activity that will promote fitness and wellness in the student’s life. Relate the role that ballet has in maintaining health and well being. Demonstrate an improvement in several areas of fitness, but most notably in strength and coordination. Identify and properly execute Level III barre, center, and across the floor exercises. Analyze and safely execute Level III ballet movement patterns and variations. Identify anatomy and proper mechanics for executing Level III movements. Collaborate and construct intermediate level adagio and allegro sequences. Evaluate the contributions made by group members to compose a sequence. SLO #4: Develop an appreciation and understanding of ballet as an art form and how it relates to other types of dance and forms. Discuss contributions made by pioneer and modern day choreographers and dancers. Evaluate ballet as a culturally significant art form in contemporary society.

Course Content

3 Instructor will review the syllabus, including course expectations, objectives, and safety rules. Instructor will administer an audition to
Ballet III

assess students' current skill levels. Level III ballet skills and movement vocabulary will be introduced. ¶3 Students will be introduced to the anatomy and mechanics of barre exercises including demi-plié', grand plié', tendu, degage', rond de jambe, developpe', grand battement. Students will be introduced to the directions of the body including devant, derriere, a la seconde, croise', ecarte', effac'e, and epaule'. ¶6 Students will practice Level III barre and center movements. Anatomy and mechanics of center movements will be discussed. The instructor will lecture and lead a discussion on the historical pioneers responsible for shaping establishing ballet including Catherine de' Medici, Pierre Beauchamp, Marie Salle, Jean Georges Noverre, Marie Taglioni, Jean Petipa, Enrico Cecchetti, and Agrippina Vaganova. ¶3 Students will execute a full barre series using the movement vocabulary obtained. They will practice Level III center floor patterns from the previous class and progress further with combined across the floor exercises. Anatomy and mechanics of across the floor movements will be discussed. ¶3 Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level III skills of barre and center movement. ¶3 Students will be introduced to intermediate jumps including ballonne', ballotte', brise', and countretemps. Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. ¶3 Instructor will guide students in Level III choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. ¶3 Students will practice and combine center floor and across the floor turns including double pirouettes and double pique' turns. Students will be introduced to attitude, arabeque, and fouette' turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. ¶3 Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. Students will continue to learn and rehearse choreography in preparation for the Showcase. ¶6 Students will execute a full barre series and progress with more difficult barre and center exercises. Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will learn intermediate variations from popular ballets including Sleeping Beauty and Swan Lake. ¶6 Students will execute a full barre series and grand allegro movements including saut de chat, chasse' fouette', and tour jeté. Students will continue to learn and rehearse choreography in preparation for the Showcase. Instructor will lecture and lead a discussion on modern day choreographer and dancers from Vaslav Nijinsky to George Balanchine and Mikhail Baryshnikov to Mark Morris and Matthew Bourne. ¶6 Students will observe a video-taped performance of a professional ballet and identify specific ballet steps and sequences presented in the class. The instructor will assess knowledge of Level III ballet vocabulary. Students will continue to learn and rehearse choreography in preparation for the Showcase. ¶3 Students will perform Level III choreography in a final Showcase performance in order to demonstrate technical execution of ballet technique. ¶3 Students will review all material given in this course with the instructor. The instructor will make a final assessment of students' skills and knowledge of Level III ballet vocabulary and technique. ¶

Lab Content

3 Instructor will review the syllabus, including course expectations, objectives, and safety rules. Instructor will administer an audition to assess students' current skill levels. Level III ballet skills and movement vocabulary will be introduced. ¶3 Students will be introduced to the anatomy and mechanics of barre exercises including demi-plié', grand plié', tendu, degage', rond de jambe, developpe', grand battement. Students will be introduced to the directions of the body including devant, derriere, a la seconde, croise', ecarte', effac'e, and epaule'. ¶6 Students will practice Level III barre and center movements. Anatomy and mechanics of center movements will be discussed. The instructor will lecture and lead a discussion on the historical pioneers responsible for shaping establishing ballet including Catherine de' Medici, Pierre Beauchamp, Marie Salle, Jean Georges Noverre, Marie Taglioni, Jean Petipa, Enrico Cecchetti, and Agrippina Vaganova. ¶3 Students will execute a full barre series using the movement vocabulary obtained. They will practice Level III center floor patterns from the previous class and progress further with combined across the floor exercises. Anatomy and mechanics of across the floor movements will be discussed. ¶3 Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level III skills of barre and center movement. ¶3 Students will be introduced to intermediate jumps including ballonne', ballotte', brise', and countretemps. Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. ¶3 Instructor will guide students in Level III choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. ¶3 Students will practice and combine center floor and across the floor turns including double pirouettes and double pique' turns. Students will be introduced to attitude, arabeque, and fouette' turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. ¶3 Students will review allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. Students will continue to learn and rehearse choreography in preparation for the Showcase. ¶6 Students will execute a full barre series and grand allegro movements including saut de chat, chasse' fouette', and tour jeté. Students will continue to learn and rehearse choreography in preparation for the Showcase. Instructor will lecture and lead a discussion on modern day choreographer and dancers from Vaslav Nijinsky to George Balanchine and Mikhail Baryshnikov to Mark Morris and Matthew Bourne. ¶6 Students will observe a video-taped performance of a professional ballet and
identify specific ballet steps and sequences presented in the class. The instructor will assess knowledge of Level III ballet vocabulary. Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will perform Level III choreography in a final Showcase performance in order to demonstrate technical execution of ballet technique. Students will review all material given in this course with the instructor. The instructor will make a final assessment of students' skills and knowledge of Level III ballet vocabulary and technique.

Instruction Methods
In order to assist students in achieving the learning outcomes for the course, the instructor may employ the following methods of instruction: discussion, demonstration, analysis of video and live dance, small group work, problem-solving and movement exploration.

Out of Class Assignments
Typical homework assignments may include attending one live dance performance and writing a critique that addresses the following: the execution of ballet technique, basic themes or moods from a particular section or piece, elements of choreography, for example, use of space, time, energy, and shape, collaboration of music, sets, costumes, and lighting, the dancers’ projection and communication with the audience. Additional assignments may include the following: reading about the history of ballet followed by an in class discussion or quiz, watching a video-taped performance of a professional ballet and identifying specific ballet steps and techniques presented in class, and reviewing a pioneer or modern day choreographer or dancer to identify specific contributions.

Evaluation Methods
The instructor may employ any of the following methods of evaluation: written exams, skills testing, essay writing, journal writing, observation in class, and participation in order for students to demonstrate skills and dance movements in ballet as well express an appreciation and understanding of ballet as an art form and how it relates to other types of dance and forms.

Other Materials
None.

Other Outline Information

Textbooks
Beyond the Basics, Sandra Noll Hammond, 2010
Dance Anatomy, Jacqui Greene Haas, 2010
Cosumnes River College DANCE 323
Ballet Level IV

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

registration restrictions:

Units: 1 1 5
Hours: 0 54
repeatable: N
same as:

Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
This advanced ballet course provides a progression from Level III barre, center, and across the floor exercises with an opportunity for pre-pointe work, floor barre, conditioning, and variations. Advanced level technique allows for the refinement of intermediate skills and breathing techniques for muscular strength and endurance exercises. The contributions of contemporary choreographers and dancers will be highlighted along with contemporary variations. Students will present their semester-long study of Level IV ballet in a final showcase performance. This course is for students who have successfully completed Ballet III and are at the advanced level.

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

SLO #1: Employ ballet as an activity that will promote fitness and wellness in the student’s life.
SLO #2: Demonstrate an improvement in several areas of fitness, but most notably in strength and coordination.
SLO #3: Collaborate and construct advanced level adagio and allegro sequences.
SLO #4: Develop an appreciation and understanding of ballet as an art form and how it relates to other types of dance and forms.
SLO #5: Analyze and safely execute Level IV ballet movement patterns and variations.
SLO #6: Identify and properly execute Level IV barre, center, and across the floor exercises.
SLO #7: Identify anatomy and proper mechanics and breathing techniques for executing Level IV movements.
SLO #8: Identify anatomy and proper mechanics and breathing techniques for executing Level IV movements.
SLO #9: Evaluate the ability to transcribe a contemporary variation from a video-taped performance.
SLO #10: Demonstrate an ability to work cooperatively with others to achieve physical, social, and mental skills through participation in ballet.
SLO #11: Evaluate the contributions made by group members to compose a sequence.
SLO #12: Conduct a self-evaluation of performance skills.
SLO #13: Discuss contributions made by contemporary choreographers and dancers.
SLO #14: Evaluate ballet as a culturally significant art form in contemporary society.
**Course Content**

3 hours: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Instructor will assess students' current skill levels. Level IV ballet skills and movement vocabulary will be introduced. 

6 hours: Students will execute floor barre exercises. 

3 hours: Students will execute floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances. 

6 hours: Students will practice floor barre and center movements. The instructor will lecture and lead a discussion on contemporary choreographers and dancers. Students will conduct a biographical review of a contemporary choreographer or dancer of their choice. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice Level IV center floor patterns from the previous class and progress further with combined across the floor exercises. 

3 hours: Students will execute a full barre series using the movement vocabulary obtained. They will practice center and across the floor exercises from the previous class. Instructor will administer mid-term testing to evaluate knowledge and Level IV skills of barre and center movement. 

3 hours: Students will review adagio and allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Instructor will guide students in Level IV choreography to prepare students for the Showcase. Choreographed movement will consist of movement vocabulary students received from the course. 

3 hours: Students will practice and combine center floor and across the floor turns including double pirouettes, double pique’ turns, and fouette’ turns. Students will continue to learn and rehearse choreography in preparation for the Showcase. 

3 hours: Students will review petite allegro movement sequences and work collaboratively in small groups to construct a sequence of their own. Students will evaluate the collaborative efforts made to construct a sequence. 

3 hours: Students will continue to learn and rehearse choreography in preparation for the Showcase. Students will transcribe contemporary variations from video-taped performances.

Instruction Methods

In order to assist students in achieving the learning outcomes for the course, the instructor may employ the following methods of
instruction: discussion, demonstration, analysis of video and live dance, small group work, problem-solving and movement exploration.

Out of Class Assignments
Typical homework assignments may include attending one live dance performance and writing a critique that addresses the following: the execution of ballet technique, basic themes or moods from a particular section or piece, elements of choreography, for example, use of space, time, energy, and shape, collaboration of music, sets, costumes, and lighting, the dancers’ projection and communication with the audience. Additional assignments may include the following: reading about the history of ballet followed by an in class discussion or quiz, watching a video-taped performance of a professional ballet and identifying specific ballet steps and techniques presented in class, reviewing the work of a contemporary choreographer or dancer to evaluate specific contributions.

Evaluation Methods
The instructor may employ any of the following methods of evaluation: written exams, skills testing, essay writing, journal writing, observation in class, and participation in order for students to demonstrate skills and dance movements in ballet as well express an appreciation and understanding of ballet as an art form and how it relates to other types of dance and forms.

Other Materials
None.

Other Outline Information

Textbooks
Beyond the Basics, Sandra Noll Hammond, 2010
Conditioning for Dance, Eric Franklin, 2004
The Pointe Book: Shoes, Training, and Technique, Janice Barringer and Sarah Schlesinger, 2004
### Cosumnes River College DANCE 332

#### Modern Dance II

**proposed areas:**
- current approvals per ASSIST:

**Add F13  E Lifelong Learning**

**reviewers:**

<table>
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<th>comments from college at the time of submission:</th>
<th>Re IGETC:</th>
<th>Re CSUGE:</th>
<th>Re CSU AI:</th>
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#### Units: 1 1 5

#### Hours: 0 54

#### repeatable: N

#### same as:

#### first offered: F13

#### outline approved: Apr 11 2013 12:00AM

#### registration restrictions:

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<th>Prerequisites:</th>
<th>DANCE 330 with a grade of &quot;C&quot; or better; or one year of beginning training determined by the professor per an evaluation for the level of proficiency.</th>
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<td>Corequisites:</td>
<td>None.</td>
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<td>Advisories:</td>
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<td>Enrollment Limitations:</td>
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#### UC transferability

<table>
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#### Course Description

This beginning/intermediate modern dance class continues with the fundamental modern dance skills learned in the previous level. This course includes rhythmic, isolated and expressive movement. Concepts of space, time and force as related to dance will be discussed. Various cultural and contemporary dances will be explored. This course is for students who have successfully completed Modern Dance I or have previous dance training.

#### Course Objectives

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

- **SLO #1**: employ modern dance as an activity that will promote fitness and wellness in life. **demonstrate an improvement in several fitness components including muscular strength, muscular endurance, flexibility, coordination, and cardiovascular conditioning.** **recognize the benefits physically of participation in dance, including the impact on overall health.**

- **SLO #2**: demonstrate beginning/intermediate skills and dance movements in modern dance. **perform beginning/intermediate modern dance movements safely and with an improved degree of skill and kinesthetic awareness.** **recall modern dance terminology and relate to modern dance movement.** **analyze and synthesize movement fundamentals, dance routines, rhythms, and various styles.**

- **SLO #3**: develop an appreciation and identify and relate the history and development of modern dance. **understanding of modern dance as an art form and how it relates to other types of dance and art forms.** **contrast and compare modern dance to various dance forms.**

- **SLO #4**: demonstrate an ability to work cooperatively with others to achieve a desired creative outcome through modern dance. **analyze and problem solve in a group through participation in choreography of modern dance in-class performances.**

#### Course Content

2 hours: Introduction to the course including syllabus, requirements, safety, procedures, and basic overview of information to be
Cosumnes River College DANCE 332
Modern Dance II

covered. 4 hours: Components of fitness are discussed as related to dance with an emphasis on proper warm-up, stretching and preparation to dance. 4 hours: Floor warm up: Erick Hawkins seated movement sequences, side lifts, contraction swings, overcurve, contraction roll downs, forth position quarter turns and rolls, leg extensions, boomerang leg, leg lifts, rising to standing. 5 hours: Standing warm up: Isolations, Lester Horton flatbacks, squats, torso lateral stretches and swings, plie-releve, lunge and beginning/intermediate balance exercises. 3 hours: Standing warm up: parallel jumps, body roll, under curve/over curve, carving, high lift contraction, plies in second position, swing/release, battement tendu with releve. 4 hours: Locomotor movement: chaines, triplets, modern dance walks and runs, leg swings, passé jumps, chasse, slides and rolls. 10 hours: Across the floor combinations including turns, jumps, leaps, leg swings, grand battement, attitude, modern dance walks, hinges and rolls learned during the semester. 2 hours: Midterm: written modern dance terms. 4 hours: Midterm: modern dance skills test. 10 hours: Practice class dance(s) using skills learned during semester. 4 hours: Performance. 2 hours: Final: written modern dance terms.

Lab Content
2 hours: Introduction to the course including syllabus, requirements, safety, procedures, and basic overview of information to be covered. 4 hours: Components of fitness are discussed as related to dance with an emphasis on proper warm-up, stretching and preparation to dance. 4 hours: Floor warm up: Erick Hawkins seated movement sequences, side lifts, contraction swings, overcurve, contraction roll downs, forth position quarter turns and rolls, leg extensions, boomerang leg, leg lifts, rising to standing. 5 hours: Standing warm up: Isolations, Lester Horton flatbacks, squats, torso lateral stretches and swings, plie-releve, lunge and beginning/intermediate balance exercises. 3 hours: Standing warm up: parallel jumps, body roll, under curve/over curve, carving, high lift contraction, plies in second position, swing/release, battement tendu with releve. 4 hours: Locomotor movement: chaines, triplets, modern dance walks and runs, leg swings, passé jumps, chasse, slides and rolls. 10 hours: Across the floor combinations including turns, jumps, leaps, leg swings, grand battement, attitude, modern dance walks, hinges and rolls learned during the semester. 2 hours: Midterm: written modern dance terms. 4 hours: Midterm: modern dance skills test. 10 hours: Practice class dance(s) using skills learned during semester. 4 hours: Performance. 2 hours: Final: written modern dance terms.

Instruction Methods
The instructor will engage the student through lecture on the concepts of fitness as applied to beginning/intermediate modern dance movements (including demonstrating some movements), the application of creative expression to modern dance and choreography.

Out of Class Assignments
The instructor will engage the student and encourage learning through a variety of assignments, including evaluating and critiquing dance performances of other groups or individuals, participating in performances that are outside of class time, and attending outside events that are dance performances.

Evaluation Methods
The student will be evaluated by instructor observation on their effort in participation in their group and skill development. The student will also be evaluated through a midterm exam and a final exam on dance concepts, fitness concepts as applied to dance and also dance terminology. The student will also be evaluated on quality and completion of assignments.

Other Materials
None.

Other Outline Information

Textbooks
The Dancer Prepares, James Penrod, Janice Gudde Plastino, 2005
The Erick Hawkins Modern Dance Technique, Renata Celichowska, 2000
Cosumnes River College DANCE 333
Modern Dance III

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

registration restrictions:
Prerequisites: DANCE 332 with a grade of "C" or better; or have training at a beginning-intermediate level in modern dance, as determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
This intermediate modern dance class continues to develop fundamental modern dance skills learned in the previous level. The class focuses on proper technique with more complex combinations. The students will perform various types of styles including cultural and contemporary dance. This course is for students who have successfully completed Modern Dance II or have previous dance training.

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

SLO #1: employ intermediate modern dance as an activity that will promote fitness and wellness in life. Demonstrate an improvement in several fitness components including muscular strength, muscular endurance, flexibility, coordination, and cardiovascular conditioning. Recognize the benefits physically of participation in dance, including the impact on overall health.

SLO #2: demonstrate skills and dance movements in modern dance. Perform intermediate modern dance movements safely and with an improved degree of skill and kinesthetic awareness. Recall modern dance terminology and relate to modern dance movement. Analyze and synthesize movement fundamentals, dance routines, rhythms, and various styles. Apply their own creative expression to modern dance movement.

SLO #3: demonstrate an ability to work cooperatively with others to achieve a desired creative outcome through modern dance. Analyze and problem solve in a group through participation in choreography of modern dance in-class performances.

SLO #4: develop an appreciation and understanding of modern dance as an art form and how it relates to other types of dance and art forms. Identify and relate the history and development of modern dance. Contrast and compare modern dance to various dance forms.

Course Content
Hours: Introduction to the course including syllabus, requirements, safety, procedures, and basic overview of information to be
Cosumnes River College DANCE 333
Modern Dance III

covered. 2 hours: Components of fitness are discussed as related to dance with an emphasis on proper warm-up, stretching and preparation to dance. 4 hours: Floor warm up: Erick Hawkins seated movement sequences, side lifts, contraction swings, overcurve, contraction roll downs, forth position quarter turns and rolls, leg extensions, boomerang leg, leg lifts, rising to standing. 4 hours: Dunham technique barre warm up: roll downs with push up, drop and recovery, toe/heel with sustained whip kick, heel calf stretch with plie/releve, leg swings with plie/releve and whip kick progressions. 4 hours: Center warm up: floor stretches, lunges, abdominal strengthening, upper body strengthening, pirouette exercise, multiple turns, fouette, intermediate balance exercises. 5 hours: Introduction to improvisation with groups creating short dances using music and various beats to create original movement. 10 hours: Across the floor combinations including turns, jumps, leaps, leg swings, grand battement, attitude, modern dance walks, hinges, rolls, second position half turn jumps, learned during the semester. 2 hours: Midterm: written modern dance terms test. 4 hours: Midterm: intermediate modern dance skills test. 10 hours: Practice class dance(s) using intermediate skills learned during semester. 4 hours: Performance. 2 hours: Final written test.

Lab Content
3 hours: Introduction to the course including syllabus, requirements, safety, procedures, and basic overview of information to be covered. 2 hours: Components of fitness are discussed as related to dance with an emphasis on proper warm-up, stretching and preparation to dance. 4 hours: Floor warm up: Erick Hawkins seated movement sequences, side lifts, contraction swings, overcurve, contraction roll downs, forth position quarter turns and rolls, leg extensions, boomerang leg, leg lifts, rising to standing. 4 hours: Dunham technique barre warm up: roll downs with push up, drop and recovery, toe/heel with sustained whip kick, heel calf stretch with plie/releve, leg swings with plie/releve and whip kick progressions. 4 hours: Center warm up: floor stretches, lunges, abdominal strengthening, upper body strengthening, pirouette exercise, multiple turns, fouette, intermediate balance exercises. 5 hours: Introduction to improvisation with groups creating short dances using music and various beats to create original movement. 10 hours: Across the floor combinations including turns, jumps, leaps, leg swings, grand battement, attitude, modern dance walks, hinges, rolls, second position half turn jumps, learned during the semester. 2 hours: Midterm: written modern dance terms test. 4 hours: Midterm: intermediate modern dance skills test. 10 hours: Practice class dance(s) using intermediate skills learned during semester. 4 hours: Performance. 2 hours: Final written test.

Instruction Methods
The instructor will engage the student through lecture on the concepts of fitness as applied to intermediate modern dance movements (including demonstrating some movements), the application of creative expression to modern dance and choreography. Students will be assisted in attaining proper technique while practicing, including corrections to form and style.

Out of Class Assignments
The instructor will engage the student and encourage learning through a variety of assignments, including evaluating and critiquing dance performances of other groups or individuals, participation in performances that are outside of class time, and attendance at community dance performances.

Evaluation Methods
The student will be evaluated by instructor observation on their effort in participation in their group and skill development. The student will also be evaluated through a midterm exam and a final exam on dance concepts, fitness concepts as applied to dance and also dance terminology. The student will also be evaluated on quality and completion of assignments.

Other Materials
None.

Other Outline Information

Textbooks
The Erick Hawkins Modern Dance Technique, Renata Celichowska, 2000
Cosumnes River College DANCE 334
Modern Dance IV

proposed areas:
Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 1 1 5
min max type
Hours: 0 54 lab
repeatable: N
same as:
first offered: F13
outline approved: Apr 24 2013 12:00AM

registration restrictions:
Prerequisites: DANCE 333 with a grade of "C" or better; or have training at an intermediate level in modern dance, as determined by the professor per an evaluation for the level of proficiency.
Corequisites: None.
Advisories: None.
Enrollment Limitations: The student’s level of ability must be appropriate for the class. Students who are inexperienced or at too high of a level will be asked to take another course. The instructor will make this determination.

UC transferability
approved: Y

Course Description
This intermediate/advanced modern dance class continues to develop fundamental modern dance skills learned in the previous level. The class focus is on proper technique while performing complex combinations and developing a personal style. This course creates an opportunity for self-discovery, self-discipline and self-expression in the art form of modern dance. Creative assignments will be given in improvisation and movement communication and expression utilizing problem-solving techniques. This course is for students who have successfully completed Modern Dance III or have previous dance training.

Course Objectives
Upon completion of this course, the student will be able to: SLO #1: employ modern dance as an activity that will promote fitness and wellness in life. Demonstrate an improvement in several fitness components including muscular strength, muscular endurance, flexibility, coordination, and cardiovascular conditioning. Recognize the benefits physically of participation in dance, including the impact on overall health. SLO #2: demonstrate skills and dance movements in modern dance. Perform intermediate/advanced modern dance movements safely and with an improved degree of skill and kinesthetic awareness. Recall modern dance terminology and relate to modern dance movement. Analyze and synthesize movement fundamentals, dance routines, rhythms, and various...
Cosumnes River College DANCE 334
Modern Dance IV

styles.¶¶¶apply their own creative expression to modern dance.¶¶¶SLO #3: demonstrate an ability to work cooperatively with others to achieve a desired outcome through modern dance.¶¶¶analyze and problem solve in a group through participation in choreography of modern dance in-class performances.¶¶¶SLO #4: develop an appreciation and understanding of modern dance as an art form and how it relates to other types of dance and art forms.¶¶¶identify and relate the history and development of modern dance.¶¶¶contrast and compare modern dance to various dance forms.

Course Content

2 hours: Introduction to the course including syllabus, requirements, safety, procedures, and basic overview of information to be covered. ¶¶¶2 hours: Components of fitness are discussed as related to dance with an emphasis on proper warm-up, stretching and preparation to dance. ¶¶¶2 hours: Floor warm up: Erick Hawkins seated movement sequences, side lifts, contraction swings, overcurve, contraction roll downs, forth position quarter turns and rolls, leg extensions, boomerang leg, leg lifts, rising to standing. ¶¶¶4 hours: Dunham technique barre warm up: roll down with push up, drop and recovery, toe/heel with sustained whip kick, heel calf stretch with plie/releve, leg swings with plie/releve and whip kick progressions. ¶¶¶3 hours: Center warm up: floor stretches, lunges, falls, abdominal strengthening, upper body strengthening, pirouette exercise, multiple turns, fouette, advanced balance exercises. ¶¶¶5 hours: Improvisation with groups creating short dances using music and various beats to create original movement, experimenting with group formations and choreography. ¶¶¶8 hours: Dance movements and techniques applied and practiced including stretching, center barre, isolation progression, modern walk combinations, intermediate/advanced turns and jumps. ¶¶¶8 hours: Work with instructor to create a class dance using intermediate/advanced skills, improvisation to create original movement and group formations. ¶¶¶2 hours: Midterm: written modern dance concept test. ¶¶¶4 hours: Midterm: Intermediate/advanced modern dance skills test or individual improvisation dance. ¶¶¶8 hours: Practice class dance(s) using intermediate/advanced modern dance skills learned during the semester. ¶¶¶4 hours: Performance

Lab Content

2 hours: Introduction to the course including syllabus, requirements, safety, procedures, and basic overview of information to be covered. ¶¶¶2 hours: Components of fitness are discussed as related to dance with an emphasis on proper warm-up, stretching and preparation to dance. ¶¶¶2 hours: Floor warm up: Erick Hawkins seated movement sequences, side lifts, contraction swings, overcurve, contraction roll downs, forth position quarter turns and rolls, leg extensions, boomerang leg, leg lifts, rising to standing. ¶¶¶4 hours: Dunham technique barre warm up: roll down with push up, drop and recovery, toe/heel with sustained whip kick, heel calf stretch with plie/releve, leg swings with plie/releve and whip kick progressions. ¶¶¶3 hours: Center warm up: floor stretches, lunges, falls, abdominal strengthening, upper body strengthening, pirouette exercise, multiple turns, fouette, advanced balance exercises. ¶¶¶5 hours: Improvisation with groups creating short dances using music and various beats to create original movement, experimenting with group formations and choreography. ¶¶¶8 hours: Dance movements and techniques applied and practiced including stretching, center barre, isolation progression, modern walk combinations, intermediate/advanced turns and jumps. ¶¶¶8 hours: Work with instructor to create a class dance using intermediate/advanced skills, improvisation to create original movement and group formations. ¶¶¶2 hours: Midterm: written modern dance concept test. ¶¶¶4 hours: Midterm: Intermediate/advanced modern dance skills test or individual improvisation dance. ¶¶¶8 hours: Practice class dance(s) using intermediate/advanced modern dance skills learned during the semester. ¶¶¶4 hours: Performance

Instruction Methods

¶The instructor will engage the student through lecture on the concepts of fitness as applied to intermediate/advanced modern dance movements (including demonstrating some movements), the application of creative expression to modern dance and choreography. Students will be assisted in attaining proper technique while practicing, including corrections to form and style.

Out of Class Assignments

¶The instructor will engage the student and encourage learning through a variety of assignments, including evaluating and critiquing dance performances of other groups or individuals, participation in performances that are outside of class time, and attendance at outside events that are dance performances.

Evaluation Methods

The student will be evaluated by instructor observation on their effort in participation in their group and skill development. The student will also be evaluated through a midterm exam and a final exam on dance concepts, fitness concepts as applied to dance and also dance terminology. The student will also be evaluated on quality and completion of assignments.

Other Materials

None.

Other Outline Information

2013 submissions from region 2 for general education in UC and CSU

report generated on 1/3/2014
Cosumnes River College DANCE 334
Modern Dance IV

**Textbooks**
- Choreography A Basic Approach Using Improvisation, Sandra Cerny Minton, 1997
- The Erick Hawkins Modern Dance Technique, Renata Celichowska, 2000
Course Description
This course builds on the skills introduced with Urban Hip Hop I. Skills, steps, and hip hop dance combinations will progress in difficulty. Students will have more opportunity to explore freestyle movement and participate in session work. The emphasis of this class will cover the progression of hip hop dance beginning with break dance through the current trends of today.

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

1. SLO #1: research the progression of hip hop dance beginning with break dance through the current trends of today. Compare and contrast the old school moves with the new school moves. Categorize the various styles within hip hop dance and distinguish the individual steps that belong to each style.

2. SLO #2: explore freestyle movement and participate in session work. Originate dance combinations building on the steps taught in class. Express emotion with musical interpretation with freestyle dance. Execute a three-minute dance at performance level.

Course Content
3 hours: Introduction, safety rules syllabus review, quiz warm-up instruction, class procedures. 6 hours: Study of Old School hip hop styles chart the styles according to the year in which they were developed analyze the cultural influences of break dance toprock downrock power moves freezes 13 hours: Instruction of locking steps and vocabulary discussion of origins, music, fashion, and culture 3 hours: Demonstration of popping Fresno Sacramento compare and contrast popping with the styles of locking, breaking, and disco 3 hours: Skills test covering the skills of break dance, locking, and popping 6 hours: Introduction to New School styles skills used in multiple styles spins glides drops 13 hours: New School: waving discussion of origins of waving demonstration of various waving techniques arm wave body wave tracing 13 hours: New School: Krumping discussion of history and origins of krumping video sample of krumping and clowning stomp arm swing chest pop transfer discussion and
Cosumnes River College DANCE 352
Urban Hip Hop II

demonstration of a kill off; 3 hours: New School: Turfing; discussion of history and origins of turfing; gliding; drop; discussion and video sample of bone breaking; 3 hours: New School: Tutting; discussion of the history and origins of tutting; large puzzles; finger tuts; 3 hours: New School: Jerking; discussion of the history and origins of jerking; Jerk; Reject; Cat daddy; Dougie; 3 hours: New School: Jumpstyle and New Trends; Shuffle; current popular hip hop dances; 6 hours: Final Choreography Project; discussion and sample of requirements; students work in groups; 6 hours: Performance and review

Lab Content
3 hours: Introduction, safety rules; syllabus review, quiz; warm-up instruction, class procedures; 6 hours: Study of Old School hip hop styles; chart the styles according to the year in which they were developed; analyze the cultural influences of break dance; toprock; downrock; power moves; freezes; 3 hours: Instruction of locking steps and vocabulary; discussion of origins, music, fashion, and culture; 3 hours: Demonstration of popping; Fresno; Sacramento; compare and contrast popping with the styles of locking, breaking, and disco; 3 hours: Skills test covering the skills of break dance, locking, and popping; 6 hours: Introduction to New School styles; skills used in multiple styles; spins; glides; drops; 3 hours: New School: waving; discussion of history and origins of waving; demonstration of various waving techniques; arm wave; body wave; tracing; 3 hours: New School: Krumping; discussion of history and origins of krumping; video sample of krumping and clowning; stomp; arm swing; chest pop; transfer; discussion and demonstration of a kill off; 3 hours: New School: Turfing; discussion of history and origins of turfing; gliding; drop; discussion and video sample of bone breaking; 3 hours: New School: Tutting; discussion of the history and origins of tutting; large puzzles; finger tuts; 3 hours: New School: Jerking; discussion of the history and origins of jerking; Jerk; Reject; Cat daddy; Dougie; 3 hours: New School: Jumpstyle and New Trends; Shuffle; current popular hip hop dances; 6 hours: Final Choreography Project; discussion and sample of requirements; students work in groups; 6 hours: Performance and review

Instruction Methods
In order to assist students in achieving the learning outcomes for the course, the instructor may employ the following methods of instruction: discussion, demonstration, analysis of video and live dance, small group work, problem-solving and movement exploration.

Out of Class Assignments
Example #1: A typical assignment for this course will be to practice learned Hip Hop skills, steps, and choreography. Students may also be given assignments to create choreography that represents a selected style within Hip Hop dance. Example #2: Additional typical homework assignments may include the research of Hip Hop styles and the development of Hip Hop from its origins in Breakdance to today.

Evaluation Methods
The instructor may employ any of the following methods of evaluation: written exams, skills testing, essay writing, peer evaluation, and performance tests in order for students to demonstrate skills, dance movements, and the various styles within Urban Hip Hop dance.

Other Materials
None.

Other Outline Information

Textbooks
Foundation: B-boys, B-girls and Hip Hop Culture in New York, Schloss, J., 2009
Hip Hop and Urban Dance, Fitzgerald, T., 2008
Cosumnes River College DANCE 353
Urban Hip Hop III

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviewers:

| Units: | 1 | 1 | 5 |
| Hours: | 0 | 54 |
| lecture | lab |
| repeatable: | N |
| first offered: | F13 |
| outline approved: | Mar 19 2013 12:00AM |

Prerequisites: DANCE 352 with a grade of "C" or better; or an intermediate level of training in Hip Hop dance, as determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

Prerequisites:

Course Description
This course builds on the skills and steps learned in Urban Hip Hop I and II. Level III dance combinations will be taught covering various styles within hip hop dance. Students will work in groups to create a final presentation that expands a teacher-choreographed dance into a full length performance piece that utilizes choreographic elements and adds student choreography. The emphasis of this class will be on choreographic styles.

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

Course Content
3 hours: Introduction, safety rules, Syllabus review, quiz, warm-up instruction, class procedures
3 hours: Introduction to level III steps and skills to be used in Combination #1
Discussion of history and cultural influences of steps
Viewing of video sample or demonstration of style
1 hour: Skills test of level III skills for Combination #1
6 hours: Combination #1
Instruction and practice of choreography
2 hours: Performance Test on Combination #1
3 hours: Introduction to level III steps and skills to be used in Combination #2
Discussion of history and cultural influences of steps
Viewing of video sample or demonstration of style
1 hour:

registration restrictions:

UC transferability

approved: Y

college notes:

internal notes:

UC notes:

footnote:

comments from college at the time of submission:

Re IGETC:

Re CSUGE:

Re CSU AI:

Re TCA:

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU page 152
Skills test on Level III skills used in Combination #2: 6 hours: Combination #2: Instruction and practice of choreography 2 hours: Performance test on Combination #2: 3 hours: Discussion of history and cultural influences of steps Viewing of video sample or demonstration of style 1 hour: Skills test on Level III steps and skills for Combination #3: 6 hours: Combination #3: Instruction and practice of choreography 2 hours: Performance test on Combination #3: 3 hours: Discussion of choreographic elements Sample of incorporating choreographic elements into a dance 3 hours: Instruction on creating movement Exercises involving creativity and movement 6 hours: Prepare final presentations Students create choreography to extend one of the combinations into a performance quality dance and incorporate choreographic elements 3 hours: Final performances and review

Lab Content
3 hours: Introduction, safety rules Syllabus review, quiz Warm-up instruction, class procedures 3 hours: Introduction to level III steps and skills to be used in Combination #1 Discussion of history and cultural influences of steps Viewing of video sample or demonstration of style 1 hour: Skills test of level III skills for Combination #1 6 hours: Combination #1: Instruction and practice of choreography 2 hours: Performance Test on Combination #1 3 hours: Introduction to level III steps and skills to be used in Combination #2 Discussion of history and cultural influences of steps Viewing of video sample or demonstration of style 1 hour: Skills test on Level III skills used in Combination #2 6 hours: Combination #2: Instruction and practice of choreography 2 hours: Performance test on Combination #2 3 hours: Discussion of choreographic elements for Combination #3 Sample of incorporating choreographic elements into a dance 3 hours: Instruction on creating movement Exercises involving creativity and movement 6 hours: Prepare final presentations Students create choreography to extend one of the combinations into a performance quality dance and incorporate choreographic elements 3 hours: Final performances and review

Instruction Methods
In order to assist students in achieving the learning outcomes for the course, the instructor may employ the following methods of instruction: discussion, demonstration, analysis of video and live dance, small group work, handouts, and problem-solving and movement exploration.

Out of Class Assignments
Example #1: A typical homework assignment for students will be to practice the intermediate level dance skills, steps, and combinations taught in class. Example #2: Students will research, develop, and create Hip Hop choreography that utilizes choreographic elements.

Evaluation Methods
Skills testing will be used to evaluate student progress of skills and steps, performance testing will evaluate students mastery of choreography, and written assignments will assess student understanding of choreographic elements.

Other Materials
None.

Other Outline Information

Textbooks
Foundation: B-boys, B-girls and Hip Hop Culture in New York, Schloss, J., 2009
Hip Hop and Urban Dance, Fitzgerald, T., 2008
Cosumnes River College DANCE 354
Urban Hip Hop IV

proposed areas: current approvals per ASSIST:
Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:

registration restrictions:

Units: 1 1 5
min max type
Hours: 0 54
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Mar 19 2013 12:00AM

Prerequisites: DANCE 353 with a grade of "C" or better; or an intermediate to advanced level of training in Hip Hop dance, as determined by the professor per an evaluation for the level of proficiency.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

Course Description
This is an intermediate level course that builds on the skills learned in Urban Hip Hop levels I-III. Students will be introduced to freestyle movement and the elements of cyphering and battling. Musicality, emotion, and storytelling are explored as students develop their own artistry within freestyle movement. The emphasis of this class will be on utilizing intermediate level skills with freestyle movement.

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

SLO #1: express freestyle movement and the elements of cyphering and battling,

experiment with musicality, emotion, and storytelling in freestyle hip hop dance,

correlate movement with the movement of other dancers while battling,

evaluate the movement of other dancers and 'bite', 'burn', or 'kill off' their opponent while battling,

compare and contrast the freestyle battling elements of one-on-one, two-on-two, and crew battling,

SLO #2: combine intermediate level Hip Hop skills and steps to freestyle dancing, cyphering, and battling,

practice and apply intermediate level hip hop skills with freestyle movement,

develop original intermediate level skills, tricks, steps, bites, burns and kill-offs to incorporate with freestyle movement.

Course Content
3 hours: Introduction, safety rules, Syllabus review, quiz, Warm-up instruction, class procedures, Auditions
3 hours: Discussion: History of Hip Hop as a freestyle art form, Origins of battles, Compare and contrast choreography versus freestyle
6 hours: Cyphering: Introduction, a skill, a style, an emotion, a character, accenting to music variations
3 hours: Cyphering: With a Bite
Take one step from the previous dancer and change it to make it different, React to the last movement of the previous dancer
3 hours: Cyphering: The Final Product
An intro with a bite or burn, a middle with a story, emotion, or character, and an ending with a kill
off or challenge for the next dancer

6 hours: Freestyle Exploration: 
emotion 
character 
story 
musicality 
mirroring 
reacting with another dancer

6 hours: Freestyle performance test

3 hours: Introduction to Battling: One on One 
Battle from two lines facing each other 
One on one with reaction

3 hours: Battling: Two on Two 
Taking turns 
Working as a pair

3 hours: Battling Performance Test

6 hours: Battling as a Crew: 
Video demonstration 
Discussion of history and elements of crew battles

6 hours: Battling as a Crew: 
Preparation of set skills, choreography, and strategies for crew battles

6 hours: Battling as a Crew: 
Crew assignments 
Preparation of set skills, choreography, and strategies for crew battles

6 hours: Battling as a Crew: The Final Product

3 hours: Review and Mock Battle:

Lab Content

3 hours: Introduction, safety rules 
Syllabus review, quiz 
Warm-up instruction, class procedures 
Auditions

3 hours: Discussion: 
History of Hip Hop as a freestyle art form 
Origins of battles 
Compare and contrast choreography versus freestyle

6 hours: Cyphering: 
A skill 
A style 
An emotion 
A character 
Accenting to music variations

3 hours: Cyphering: With a Bite

Take one step from the previous dancer and change it to make it different 
React to the last movement of the previous dancer

3 hours: Cyphering: The Final Product

An intro with a bite or burn, a middle with a story, emotion, or character, and an ending with a kill off or challenge for the next dancer

6 hours: Freestyle Exploration: 
emotion 
character 
story 
musicality 
mirroring 
reacting with another dancer

6 hours: Freestyle performance test

3 hours: Introduction to Battling: One on One 
Battle from two lines facing each other 
One on one with reaction

3 hours: Battling: Two on Two 
Taking turns 
Working as a pair

3 hours: Battling Performance Test

3 hours: Battling as a Crew: Introduction 
Video demonstration 
Discussion of history and elements of crew battles

6 hours: Battling as a Crew: 
Crew assignments 
Preparation of set skills, choreography, and strategies for crew battles

6 hours: Battling as a Crew: The Final Product

3 hours: Review and Mock Battle:

Instruction Methods

In order to assist students in achieving the learning outcomes for the course, the instructor may employ the following methods of instruction: discussion, demonstration, analysis of video and live dance, small group work, problem-solving and movement exploration.

Out of Class Assignments

Example #1: A typical homework assignment will be to practice intermediate level hip hop dance skills, steps, and combinations.

Example #2: Students will research and develop skills, 'bites', 'burns', and 'kill offs' for battling.

Evaluation Methods

Skills testing and checklists will be used to evaluate the progress of intermediate level skills. Students will use a journal for documenting progress in musicality, emotion, and storytelling as students develop their own artistry within freestyle movement. Performance tests will evaluate mastery of the battling, cyphering, and biting processes.

Other Materials

None.

Other Outline Information

Textbooks

Foundation: B-boys, B-girls and Hip Hop Culture in New York, Schloss, J., 2009

Hip Hop and Urban Dance, Fitzgerald, T., 2008
Cosumnes River College DANCE 411  
Dance Composition and Production Level II

proposed areas:  
Add F13  E Lifelong Learning

current approvals per ASSIST:

registration restrictions:

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Course Description
This course provides an opportunity to explore the processes of composing and producing beginning to intermediate level choreography. Students will work in small groups to develop original compositions that demonstrate an understanding of choreographic forms and creative processes. This course culminates in a final showcase performance.

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

SLO #1: Employ dance as an activity that will promote fitness and wellness in their life.

SLO #2: Demonstrate beginning to intermediate knowledge of dance composition and production.

SLO #3: Develop the ability to work collaboratively and individually to achieve a desired creative outcome.

SLO #4: Develop an appreciation for personal expression.

Course Content
1 hour: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Students will be introduced to choreography terminology, locomotor, and non-locomotor movements, phrase, gesture, and improvisation. Students will engage in
movement exploration activities. ¶¶1 hour: Students will read and discuss the stages of the creative process and the pros and cons of creativity vs. technique and improvisation vs. exploration. The choreographic elements of shape and space will be discussed. Students will be given movement exploration activities in order to explore body design###symmetrical vs. asymmetrical, curved, angled, twisted, and straight###and space###air and floor pathways. ¶¶1 hour: Students will read and discuss the pulse assigned to a given piece of music: moderate, half-time, and double-time. Students will be given a movement exploration activity to explore adagio and allegro pacing. Students will also begin Choreographic Project #1. ¶¶1 hour: Students will read and discuss the six dance energies: sustained, vibratory, percussive, swinging, suspended, collapsing. Students will be given a movement exploration activity to explore dance energies and to construct a short dance phrase that integrates three of the six. Students will continue with their study of Choreographic Project #1. ¶¶1 hour: Students will read and discuss choreographic form (i.e. AB, ABA, canon, rondo, narrative). Students will be given a movement exploration activity to explore an assigned choreographic form. Students will perform and discuss their observations of Choreographic Project #1. Instructor will administer an assessment. ¶¶3 hours: Students will read and discuss the stages of the creative process and the pros and cons of creativity vs. technique and improvisation vs. exploration. The choreographic elements of shape and space will be discussed. Students will be given movement exploration activities in order to explore body design###symmetrical vs. asymmetrical, curved, angled, twisted, and straight###and space###air and floor pathways. ¶¶3 hours: Students will read and discuss the pulse assigned to a given piece of music: moderate, half-time, and double-time. Students will be given a movement exploration activity to explore adagio and allegro pacing. Students will also begin Choreographic Project #1. ¶¶1 hour: Students will apply the elements of choreography and choreographic forms as they continue to develop Choreographic Project #2. Students will also review the assessment of Choreographic Project #1. ¶¶1 hour: Students will watch a videotaped performance and analyze elements of choreography and choreographic forms employed. ¶¶1 hour: Students will perform and discuss their observations of Choreographic Project #2. Instructor will administer an assessment. ¶¶4 hours: Students will review the assessment of Choreographic Project #2. Students will draft project proposals that identify specific choreographic elements and forms they plan to present in their final composition: Choreographic Project #3. Instructor will administer an assessment for Choreographic Project #3. ¶¶3 hours: Students will prepare for the showcase performance. Students will review production etiquette. ¶¶2 hours: Production and final assessment of student’s composition and production skills.

Lab Content

3 hours: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Students will be introduced to choreography terminology, locomotor, and non-locomotor movements, phrase, gesture, and improvisation. Students will engage in movement exploration activities. ¶¶3 hours: Students will read and discuss the stages of the creative process and the pros and cons of creativity vs. technique and improvisation vs. exploration. The choreographic elements of shape and space will be discussed. Students will be given movement exploration activities in order to explore body design###symmetrical vs. asymmetrical, curved, angled, twisted, and straight###and space###air and floor pathways. ¶¶3 hours: Students will read and discuss the pulse assigned to a given piece of music: moderate, half-time, and double-time. Students will be given a movement exploration activity to explore adagio and allegro pacing. Students will also begin Choreographic Project #1. ¶¶3 hours: Students will read and discuss the six dance energies: sustained, vibratory, percussive, swinging, suspended, collapsing. Students will be given a movement exploration activity to explore dance energies and to construct a short dance phrase that integrates three of the six. Students will continue with their study of Choreographic Project #1. ¶¶3 hours: Students will read and discuss choreographic form (i.e. AB, ABA, canon, rondo, narrative). Students will be given a movement exploration activity to explore an assigned choreographic form. Students will perform and discuss their observations of Choreographic Project #1. Instructor will administer an assessment. ¶¶3 hours: Students will apply the elements of choreography and choreographic forms as they continue to develop Choreographic Project #2. Students will also review the assessment of Choreographic Project #1. ¶¶3 hours: Students will watch a videotaped performance and analyze elements of choreography and choreographic forms employed. ¶¶3 hours: Students will perform and discuss their observations of Choreographic Project #2. Instructor will administer an assessment. ¶¶12 hours: Students will review the assessment of Choreographic Project #2. Students will draft project proposals that identify specific choreographic elements and forms they plan to present in their final composition: Choreographic Project #3. Instructor will administer an assessment for Choreographic Project #3. ¶¶9 hours: Students will prepare for the showcase performance. Students will review production etiquette. ¶¶16 hours: Production and final assessment of student’s composition and production skills.

Instruction Methods

The instructor will engage the student through lecture and demonstration of the concepts of choreography including improvisation, the stages of the creative process, and choreographic elements. The instructor will also use class discussion in groups to allow the students to create a dance that illustrates their creativity and allows them self-expression. Guest artists and video will be utilized to give the students ideas in dance movements.

Out of Class Assignments

Typical homework assignments include reading and understanding elements of choreography, constructing choreography in small groups, attending a professional dance concert and critiquing the performance, journaling daily class experiences of creating movement, formal in-class presentations, and performing in the Showcase.

Evaluation Methods

The student will be evaluated by instructor observation of perceived level of effort in developing choreography and performance skills in small groups. The student will also be evaluated through homework assignments, reading quizzes, project performances, and demonstration of choreographic elements and forms.
Cosumnes River College DANCE 411
Dance Composition and Production Level II

Other Materials
None.

Other Outline Information

Textbooks
Composing While Dancing: An Improvisor’s Companion, Melinda Buckwalter, 2010
Dance Composition Basics: Capturing the Choreographer’s Craft, Pamela Anderson Sofras, 2006
Cosumnes River College DANCE 412
Dance Composition and Production Level III

proposed areas: current approvals per ASSIST:
Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 2 2 S 2 min max type
Hours: 18 54 lecture lab
repeatable: N same as:
first offered: SU13 outline approved: Feb 14 2013 12:00AM

registration restrictions:
Prerequisites: DANCE 411 with a grade of "C" or better; or have beginning to intermediate knowledge of composing dances, determined by the professor per an evaluation for the level of proficiency.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
This course provides an opportunity to explore the processes of composing and producing intermediate level choreography. Students will identify and integrate the contributions of modern and contemporary choreographers for the purpose of expanding their choreography skills. An emphasis on smaller compositions, for example, solos, duos, and trios will be included along with the roles of lighting and costume design. This course culminates in a final showcase performance.

Course Objectives
Upon completion of this course, the student will be able to:
SLO #1: Employ dance as an activity that will promote fitness and wellness in their life. Apply fitness concepts to dance and understand the benefits of those components.
SLO #2: Demonstrate intermediate knowledge of dance composition and production. Demonstrate intermediate level technique for the creation of choreography. Develop and evaluate the stages of the creative process: preparation, incubation, elaboration, presentation. Integrate the elements of choreography and choreographic devices to produce compositions. Employ and evaluate lighting and costuming design.
SLO #3: Develop the ability to give and receive choreographic direction to achieve a desired creative outcome. Analyze and solve choreographic challenges in augmenting choreography. SLO #4: Develop an appreciation for the creative processes involved in composing and producing dances of several styles and genres. Relate and reflect thoughtfully on the development of one’s creative processes. Identify and apply choreographic techniques employed by modern and contemporary choreographers. Evaluate dance as a culturally significant art form in contemporary society.
Course Content

1 hour: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Students will review choreography terminology, locomotor, and non-locomotor movements, phrase, gesture, and improvisation. Instructor will assess intermediate skill level through movement exploration activities and across the floor exercises. ¶¶1 hour: Students will review the stages of the creative process and create movement activities that demonstrate knowledge of the pros and cons of creativity vs. technique and improvisation vs. exploration. The choreographic elements of shape and space will be reviewed. ¶¶1 hour: Instructor will discuss the contributions of a particular modern or contemporary choreographer and lead students in the movement techniques employed by the respective choreographer. Students will compose and audition phrases of choreography. Phrases will be selected for the purposes of beginning Choreographic Project #1. ¶¶1 hour: The choreographic elements of time and energy will be reviewed. Students will engage in movement exploration activities that demonstrate an intermediate level understanding of contrasting energies. Students will continue with their study of Choreographic Project #1. ¶¶1 hour: Students will work in small groups to present an intermediate level understanding of choreographic forms. Students will perform and discuss their observations of Choreographic Project #1. Instructor will administer an assessment. ¶¶1 hour: Students will be introduced to partner work and weight-sharing exercise. Instructor will discuss the contributions of a particular modern or contemporary choreographer and lead students in the movement techniques employed by the respective choreographer. Students will compose and audition phrases of choreography. Phrases will be selected for the purposes of beginning Choreographic Project #2. ¶¶1 hour: Students will apply the elements of choreography, choreographic forms, and partner work as they continue to develop Choreographic Project #2. Students will also review the assessment of Choreographic Project #1. ¶¶4 hours: Students will review the choreographic elements of shape and space. ¶¶3 hours: Students will watch a videotaped performance and analyze elements of choreography, choreographic forms, and interactions between and amongst dancers. The use of lighting and costuming will also be discussed. ¶¶1 hour: Students will perform and discuss their observations of Choreographic Project #2. Instructor will administer an assessment. ¶¶1 hour: Students will review the assessment of Choreographic Project #2. Students will draft project proposals that identify specific choreographic elements and forms they plan to present in their final composition: Choreographic Project #3. Instructor will administer an assessment for Choreographic Project #3. ¶¶3 hours: Students will prepare for the showcase performance. Students will review production etiquette. Choreographers will oversee lighting cues and costuming details. ¶¶2 hours: Production and final assessment of students’ composition and production skills.

Lab Content

3 hours: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Students will review choreography terminology, locomotor, and non-locomotor movements, phrase, gesture, and improvisation. Instructor will assess intermediate skill level through movement exploration activities and across the floor exercises. ¶¶3 hours: Students will review the stages of the creative process and create movement activities that demonstrate knowledge of the pros and cons of creativity vs. technique and improvisation vs. exploration. The choreographic elements of shape and space will be reviewed. ¶¶3 hours: Instructor will discuss the contributions of a particular modern or contemporary choreographer and lead students in the movement techniques employed by the respective choreographer. Students will compose and audition phrases of choreography. Phrases will be selected for the purposes of beginning Choreographic Project #1. ¶¶3 hours: Students will work in small groups to present an intermediate level understanding of choreographic forms. Students will perform and discuss their observations of Choreographic Project #1. Instructor will administer an assessment. ¶¶3 hours: Students will be introduced to partner work and weight-sharing exercise. Instructor will discuss the contributions of a particular modern or contemporary choreographer and lead students in the movement techniques employed by the respective choreographer. Students will compose and audition phrases of choreography. Phrases will be selected for the purposes of beginning Choreographic Project #2. ¶¶3 hours: Students will apply the elements of choreography, choreographic forms, and partner work as they continue to develop Choreographic Project #2. Students will also review the assessment of Choreographic Project #1. ¶¶3 hours: Students will watch a videotaped performance and analyze elements of choreography, choreographic forms, and interactions between and amongst dancers. The use of lighting and costuming will also be discussed. ¶¶3 hours: Students will perform and discuss their observations of Choreographic Project #2. Instructor will administer an assessment. ¶¶12 hours: Students will review the assessment of Choreographic Project #2. Students will draft project proposals that identify specific choreographic elements and forms they plan to present in their final composition: Choreographic Project #3. Instructor will administer an assessment for Choreographic Project #3. ¶¶9 hours: Students will prepare for the showcase performance. Students will review production etiquette. Choreographers will oversee lighting cues and costuming details. ¶¶6 hours: Production and final assessment of students’ composition and production skills.

Instruction Methods

The instructor will engage the student through lecture and demonstration of the concepts of choreography including improvisation, the stages of the creative process, and choreographic elements and forms. The instructor will also use class discussion in groups to allow the students to create a dance that illustrates their creativity and allows them self-expression. Guest artists and video will be utilized to give the students ideas in dance movements.
Out of Class Assignments
Typical homework assignments include reading and understanding elements of choreography, constructing choreography in small groups, attending a professional dance concert and critiquing the performance, journaling daily class experiences of creating movement, formal in-class presentations, and performing in the Showcase.

Evaluation Methods
The students will be evaluated by instructor observation of perceived level of effort within the roles of the choreographer and the dancer. Choreographers will be evaluated for their ability to compose and synthesize elements of choreography. Dancers will be evaluated for their ability to execute the technical and artistic vision of the choreographer. All students will be evaluated through homework assignments, reading quizzes, project performances, and demonstration of choreographic elements and forms.

Other Materials
None.

Other Outline Information

Textbooks
Composing While Dancing: An Improviser's Companion, Melinda Buckwalter, 2010
Dance Composition Basics: Capturing the Choreographer's Craft, Pamela Anderson Sofras, 2006
The Intimate Act of Choreography, Lynne Anne Blom and L. Tarin Chaplin, 1982
Course Description
This course provides an opportunity to explore the processes of composing and producing advanced level choreography. Students will continue their study of modern and contemporary choreographers' contributions for the purpose of expanding their choreography skills. An emphasis on cross-disciplinary studies including multimedia, drama, art, and music will provide an integrated approach for exploring the significance of dance and other art forms in contemporary society. This course culminates in a final showcase performance.

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

- SLO #1: Employ dance as an activity that will promote fitness and wellness in their life.
- SLO #2: Demonstrate advanced knowledge of dance composition and production.
- SLO #3: Develop and evaluate the stages of the creative process: preparation, incubation, elaboration, presentation.
- SLO #4: Analyze and solve choreographic challenges in augmenting choreography.
- SLO #5: Integrate the elements of choreography and choreographic devices to produce compositions.
- SLO #6: Develop an appreciation for the creative processes involved in composing and producing dances of several styles and genres.
- SLO #7: Relate and reflect thoughtfully on the development of one's creative processes.
- SLO #8: Identify and apply choreographic techniques employed by modern and contemporary choreographers.
- SLO #9: Evaluate dance as a culturally significant art form in contemporary society and from a cross-disciplinary perspective.

Units: 2
Hours: 18
Lecture: 18
Lab: 54
lecture: 18
lab: 54
repeatable: N
same as: none
first offered: SU13
outline approved: Feb 14 2013 12:00AM
registration restrictions:
Prerequisites: DANCE 412 with a grade of "C" or better; or have intermediate knowledge of composing dances, determined by the professor per an evaluation for the level of proficiency.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.
Course Content

1 hour: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Students will review choreographic elements and devices. Instructor will assess advanced skill level through movement exploration activities and across the floor exercises.  

1 hour: Instructor will discuss the contributions of a particular modern or contemporary choreographer and lead students in the movement techniques employed by the respective choreographer.  

1 hour: Students will compose and audition phrases of choreography. Phrases will be selected for the purposes of beginning Choreographic Project #1.  

1 hour: Students will engage in movement exploration activities that demonstrate an advanced level understanding of choreographic forms. Students will continue with their study of Choreographic Project #1.  

1 hour: The use of lighting and costuming will be discussed. Students will perform and discuss their observations of Choreographic Project #1. Instructor will administer an assessment.  

2 hours: Production and final assessment of Choreographic Project #1.  

3 hours: Students will apply choreography techniques employed by respective modern or contemporary choreographers to develop Choreographic Project #2. Students will also review the assessment of Choreographic Project #1. Students will prepare for the showcase performance. Students will review production etiquette. Choreographers will oversee lighting cues and costuming details.  

3 hours: Production and final assessment of students### composition and production skills.

Lab Content

3 hours: Instructor will review the syllabus, including course expectations, objectives, and safety rules. Students will review choreographic elements and devices. Instructor will assess advanced skill level through movement exploration activities and across the floor exercises.  

3 hours: Instructor will discuss the contributions of a particular modern or contemporary choreographer and lead students in the movement techniques employed by the respective choreographer.  

3 hours: Students will compose and audition phrases of choreography. Phrases will be selected for the purposes of beginning Choreographic Project #1.  

3 hours: Students will engage in movement exploration activities that demonstrate an advanced level understanding of choreographic forms. Students will continue with their study of Choreographic Project #1.  

3 hours: The use of lighting and costuming will be discussed. Students will perform and discuss their observations of Choreographic Project #1. Instructor will administer an assessment.  

4 hours: Students will review the assessment of Choreographic Project #2. Instructor will discuss the benefits and approach for integrating other disciplines into the final composition project: Choreographic Project #3. Students will draft project proposals that identify specific choreographic elements and forms they plan to present in their final composition. Instructor will administer an assessment for Choreographic Project #3.  

3 hours: Students will prepare for the showcase performance. Students will review production etiquette. Choreographers will oversee lighting cues and costuming details.  

2 hours: Production and final assessment of students### composition and production skills.

Instruction Methods

The instructor will engage the student through lecture and demonstration of the concepts of choreography including improvisation, the stages of the creative process, and choreographic elements and forms. The instructor will also use class discussion in groups to allow the students to create a dance that illustrates their creativity and allows them self-expression. Guest artists and video will be utilized to give the students ideas in dance movements.

Out of Class Assignments

Typical homework assignments include reading and understanding elements of choreography, constructing choreography in small groups, attending a professional dance concert and critiquing the performance, journaling daily class experiences of creating movement, formal in-class presentations, and performing in the Showcase.
Evaluation Methods
The students will be evaluated by instructor observation of perceived level of effort within the roles of the choreographer and the dancer. Choreographers will be evaluated for their ability to compose and synthesize elements of choreography. Dancers will be evaluated for their ability to execute the technical and artistic vision of the choreographer. All students will be evaluated through homework assignments, reading quizzes, project performances, and demonstration of choreographic elements and forms.

Other Materials
None.

Other Outline Information

Textbooks
Composing While Dancing: An Improviser’s Companion, Melinda Buckwalter, 2010
Dance Composition Basics: Capturing the Choreographer’s Craft, Pamela Anderson Sofras, 2006
The Intimate Act of Choreography, Lynne Anne Blom and L. Tarin Chaplin, 1982
The course offers the honors student a challenging course that will develop skills in critical thinking, reading, and writing. It asks students to critically analyze, compare, and evaluate various complex works. The course is designed to help students demonstrate, in both argumentative and expository prose, complex critical thinking, effective organization, precise diction, and sophisticated style; at least one of those essays requires research and appropriate MLA documentation. Essays written during the term will total at least 8,000 words. Throughout the course, fluency and correctness are emphasized. This course is not open to students who have successfully passed ENGWR 300 or ESLW 340. This course is the same as HONOR 375. This course, under either name, may be taken one time for credit.

Course Objectives

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

- Compose carefully reasoned and stylistically sophisticated college-level essays using a variety of rhetorical strategies and applying appropriate citations and formatting standards (SLO #1; PSLO #1; Honors Prog.SLO # 1 and #5).
- Use pre-writing, drafting, revision, and editing/proofreading to create essays.
- Write focused, thoughtful thesis statements.
- Support opinions in writing through careful, critical thinking.
Course Content

1 hour: Introduction to the course.

20 hours: Critical Reading of complex material. Instructors assign a variety of readings during the semester to generate ideas for writing, to serve as rhetorical models, and to teach critical thinking. Students read works by different authors, one of which must be book-length prose. The works assigned should represent clearly diverse perspectives. Students learn to: annotate and analyze written texts and respond thoughtfully to them; b) understand the 3-fold concerns of audience, writer, and message; c) define and evaluate both purpose and audience for various types of writing; d) assess the writer's assumptions and evidence and test the writer's conclusions; e) recognize and analyze the language and extent of development appropriate to carry out a specific purpose or to reach a particular audience; f) find and discuss connections among a number of reading selections.

20 hours: Writing Process and strategies. Students write rhetorically sophisticated and stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, classification, definition, narration, description, causal analysis, argument; f) using clear and varied sentences to write error-free prose; j) revising for different audiences, genres and media.

11 hours: Sustained research project or paper. Students, individually or in teams, conduct extensive research on an instructor-approved issue or topic and use that research in a complex piece. The assignment may take any number of forms such as a 15 to 20 page paper, a 10-page paper with a 15 to 20 item annotated bibliography and a written research proposal, a paper supported by an oral or video presentation or a fully developed website. Instruction may include but is not limited to: a) developing and writing a research proposal; b) creating and following a research plan; c) finding, assessing and using sources; d) conducting interviews, surveys and other forms of field research; e) analyzing, evaluating and annotating sources; f) summarizing, paraphrasing and quoting sources; g) avoiding plagiarism by documenting and incorporating sources effectively; h) using MLA documentation format correctly.

Lab Content

Instruction Methods

Instruction methods may include some or all of the following: lecture to explain the 3-fold rhetorical concerns of audience, writer, and message; collaborative work (such as peer-editing or team projects) to effectively critique student's own and other students' work and to analyze his or her own and other students' style and diction; guest speakers to practice critical analysis and evaluation of arguments; workshops on appraising and using a variety of research techniques and incorporating sources effectively and meaningfully in writing; demonstration to develop the ability to use clear and varied sentences to demonstrate overall mastery of the conventions of standard written English and to use MLA documentation format correctly; individual reading assignments to annotate and analyze written texts and respond thoughtfully to them and to evaluate sources; individual writing assignments to use pre-writing, drafting, revision, and editing/proofreading to create essays with focused, thoughtful thesis statements to accomplish various purposes and achieve coherence and unity; debates to construct carefully reasoned arguments that consider audience and opposition; oral presentations on how to organize texts logically and creatively without dependence on formulaic prescriptions; in-class exams to demonstrate skillful development of stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, definition, causal analysis, computer-assisted and online work to practice summarizing, paraphrasing, and quoting outside sources as support for his or her own ideas and/or representation of a belief held by the opposition.
Out of Class Assignments

Example 1: The students write thoughtful responses to complex texts that show the ability to analyze based on careful reading and critical thinking. Readings require that students go beyond a superficial reading of the texts to analyze issues of style, implicit meaning, manipulation of language, and rhetorical strategies. For example: Compose an analysis of the works of a single author or on a single topic from our textbook. Analyze the style and thematic content, paying particular attention to manipulation of language and rhetorical strategies. Ensure your analysis goes beyond a superficial reading focused on content alone. Answers average about three to four pages.

Example 2: The students turn in a portfolio of work that shows evidence of each step of the writing process. Students complete stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, classification, definition, narration, description, causal analysis. The students complete logically organized writing assignments without reliance on formulaic prescriptions to achieve different purposes for different audiences, including an argument that effectively deals with the opposition and gives reasons to support a claim. Students write a research essay that demonstrates careful evaluation of sources and critical thinking, uses MLA documentation format correctly, and incorporates sources effectively and meaningfully. For example: Create an annotated bibliography for the upcoming research paper. The bibliography needs to be in MLA format and consist of a minimum of 15 works that show a balance of print, electronic, and other media sources. Include detailed evaluative annotations for each source listed.

Evaluation Methods

Students will be evaluated primarily on their ability to write essays (in-class and out-of-class) that fulfill the course competencies. They also might be evaluated on the basis of other writing, oral participation, quizzes, tests, homework and other class activities.

Other Materials

None.

Other Outline Information

Textbooks


Between Worlds, Susan Bachman and Melinda Barth, 2011

Introduction to Critical Reading, Leah McCraney, 2011

Course Description
This course is designed for non-swimmers or those returning to swimming after a long absence. Topics include basic water adjustment skills, floats, glides, basic freestyle and backstroke. It is appropriate for those afraid or not comfortable in deep water or those unable to correctly or continuously swim 25 meters without stopping. Instruction will be given in the physical and psychological adjustment to water.

Course Objectives
Upon completion of this course, the student will be able to: SLO #1: successfully swim and utilize swimming as a means to lifelong fitness, including an understanding and recognition of basic swimming techniques and training methods, and applying them to their own workouts. Explain and demonstrate the fundamental techniques of hydrodynamics. Choose and use the correct terminology associated with swimming. Comprehend, recognize and demonstrate proper water safety techniques associated with maintaining personal water safety, treading and survival floating, and helping in an emergency. Recognize, develop, practice and demonstrate proper stroke mechanics for the basic strokes on the front and back. Freestyle, kicking and sculling or finning, backstroke and/or elementary backstroke will be emphasized. Choose, differentiate and demonstrate the proper use of the swimming equipment in class. SLO #2: be comfortable in the pool with swimming etiquette and the social aspects of group training. Develop and improve their comfort level in and around shallow water. Develop and improve their comfort level in and around deep water.

Course Content
3 hours: Explain class rules and procedures. Explain class objectives, methods of instruction and evaluation. Begin explanation of swimming terminology. 6 hours: Water acclimation and water safety. Begin discussion, demonstration and practice of floating and gliding and how they relate to efficient movement through the water. 6 hours: Continue explanation of swimming terminology. Demonstration and practice of stroke mechanics and how they relate to efficient movement through the water. Demonstration of streamline position and safety skills. Introduce and demonstrate correct side breathing techniques. Begin discussion and demonstration of the proper use of equipment. 6 hours: Continue explanation of swimming terminology. Demonstration and practice of stroke.
Swimming II

mechanics and how they relate to efficient movement through the water. Introduce and demonstrate flutter kick and freestyle stroke. ¶¶6 hours: Continue explanation of swimming terminology, stroke mechanics, proper side breathing techniques, flutter kick and freestyle stroke. Demonstrate sculling, backstroke and/or elementary backstroke. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate sculling as it relates to treading in deep water and survival floating. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate cardiovascular training concepts as it relates to lifelong fitness. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate correct entry into various depths of water. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate change of direction in the water. Explain and demonstrate changing body position supine to prone and vise versa. ¶¶3 hours: Evaluate written assignments. Swimming skills assessment. Written final exam.

Lab Content
3 hours: Explain class rules and procedures. Explain class objectives, methods of instruction and evaluation. Begin explanation of swimming terminology. ¶¶6 hours: Water acclimation and water safety. Begin discussion, demonstration and practice of floating and gliding and how they relate to efficient movement through the water. ¶¶6 hours: Continue explanation of swimming terminology. Demonstration and practice of stroke mechanics and how they relate to efficient movement through the water. Demonstration of streamline position and safety skills. Introduce and demonstrate correct side breathing techniques. Begin discussion and demonstration of the proper use of equipment. ¶¶6 hours: Continue explanation of swimming terminology. Demonstration and practice of stroke mechanics and how they relate to efficient movement through the water. Introduce and demonstrate flutter kick and freestyle stroke. ¶¶6 hours: Continue explanation of swimming terminology, stroke mechanics, proper side breathing techniques, flutter kick and freestyle stroke. Demonstrate sculling, backstroke and/or elementary backstroke. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate sculling as it relates to treading in deep water and survival floating. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate correct entry into various depths of water. ¶¶6 hours: Continue explanation of all swimming terminology and techniques. Explain and demonstrate change of direction in the water. Explain and demonstrate changing body position supine to prone and vise versa. ¶¶3 hours: Evaluate written assignments. Swimming skills assessment. Written final exam.

Instruction Methods
The instructor will engage the students through lecture and demonstration in the areas pertaining to hydrodynamics, stroke mechanics, use of equipment, and water safety. Skills will be properly demonstrated by the instructor or students who are proficient at the skill. Written activities and group discussion, observation, and practice will be used to help the students become more confident and comfortable in the water. Terminology and water safety will also be included in these activities.

Out of Class Assignments
Students will be given written assignments pertaining to swimming history, terminology, stroke mechanics, equipment use, hydrodynamics and water safety.

Evaluation Methods
A water safety skills assessment will be used to evaluate each student. Written assignments will help evaluate the student's comprehension of terminology, stroke mechanics, the use of equipment and hydrodynamics. Progressive swimming skills development evaluation and participation will also be used in evaluating the students. A written final exam will conclude the evaluation process.

Other Materials
No textbook required. No other readings.

Other Outline Information

Textbooks
Cosumnes River College HONOR 364  
Honors Seminar: Philosophy of the Martial Arts

proposed areas: current approvals per ASSIST:
Add F13  C2 Humanities
Add F13  3B Humanities

reviewers:
1  Estela Narrie
2  Duane Short
3  Stacey Howard

comments from college at the time of submission:

Units: 3 3  S
Hours: 54 0
repeatable: N

registration restrictions:  
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: Enrollment is limited to Honors Program students.

UC transferability approved: Y

Course Description
This course provides an introduction to the philosophical views that have traditionally been associated with the practice of martial arts and explores the interplay between those views and that practice. It also provides an introduction to those contemporary philosophical issues that arise in the context of present day analytic philosophical reflection on the nature and practice of martial arts. The course thus provides both the opportunity to appreciate the eastern philosophical underpinnings of an activity that has become part of mainstream American Culture and the opportunity to experience the rigorous application of contemporary analytic academic philosophical methodology. Details about the Honors Program can be found in the front of the Catalog and on the CRC website. Enrollment is limited to Honors Program students.

Course Objectives
Upon completion of this course, the student will be able to:
- Employ the general and transferable critical thinking and communication abilities developed by the rigorous study of academic philosophy (SLO 1).
- Demonstrate the ability to engage in upper-division work in the discipline of Philosophy.
- Apply the basic methodology of contemporary analytic philosophy (e.g. assess, critique, deduce, evaluate, research, support, justify, analyze, debate, defend, detect, distinguish, examine, etc.) to understand traditional Asian, as well as contemporary American, martial arts.
- Recognize and explain the fundamental ethical, metaphysical, and epistemological tenets of Confucianism, Buddhism, and Taoism (SLO 2).
- Describe and explain the influence of the fundamental ethical, metaphysical, and epistemological tenets of Confucianism, Buddhism, and Taoism on the traditional study of (Asian) martial arts.
- Demonstrate the ability to navigate a seminar environment (SLO 3).

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Cosumnes River College HONOR 364
Honors Seminar: Philosophy of the Martial Arts

Course Content
3 hours: General Introduction to Philosophy and to the Martial Arts
3 hours: General Introduction to Eastern Philosophy and Contemporary Analytic Philosophy
3 hours: Introduction to Chinese Taoist Philosophy and Its Influence on Martial Arts
3 hours: Introduction to Buddhist Philosophy and Its Influence on Martial Arts
3 hours: Introduction to Confucian Philosophy and Its Influence on Martial Arts
3 hours: Introduction to Conceptual Analysis
3 hours: Conceptual Analysis: The Concept of a Martial Art
3 hours: Conceptual Analysis: The Concept of Mastery in the Martial Arts
3 hours: Conceptual Analysis: The Concept of Violence in the Martial Arts
6 hours: The Ethical Obligations of Martial Artists from the Western Perspective
3 hours: Examinations

Lab Content

Instruction Methods
Learning will take place through lecture, discussion, media presentations, student presentations, readings, and homework. Lecture will introduce students to the philosophical views that have traditionally been associated with the practice of martial arts and will also introduce contemporary analytic academic philosophical methodology. Class discussion, as well as reading and other homework assignments, will support student exploration of these views and application of that methodology. Media presentations will introduce students to the practice of martial arts and the views of traditional martial artists. In class textual exegesis will prepare students for homework reading assignments in primary philosophical and primary martial literature. Class presentations (seminar reports) will provide students with the opportunity to demonstrate their command of contemporary analytic philosophical methodology, their understanding of the philosophical views that have traditionally been associated with the practice of martial arts, and will support student exploration of self-selected topics and issues in Philosophy of the Martial Arts not addressed through lecture.

Out of Class Assignments
Typical homework assignments include reading assignments in primary philosophical and primary martial literature selected from classic works of Eastern and Western Philosophy (e.g. Upanishads, Tao Te Ching, Utilitarianism, Nichomachean Ethics) and Martial Arts (e.g. Book of Five Rings, Art of War) aimed at SLO##s 2-5. Typical homework assignments also include composing short essays or producing short class presentations also aimed at developing SLO##s 2-5 as well as SLO##s 1 and 6.

Evaluation Methods
Students will demonstrate that they have met the course objectives through essays (SLO’s 1-5), examinations (SLO’s 1-5), participation (SLO’s 1-5), homework (SLO’s 1-5), and oral presentations (SLO’s 1-6).

Other Materials
None.

Other Outline Information

Textbooks
Analects, Confucius, 13881
Book of Five Rings, Miyamoto Musashi, 1982
Chuang Tzu, Burton Watson (Trans.), 1964
Ethical Philosophy, Immanuel Kant, 1994
Living the Martial Way, Forrest Morgan, 1992
Nichomachean Ethics, Aristotle,, 1999
Tao Te Ching, Lao Tzu, 1989
The Zen Way to the Martial Arts, Taisen Deshimaru, 1982
Utilitarianism, John Stuart Mill, 1979
Zen Flesh, Zen Bones, Paul Reps (Editor), 1988
Zen in the Martial Arts, Joe Hyams, 1982
Cosumnes River College HONOR 375
Honors College Composition

proposed areas: current approvals per ASSIST:

Add F13  A2 Written Communication
Add F13  1A Written Communication

reviewers:
1  Gloria Kerkhoff
2  Duane Short
3  Gabriel Nuno

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3  3  S

Hours: 54  0
repeatable: N
same as:

first offered: S14
outline approved: Sep 27 2013 12:00AM

registration restrictions:
Prerequisites: Eligibility for ENGWR 300 or equivalent skills demonstrated through the assessment process. Students must also be eligible for admission to the Honors Program.
Corequisites: None.
Advisories: ENGRD 110; or equivalent skills demonstrated through the assessment process.
Enrollment Limitations: Eligibility for the Honors Program.

UC transferability
approved: Y

college notes:

Prerequisites: Eligibility for ENGWR 300 or equivalent skills demonstrated through the assessment process. Students must also be eligible for admission to the Honors Program.

Course Description
This course offers the honors student a challenging course that will develop skills in critical thinking, reading, and writing. It asks students to critically analyze, compare, and evaluate various complex works. The course is designed to help students demonstrate, in both argumentative and expository prose, complex critical thinking, effective organization, precise diction, and sophisticated style; at least one of those essays requires research and appropriate MLA documentation. Essays written during the term will total at least 8,000 words. Throughout the course, fluency and correctness are emphasized. This course is not open to students who have successfully passed ENGWR 300 or ESLW 340. This course is the same as ENGWR 480. This course, under either name, may be taken one time for credit.

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

1. Compose carefully reasoned and stylistically sophisticated college-level essays using a variety of rhetorical strategies and applying appropriate citations and formatting standards (SLO #1; Engl. Prog.SLO #1; Honors Prog.SLO # 1 and #5).
2. Use pre-writing, drafting, revision, and editing/proofreading to create essays.
3. Write focused, thoughtful thesis statements.
4. Support opinions in writing through careful, critical thinking.

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
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Honors College Composition

Compose stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, classification, definition, narration, description, causal analysis. Construct a carefully reasoned argument in writing that considers audience and opposition. Build coherence and unity in writing at three levels: sentence, paragraph, and essay. Organize written texts logically and creatively without dependence on formulaic prescriptions. APPLY COMPLEX CRITICAL THINKING SKILLS BY DEFINING ISSUES AS WELL AS RESEARCHING, EVALUATING, AND SYNTHESIZING SOURCES TO SUPPORT A THESIS (SLO #2; Engl Prog SLO #2 and Engl Prog SLO #3; Honors Prog SLO # 3 and #4). Appraise and use a variety of research techniques. Evaluate sources. Research and incorporate sources effectively and meaningfully in writing. Summarize, paraphrase, and directly quote outside sources as support for his or her ideas and/or represent a belief held by the opposition. Use MLA documentation format correctly. CRITICALLY ANALYZE, COMPARE, AND EVALUATE VARIOUS COMPLEX WORKS (SLO #3; Engl Prog SLO#4; Honors Prog SLO #2 and #5). Annotate and analyze complex written texts and respond thoughtfully to them. Analyze and evaluate the 3-fold rhetorical concerns of audience, writer, and message in written texts. Question an author’s claim and support. Critique his or her own and other student writing. APPLY THE CONVENTIONS OF STANDARD WRITTEN ENGLISH EMPLOYING A VARIETY OF SENTENCE STRUCTURES AND COLLEGE-LEVEL DICTION (SLO #4; Engl Prog SLO #5; Honors Prog SLO #1). Use clear and varied sentences to demonstrate overall mastery of the conventions of standard written English. Analyze his or her own and other student style and diction.

Course Content

1 hour: Introduction to the course. 20 hours: Critical Reading of complex material. Instructors assign a variety of readings during the semester to generate ideas for writing, to serve as rhetorical models, and to teach critical thinking. Students read works by different authors, one of which must be book-length prose. The works assigned should represent clearly diverse perspectives. Students learn to: annotate and analyze written texts and respond thoughtfully to them; b) understand the 3-fold concerns of audience, writer, and message; c) define and evaluate both purpose and audience for various types of writing; d) assess the writer’s assumptions and evidence and test the writer’s conclusions; e) recognize and analyze the language and extent of development appropriate to carry out a specific purpose or to reach a particular audience; f) find and discuss connections among a number of reading selections. 20 hours: Writing Process and strategies. Students write rhetorically sophisticated and stylistically creative essays on a variety of topics. Papers are generally four to six pages long and include MLA documentation of sources. Instructions may include but are not limited to the following: a) using pre-writing, drafting, revising, and editing/proofreading to create one’s own essays; b) understanding, appreciating, and practicing revision as a fundamental part of the writing process; c) structuring an essay in an effective form and without relying on a formulaic approach; d) effectively critiquing one’s own and peers’ writing; e) developing stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, classification, definition, description, causal analysis, argument; f) analyzing and exploiting elements of rhetoric (purpose, audience, tone); g) articulating and defending complex arguments; h) achieving coherence and unity in writing; i) using clear and varied sentences to write error-free prose; j) revising for different audiences, genres and media. 11 hours: Sustained research project or paper. Students, individually or in teams, conduct extensive research on an instructor-approved issue or topic and use that research in a complex piece. The assignment may take any number of forms such as a 15 to 20 page paper, a 10-page paper with a 15 to 20 item annotated bibliography and a written research proposal, a paper supported by an oral or video presentation or a fully developed website. Instruction may include but is not limited to: a) developing and writing a research proposal; b) creating and following a research plan; c) finding, assessing and using sources; d) conducting interviews, surveys and other forms of field research; e) analyzing, evaluating and annotating sources; f) summarizing, paraphrasing and quoting sources; g) avoiding plagiarism by documenting and incorporating sources effectively; h) using MLA documentation format correctly. 2 hours: Final Exam.

Lab Content

Instruction Methods

Instruction methods may include some or all of the following: lecture to explain the 3-fold rhetorical concerns of audience, writer, and message, collaborative work (such as peer-editing or team projects) to effectively critique student’s own and other students’ work and to analyze his or her own and other students’ style and diction, guest speakers to practice critical analysis and evaluation of arguments, workshops on appraising and using a variety of research techniques and incorporating sources effectively and meaningfully in writing, demonstration to develop the ability to use clear and varied sentences to demonstrate overall mastery of the conventions of standard written English and to use MLA documentation format correctly, individual reading assignments to annotate and analyze written texts and respond thoughtfully to them and to evaluate sources, individual writing assignments to use pre-writing, drafting, revision, and editing/proofreading to create essays with focused, thoughtful thesis statements to accomplish various purposes and achieve coherence and unity, debates to construct carefully reasoned arguments that consider audience and opposition, oral presentations on how to organize texts logically and creatively without dependence on formulaic prescriptions, in-class exams to demonstrate skillful development of stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, definition, causal analysis, computer-assisted and online work to practice summarizing, paraphrasing, and quoting outside sources as support for his or her own ideas and/or representation of a belief held by the opposition.
Out of Class Assignments

Example 1: The students write thoughtful responses to complex texts that show the ability to analyze based on careful reading and critical thinking. Readings require that students go beyond a superficial reading of the texts to analyze issues of style, implicit meaning, manipulation of language, and rhetorical strategies. For example: Compose an analysis of the works of a single author or on a single topic from our textbook. Analyze the style and thematic content, paying particular attention to manipulation of language and rhetorical strategies. Ensure your analysis goes beyond a superficial reading focused on content alone. Answers average about three to four pages.

Example 2: The students turn in a portfolio of work that shows evidence of each step of the writing process. Students complete stylistically sophisticated essays using a variety of approaches, such as comparison/contrast, classification, definition, narration, description, causal analysis. The students complete logically organized writing assignments without reliance on formulaic prescriptions to achieve different purposes for different audiences, including an argument that effectively deals with the opposition and gives reasons to support a claim. Students write a research essay that demonstrates careful evaluation of sources and critical thinking, uses MLA documentation format correctly, and incorporates sources effectively and meaningfully. For example: Create an annotated bibliography for the upcoming research paper. The bibliography needs to be in MLA format and consist of a minimum of 15 works that show a balance of print, electronic, and other media sources. Include detailed evaluative annotations for each source listed.

Evaluation Methods

Students will be evaluated primarily on their ability to write essays (in-class and out-of-class) that fulfill the course competencies. They also might be evaluated on the basis of other writing, oral participation, quizzes, tests, homework and other class activities.

Other Materials
None.

Other Outline Information

Textbooks

Between Worlds., Susan Bachman and Melinda Barth, 2011
Introduction to Critical Reading., Leah McCraney, 2011
Course Description
This course covers the essential organization, institutions, and processes of California state and local government. It fulfills the California State University requirement for state and local government, but not the requirement for the U.S. Constitution.

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

1. Assess the relationship between citizens and the state of California with emphasis on the impacts of cultural, economic, political, and social diversity.

2. Describe the various institutions of California government and how each functions in the policymaking process.

3. Compare and contrast the California and U.S. Constitutions and the effect of these differences on policy making, civil rights and liberties, and political behavior.

4. Analyze the effects of structural differences between the federal model and the structure of California government institutions on the policy making process and political behavior.

5. Examine public financing in California and analyze the interconnectedness of federal, state, and local budgets.

6. Compare and contrast the structure of California government and the federal model.

Course Content
3 hours: INTRODUCTION TO CALIFORNIA POLITICS

Overview of the political landscape: discussion of the various geographic, economic, racial, social, and political environments in California.

4 hours: CALIFORNIA POLITICAL DEVELOPMENT AND HISTORY

A. Roots in Spanish and Mexican rule.

B. The Gold Rush and its impact on the political development of California.

C. Growth and political power of the Big Four and the Southern Pacific Railroad.

D. Constitution of 1879 and how economic, racial, and class conflicts are reflected in the
Constitution’s provisions\textsuperscript{E}. Progressive movement: its origins, the rise of Hiram Johnson, and the political impacts of the Progressive movement.\textsuperscript{4} hours: CALIFORNIA CONSTITUTION\textsuperscript{A}. Economic, social, and political issues surrounding the development of the current Constitution, including the impact of direct democracy\textsuperscript{B}. Civil rights and civil liberties included in California’s Constitution, with comparison to the U.S. Constitution.\textsuperscript{5} hours: CALIFORNIA LEGISLATURE\textsuperscript{A}. Structure of the legislature as a bicameral institution\textsuperscript{B}. Role of legislative leaders\textsuperscript{C}. Lawmaking process\textsuperscript{D}. Factors that affect lawmakers’ decisions\textsuperscript{E}. Impact of term limits on the legislative process and legislative elections.\textsuperscript{5} hours: CALIFORNIA EXECUTIVE\textsuperscript{A}. Plural executive: role of each of the Constitutional officers of the Executive branch; political implications of having each elected separately\textsuperscript{B}. Differences in power between the governor and the U.S. President, including line item veto\textsuperscript{C}. Budget process\textsuperscript{D}. Budget deficits and surpluses.\textsuperscript{D}. Impact of direct democracy and “ballot box budgeting”\textsuperscript{E}. Governor’s line item veto power.\textsuperscript{4} hours: POLITICAL PARTIES IN CALIFORNIA\textsuperscript{A}. Historic development of parties\textsuperscript{B}. Fluctuations in party strength\textsuperscript{C}. Role of parties in elections\textsuperscript{D}. Differences between party platforms at the state and national level\textsuperscript{E}. Party conventions: function, delegates, and differences between delegate ideologies and ideology of the electorate.\textsuperscript{F}. How parties are regulated\textsuperscript{G}. Parties as a linkage institution.\textsuperscript{4} hours: INTEREST GROUPS IN CALIFORNIA\textsuperscript{A}. Pluralist theory\textsuperscript{B}. Growth and strength of interest groups in California\textsuperscript{C}. How interest groups influence the policymaking process\textsuperscript{D}. How interest groups affect elections\textsuperscript{E}. Hyperpluralism.\textsuperscript{5} hours: ELECTIONS IN CALIFORNIA\textsuperscript{A}. Direct democracy: initiative, referendum, and recall: description of each, analysis of how these tools have been used to affect public policy; political issues surrounding the use of direct democracy\textsuperscript{B}. Campaign finance laws regulating state and local elections\textsuperscript{C}. Impact of media in state and local elections\textsuperscript{D}. Voter participation and voter turnout.\textsuperscript{4} hours: POLICYMAKING\textsuperscript{C} Issues of importance in California: representative sample: diversity, air quality and other environmental issues, criminal justice, immigration, LGBT rights, education, growth, social services.\textsuperscript{5} hours: LOCAL GOVERNMENT\textsuperscript{A}. Various types of city government arrangements\textsuperscript{B}. Divisions of local government: cities, counties, and special districts.\textsuperscript{C}. Relation of local units to the state government.\textsuperscript{D}. Impact on local government of Proposition 13 and other ballot measures and legislative enactments.\textsuperscript{E}. Development issues: efforts to promote regional planning, lure of “big box” development\textsuperscript{F}. Indian gaming and its impact on local government.\textsuperscript{2} hours: Final exam

**Lab Content**

**Instruction Methods**

Methods of instruction will include lecture, class discussions and guest speakers whenever possible. Students may also be asked to review media content (video, print, electronic) as it pertains to state issues. Activities may include in-class exercises designed to help students meet stated learning outcomes.

**Out of Class Assignments**

Example #1: Choose a topic of interest in California politics (instructor approval of topic required). The topic may be either a piece of legislation currently being considered by the California Legislature, a controversial case within the California court system, a ballot measure scheduled for an upcoming election, or a controversy being debated at the local level. Research the issue and write a 5-7 page (1250-1750 word) paper in which you 1) explain the historical development of the issue and place it in the current political landscape, 2) discuss the positions of relevant players, including elected officials, activists, interest groups and the media as appropriate, and 3) explain your own educated opinion about how you think the issue should be resolved. Example #2: Choose a book on an issue of importance in California politics (instructor approval of book required). In a 3-4 page paper (750-1000 words), review the book. In this review be sure to explain the author’s main thesis, discuss why the question is worth studying, and critically evaluate the evidence the author uses to support his or her thesis. Turn in your review by the due date listed in the course calendar.

**Evaluation Methods**

Typical evaluation methods may include written exams, exercises and quizzes, research papers and oral presentations designed to measure desired learning outcomes.

**Other Materials**

None.

**Other Outline Information**

**Textbooks**

California Government and Politics Today, Field, M., 2012

California: The Politics of Diversity, Lawrence, D., 2013
Power and Politics in California, DeBow, K., and Syer, J., 2009
Rethinking California, Cahn, M., Schockman, H., & Shafie, D., 2010
Cosumnes River College POLS 324  
Revolutions & Ideologies

**proposed areas:**

- Add F13  D8 Political Science
- Add F13  4H Political Science

**reviewers:**

1. Cathy Beane
2. Joanne Benschop
3. Gloria Kerkhoff

**registration restrictions:**

- Prerequisites: None.
- Corequisites: None.
- Advisories: ENGWR 101
- Enrollment Limitations: None.

**Units:** 3  3  S

**Hours:** 54  0

**repeatable:** N

**first offered:** F13

**outline approved:** Mar 14 2013 12:00AM

**course description**

This course seeks to study ideologies and revolutions. Revolutions herald change in political systems. They can be based on ideologies or economic, religious or other differences.

**course objectives**

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

1. Identify the potential causes of revolutions.
2. Identify causes in society that can lead to a revolution.
3. Explain the theories underpinning a revolutionary movement.
5. Evaluate the consequences of revolutions on established institutions.
6. Explain the potential for and evaluate the consequences of a counter-revolution.

**course content**

1 hour: Introduction to course
2 hours: Explanation of analytical models to be used in course
3 hours: Terminological definitions as employed in studying revolutions
2 hours: Political ideology and theories of Revolution
2 hours: Political Socialization
3 hours: Religious Revolutions: Jesus & Christianity, Iran & Islam
3 hours: Modernization & its Consequences
3 hours: Republican Revolutions: USA and France
6 hours: Marxist Revolutions: USSR, PRC, Cuba
9 hours: Revolutions Against Dictators: Case Studies on the Mexican Revolution, Central America and the Philippines
8 hours: Guerrilla and Ethnic Revolts: South Africa’s ANC, Israel and the PLO
3 hours: Gender Revolutions: Feminism; LGBT Movements
3 hours: Terrorism
2 hours: Midterm Examination
3 hours: Final Examination

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**report generated on 1/3/2014**

2013 submissions from region 2 for general education in UC and CSU
Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to:
1. Lecture with visual support;
2. Seminar style presentations/reviews of various reading material;
3. Guest speakers;
4. Collaborative projects;
5. Discussion of current events;
6. Assigned Supplementary readings and/or library research.

Out of Class Assignments
A typical homework assignment may include the following:
1. Assigned reading(s); summary of contents of readings for use in in-class discussion; in-class presentation based on readings.

Evaluation Methods
Evaluation methods may include the following:
1. Writing assignments (in-class or take home);
2. Examinations and/or quizzes;
3. Oral presentations;
4. In-class participation.

Other Materials
None.

Other Outline Information

Textbooks
Revolution - Theoretical, Comparative and Historical Studies, Goldstone, Jack A., 2005
The Clash of Civilizations, Huntington, Samuel, 2011
The Future of Freedom, Zakaria, Fareed, 2007
The Origins of Political Order, Fukuyama, Francis, 2012
Cosumnes River College SOC 310
Marriage and the Family

proposed areas: Add F13  4G Interdisciplinary Social Science

current approvals per ASSIST: F99   E Lifelong Learning

reviewers:
1  Stacey Howard
2  Ben Weinberg
3  Judy Osman

comments from college at the time of submission: Re IGETC: Re CSUGE: Re CSU AI: Re TCA:

Units: 3 3 5
min max type

Hours: 54 0
lecture lab

repeatable: N same as:

first offered: F98
outline approved: Nov  7 2012 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by cbuck on 1:21 PM 8/29/2013. Note page format issues p.2-5.
UC notes:
footnote:

Course Description
This course will examine the social, psychological, cross-cultural, political, historical and economic factors relating to the changing family, marriage, remarriage and significant relationships. The intersection of race, ethnicity, class, age, gender, and sexuality will be explored.

Course Objectives
Upon completion of this course, the student will be able to: SLO 1: DEMONSTRATE AN UNDERSTANDING OF SOCIOLOGICAL THEORIES RELATING TO THE SOCIAL INSTITUTION OF THE FAMILY. Objective 1a: Examine cross-cultural, historical, political, and economic factors in the development of the family form and function. Objective 1b: Examine the racial and ethnic variations of the American family. Objective 1c: Examine the intersection of class, age, and gender in the family. Objective 1d: Examine sexuality and the emergence of new family forms. SLO 2: EXAMINE THE INFLUENCE OF CHANGING GENDER ROLES IN MARRIAGE AND FAMILY. Objective 2a: Identify the expressive and instrumental roles of men and women and demonstrate an understanding of their historical change. Objective 2b: Assess the impact of evolving social structures such as economy, education, religion and politics and their impact on gender roles. Objective 2c: Understand the socialization process in the family and the various form of parenting. SLO 3: APPRAISE AREAS OF CONFLICT AND CONFLICT RESOLUTION IN INTIMATE RELATIONSHIPS. Objective 3a: Identify reasons for conflict. Objective 3b: Examine methods of conflict resolution. Objective 3c: Apply Sociological Imagination in interpreting reasons for divorce and rise in remarriages. Objective 3d: Discuss the socio-economical and political implications of divorce and remarriages on men, women and children.
Cosumnes River College SOC 310
Marriage and the Family

Course Content
3 hours: Introduction, sociological terms and concepts relating to marriage and the family
3 hours: Sociological theories as applied to marriage and the family
3 hours: History of the American family and a cross-cultural perspective
3 hours: Structural influences on the family, the economy, immigration and aging
3 hours: Variations of class, race and ethnicity in the American family
3 hours: Gender socialization in the family
3 hours: Public policy and legal issues relating to marriage and the family
3 hours: The formation of an intimate relationship
3 hours: Advantages and disadvantages of single-hood and cohabitation
3 hours: Deciding to marry: qualifiers and disqualifiers
3 hours: Sexual values and behavior
3 hours: Parenting structure and discipline
3 hours: Conflict and problem solving
3 hours: Conflict habituation. Abuse and domestic violence
3 hours: Divorce
3 hours: Remarriage and the blended family
3 hours: Alternative forms of partnership
3 hours: The future of marriage and family

Lab Content

Instruction Methods
Methods of instruction will include several of the following: Traditional lecture, emphasizing an understanding of the vocabulary of sociology of family and marriage: guided discussion demonstrating reflection and critical thinking of the evolving family structure and its impact on society: examining sociological research on family issues: group activities encouraging the development of fact recall and critical thinking skills. Additional time will be spent on viewing audio-visual materials to supplement class topics and reading pertinent materials. Guest speakers may be invited to present specific class topics.

Out of Class Assignments
Typical homework assignments would include the completion of assigned readings. Individual and group assignments would include research of topics in scholarly journals. Students are also expected to complete individual essays on selected topics. One example would be: 54% of African-American homes are headed by single parents, discuss several social factors that have lead to this statistic and several social implications of it.

Evaluation Methods
Students will be assessed using both objective and essay exams, class discussions and group assignments. Additional evaluative input will include written work, and reaction papers.

Other Materials
None.

Other Outline Information

Textbooks
Diversity in Families, Baca-Zinn, Wells and Eitzen, 2011
Marriage and Family, the Quest for Intimacy, Laurer and Lauer, 2012
Marriages and Families, Changes, Choices, and Constraints, Benokraitis, 2011
Course Description
This course is designed to optimize sports performance and reduce risk of injury for the off-season intercollegiate athlete in the sport of baseball. Course content will include: sport specific skill development, sport specific strength training, cardiovascular conditioning, agility work, plyometrics, speed training, and flexibility exercises. This course is designed to prepare students for intercollegiate baseball competition and may be repeated to meet requirements for CCCAA eligibility.

Course Objectives
Upon completion of this course, the student will be able to: SLO #1 Evaluate strength and fitness levels for competition using standard fitness testing and assess their fitness level for competition by applying the following fitness tests: body fat analysis, abdominal test, flexibility, and strength tests. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Demonstrate increased cardiovascular endurance, flexibility, strength, and muscle size. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Improve baseball fitness through weight training and aerobic conditioning. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. SLO #2 Identify and apply exercises used in motion as related to the sport. Apply kinesiology principles of sport motion to the exercises needed to enhance their physical strength in that particular muscle group movement. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Measure their improvement and apply needed resistance or intensity in order to maximize efficiency in their workout. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Improve in individual defensive
Off Season Conditioning for Baseball

and offensive basic skills. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Improve individual defense and understand its importance with regard to team defense. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Explain and demonstrate the defensive tactics of baseball. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Explain and demonstrate the offensive tactics of baseball. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Apply principles in cardiovascular fitness to enhance and support a training program. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Employ goal-setting techniques toward establishing their program. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Demonstrate ability to relate to others while training. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

- Illustrate proper etiquette and demonstrate an ability to relate to others while training. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

Course Content

3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures.

- 16 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures.

- 9 hours: CONDITIONING
  - A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of baseball.
  - B. Quickness and agility baseball specific movement drills on the field.
  - C. Flexibility enhancement through stretching after workouts.
  - D. Weight-Training individual program development and implementation designed to enhance the baseball athlete's strength and endurance.

- 18 hours: SKILL DEVELOPMENT - Mechanical Principles
  - A. Discussion-knowledge of sport specific skills
  - B. Application-proper movement of sport specific skills as it relates to baseball.
  - C. Whole-part-whole breakdown of skills
  - D. Visualization

- 3 hours: Baseball Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses.

- 6 hours: Students will be introduced to and practice a variety of baseball-specific team oriented activities. The instructor will regularly incorporate these exercises into the students' daily workouts.

- 3 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics.

Post evaluation testing of the above.

Lab Content

3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures.

- 16 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures.

- 9 hours: CONDITIONING
  - A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of baseball.
  - B. Quickness and agility baseball specific movement drills on the field.
  - C. Flexibility enhancement through stretching after workouts.
  - D. Weight-Training individual program development and implementation designed to enhance the baseball athlete's strength and endurance.

- 18 hours: SKILL DEVELOPMENT - Mechanical Principles
  - A. Discussion-knowledge of sport specific skills
  - B. Application-proper movement of sport specific skills as it relates to baseball.
  - C. Whole-part-whole breakdown of skills
  - D. Visualization

- 3 hours: Baseball Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses.

- 6 hours: Students will be introduced to and practice a variety of baseball-specific team oriented activities. The instructor will regularly incorporate these exercises into the students' daily workouts.

- 3 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics.

Post evaluation testing of the above.

Instruction Methods

The instructor will engage the student through group discussion of theories of conditioning from lecture material. Specific skills will be shown correctly on the court as demonstrated by those students who are proficient at the particular skill. Students will participate in conditioning exercises which illustrate conditioning theory. Students will observe others and use evaluation skills to understand application of skills. Students will use videotape analysis to critique execution of skills.

Out of Class Assignments

Typical homework assignments may include readings of handouts issued by the instructor. Homework can consist of practicing the baseball skills and drills learned in class.
Evaluation Methods
The student will be evaluated through pre and post fitness testing in muscular strength, cardio-respiratory endurance, and flexibility. The student will also be evaluated through a written test on the theories of conditioning. The student will also be evaluated through skills testing. Homework assignments will include evaluation of testing procedures (including pre and post testing), development of a personal conditioning program, and final analysis of results.

Other Materials
none.

Other Outline Information

Textbooks
Cosumnes River College SPORT 313
Off Season Conditioning for Basketball

proposed areas: Add F13 E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA: This course was formerly FITNS 333, Off-Season Conditioning for Basketball. In response to repeatability, it was changed to the SPORT designator and made a variable-units class.

registration restrictions:
- Prerequisites: None.
- Corequisites: None.
- Advisories: None.
- Enrollment Limitations: Once enrolled, the student must demonstrate intercollegiate athletic skills as determined by the coaching staff to remain enrolled in this course.

Units: 1 3 S min max type
Hours: 0 54 lecture lab
repeatable: Y same as:
first offered: SU13 outline approved: May 1 2013 12:00AM

UC transferability
- approved: Y
- college notes:
- internal notes: UCOP Status changed to Approved by cbuck on 9:41 PM 8/29/2013
- UC notes:
- footnote: * Any or all of these PE Activity courses combined: maximum credit, 4 units

Course Description
This course is designed to prepare the collegiate basketball player for the competitive season and reduce risk of injury. Course content will include: collegiate level basketball-specific skill development, a solid aerobic conditioning plan, sport specific strength training, agility work, plyometrics, speed training and flexibility exercises as well as team play combination of activities designed to prepare the athlete both physically and mentally. This course is designed to prepare students for intercollegiate basketball competition and may be repeated a maximum of four times to meet California Community College Athletic Association requirements for eligibility.

Course Objectives
Upon completion of this course, the student will be able to:
- SLO #1 Evaluate strength and fitness levels for competition using standard fitness testing. Assess their fitness level for competition by applying the following fitness tests: body fat analysis, abdominal test, flexibility, and strength tests. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Demonstrate increased cardiovascular endurance, flexibility, strength, and muscle size. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Improve basketball fitness through weight training and aerobic conditioning. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts.
Advanced students will be encouraged to help the beginners. SLO #2 Identify and apply exercises used in motion as related to the sport. Apply kinesiology principles of sport motion to the exercises needed to enhance their physical strength in that particular muscle group movement. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Measure their improvement and apply needed resistance or intensity in order to maximize efficiency in their workout. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Improve individual defensive and offensive basic skills. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Improve individual defense and understand its importance with regard to team defense. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Explain and demonstrate the defensive tactics of basketball. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Explain and demonstrate the offensive tactics of basketball. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Describe the theory of conditioning as it relates to the development of individual programs. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Apply principles in cardiovascular fitness to enhance and support a training program. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Employ goal-setting techniques toward establishing their fitness program. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. SLO #3 Design, implement, and evaluate a personalized training program for athletes. Describe the theory of conditioning as it relates to the development of individual programs. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Apply principles in cardiovascular fitness to enhance and support a training program. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Illustrate proper techniques while training. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. SLO #4 Understand and apply safety techniques and training etiquette to training. Use proper safety procedures and techniques while training. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Illustrate proper etiquette and demonstrate an ability to relate to others while training. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners.

Course Content

3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures. 3 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. 9 hours: CONDITIONING
A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of basketball. B. Quickness and agility basketball specific movement drills on the court. C. Flexibility enhancement through stretching after workouts. D. Weight-Training individual program development and implementation designed to enhance the basketball athlete's strength and endurance. E. Preliminary testing for all of the above. 9 hours: SKILL DEVELOPMENT - Mechanical Principles
A. Discussion-knowledge of sport specific skills B. Application-proper movement of sport specific skills as it relates to basketball. C. Whole-part-whole breakdown of skills D. Visualization.
9 hours: Basketball Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses.
9 hours: Students will be introduced to and practice a variety of basketball-specific team oriented activities (3-on-2 fast break, on-ball screen defense, etc.). The instructor will regularly incorporate these drills into the students' daily workouts.
18 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students' daily workouts. 4 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. Post evaluation testing of the above.

Lab Content

3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures. 3 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. 9 hours: CONDITIONING
A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of basketball. B. Quickness and agility basketball specific movement drills on the court. C. Flexibility enhancement through stretching after workouts. D. Weight-Training individual program development and implementation designed to enhance the basketball athlete's strength and endurance. E. Preliminary testing for all of the above. 9 hours: SKILL DEVELOPMENT - Mechanical Principles
A. Discussion-knowledge of sport specific skills B. Application-proper movement of sport specific skills as it relates to basketball. C. Whole-part-whole breakdown of skills D. Visualization.
Cosumnes River College SPORT 313
Off Season Conditioning for Basketball

difficult as semester progresses. 9 hours: Students will be introduced to and practice a variety of basketball-specific team oriented activities (3-on-2 fast break, on-ball screen defense, etc.). The instructor will regularly incorporate these drills into the students’ daily workouts. 8 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students’ daily workouts. 4 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. Post evaluation testing of the above.

Instruction Methods
The instructor will engage the student through group discussion of theories of conditioning from lecture material. Specific skills will be shown correctly on the court as demonstrated by those students who are proficient at the particular skill. Students will participate in conditioning exercises which illustrate conditioning theory. Students will observe others and use evaluation skills to understand application of skills. Students will use videotape analysis to critique execution of skills.

Out of Class Assignments
Typical homework assignments may include readings of handouts issued by the instructor. Homework can consist of practicing the basketball skills and drills learned in class.

Evaluation Methods
The student will be evaluated through pre and post fitness testing in muscular strength, cardio-respiratory endurance, and flexibility. The student will also be evaluated through a written test on the theories of conditioning. The student will also be evaluated through skills testing. Homework assignments will include evaluation of testing procedures (including pre and post testing), development of a personal conditioning program, and final analysis of results.

Other Materials
No texts are required for this course.

Other Outline Information

Textbooks
Cosumnes River College SPORT 351
Off-Season Conditioning for Soccer

proposed areas:
Add F13  E Lifelong Learning

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by cbuck on 9:45 PM 8/29/2013
UC notes:
footnote: * Any or all of these PE Activity courses combined: maximum credit, 4 units

Course Description
This course is designed to prepare the collegiate soccer player for the competitive season and reduce the risk of injury. Course content will include: collegiate level soccer-specific skill and tactical development, a solid aerobic conditioning plan, sport specific strength training, agility work, plyometrics, speed training and flexibility exercises as well as team play combination of activities designed to prepare the athlete both physically and mentally. This course is designed to prepare students for intercollegiate soccer competition and may be repeated to meet requirements for CCCAA eligibility.

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

SLO #1 Evaluate strength and fitness levels for competition using standard fitness testing. Assess their fitness level for competition by applying the following fitness tests: body fat analysis, abdominal seat, flexibility, and strength tests. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts.

Demonstrate increased cardiovascular endurance, flexibility, strength, and muscle size. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Improve soccer fitness through weight training and aerobic conditioning. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners.

SLO #2 Identify and apply exercises used in motion as related to the sport. Apply kinesiology principles of sport motion to the exercises needed to enhance their physical strength in that particular muscle group movement. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Measure their improvement and apply needed resistance or intensity in order to maximize efficiency in their workout. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Improve in individual defensive and offensive basic skills. Students will be
Off-Season Conditioning for Soccer

Course Content
3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures. 3 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. 3 hours: CONDITIONING 9A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of soccer. 9B. Quickness and agility specific movement and drills on the field. 9C. Flexibility enhancement through stretching after workouts. 9D. Weight-Training individual program development and implementation designed to enhance the soccer athlete's strength and endurance. 9E. Preliminary testing for all of the above 9 hours: SKILL DEVELOPMENT - Mechanical Principles 9A. Discussion-knowledge of sport specific skills 9B. Application-proper movement of sport specific skills as it relates to soccer. 9C. Whole-part-whole breakdown of skills 9D. Visualization 9 hours: Soccer Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Exercises will continue to get more difficult as semester progresses. 9 hours: Students will be introduced to and practice a variety of soccer-specific team oriented activities (1v1 to 4v4 small sided to 8v8). The instructor will regularly incorporate these drills into the students' daily workouts. 9 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students' daily workouts 4 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. Post evaluation testing of the above.

Lab Content
3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures. 3 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. 3 hours: CONDITIONING 9A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of soccer. 9B. Quickness and agility specific movement and drills on the field. 9C. Flexibility enhancement through stretching after workouts. 9D. Weight-Training individual program development and implementation designed to enhance the soccer athlete's strength and endurance. 9E. Preliminary testing for all of the above 9 hours: SKILL DEVELOPMENT - Mechanical Principles 9A. Discussion-knowledge of sport specific skills 9B. Application-proper movement of sport specific skills as it relates to soccer. 9C. Whole-part-whole breakdown of skills 9D. Visualization 9 hours: Soccer Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Exercises will continue to get more difficult as semester progresses. 9 hours: Students will be introduced to and practice a variety of soccer-specific team oriented activities (1v1 to 4v4 small sided to 8v8). The instructor will regularly incorporate these drills into the students' daily workouts. 9 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students' daily workouts 4 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. Post evaluation testing of the above.

Instruction Methods
The instructor will engage the student through group discussion of theories of conditioning from lecture material. Specific skills will be shown correctly on the field as demonstrated by those students who are proficient at the particular skill. Students will participate in conditioning exercises which illustrate conditioning theory. Students will observe others and use evaluation skills to understand application of skills. Students will use videotape analysis to critique execution of skills

Out of Class Assignments
Typical homework assignments may include readings of handouts issued by the instructor. Homework can consist of practicing the soccer skills and drills learned in class.
Evaluation Methods
The student will be evaluated through pre and post fitness testing in muscular strength, cardio-respiratory endurance, and flexibility. The student will also be evaluated through a written test on the theories of conditioning. The student will also be evaluated through skills testing. Homework assignments will include evaluation of testing procedures (including pre and post testing), development of a personal conditioning program, and final analysis of results.

Other Materials
Current NSCAA guide to coaching soccer.

Other Outline Information

Textbooks
Current NSCAA coaching guide, None,
Course Description
This physical education course involves a combination of basic skills and strategy tactics with an emphasis on a fitness component for the sport of softball. The course will also offer a mental training component for peak performance. This course is designed to prepare students for intercollegiate softball competition and may be repeated a maximum of four times to meet California Community College Athletic Association requirements for eligibility.

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

1. Demonstrate and increase proper muscular strength and endurance and cardiovascular endurance specific to the sport of softball.
2. Perform weight lifting and/or body lifting techniques, develop core strengthening and flexibility. Apply and demonstrate speed, agility, and endurance training for the sport of softball.
3. Comprehend, analyze and execute the basic fundamental skills as it relates to the sport of softball.
4. Understand and perform the basic fundamentals of offense which consists of: base-running; lead-offs and jumps, rounding bases, steals, tags, sliding.
5. Short game; bunts: sacrifice, sneaky, squeeze, fake slap sacrifice, slaps: left handed and right handed.
6. Hitting; proper stance, mechanics and handling of the bat, contact points, balance, extension.
7. Understand and properly perform the basic fundamentals of defense which consists of: throwing; overhand, underhand tosses, crow hops, quick-hands.
8. Fielding; ground balls, fly balls, back hands, forehands, line drives, bunt pick up, short hops.
9. Pitching;...
proper grip and spins for fast ball, change up, drop, rise, curve, screw

**SLO #3** Combine the basic softball skills and distinguish which skills are most appropriate for specific softball game situations and apply the appropriate solutions.

**SLO #4** Understand and properly perform the fundamentals and strategy for the middle infield and corner position play which consists of:
- Steal coverage, position play dependent on batters, rundowns, relay, bag coverage, tags vs. non-legal pitches, pitch-outs, base coverage, tags etc.
- Understand and properly perform strategy and play for catching position which consists of:
  - Reading relays, calling pitches, dealing with 1st and 3rds, steals, squeezes, sacrifices, rundowns, pick-offs, pitch outs, base coverage, tags etc.
- Understand and properly perform strategy and play for the pitching position which consists of:
  - Back-ups, moving the ball, reading signs, bag coverage, legal vs. non-legal pitches, reading bunt situations, pitch-outs, tags etc.
- Understand and properly perform offensive situational play and strategies which consist of:
  - Hit and runs, bunt and runs, delay steals, distinguishing out situations, squeeze, sacrifice, sneaky, slap placement, reading hit ball situations, tag ups, identify, recall and apply signs to each situation.

**SLO #5** Evaluate and perform peak performance techniques relevant to softball.

**SLO #6** Identify and formulate appropriate goals for softball skills and personal improvement.

**SLO #7** Recognize and become aware of self-talk, non-verbal language and the elements in ones control.

**SLO #8** Employ and demonstrate the proper refocus techniques and perform a personally constructed routine to aid in refocusing for peak performance.

**SLO #9** Identify and develop ways to support, lead, and communicate amongst teammates in order for the team to succeed as a unit towards a common goal.

**SLO #10** Develop listening skills and provide feedback to coaches and teammates while performing basic softball skills, game strategy and the mental game.

**SLO #11** Demonstrate proper etiquette and sportsmanship during practice and competition.

**SLO #12** Participate in and contribute to team building activities.

**Course Content**

4 hours: Orientation: Students will receive an overview of the course. The class will review class requirements, student learning outcomes and expectations, eligibility requirements and safety procedures. Students will engage in fitness assessment and skills testing.

**SLO #110** Conditioning: Students will participate and engage in pre-season practice and conditioning to develop aerobic and anaerobic cardiovascular fitness for the sport of softball.

**SLO #120** Skill Development: Students will engage in the basic sport specific skills learning to perform defensive and offensive skills pertinent to playing the game of softball. i.e., Fielding, throwing, hitting, short game, and base-running.

**SLO #130** Strategy and game tactics: Students will be taught positioning and tactics specific to each student's position and will be asked to implement the tactics learned in game situations.

**SLO #140** Mental Training: Students will complete a mental training packet and openly discuss and learn to apply techniques of goal setting, self-awareness, refocus routines and techniques to softball. Students will also participate in team building activities.

**SLO #150** Evaluation: Students will be evaluated on sport specific skills and their ability to perform them in competition, endurance, strength, flexibility, attitude and the mental game.

**Lab Content**

4 hours: Orientation: Students will receive an overview of the course. The class will review class requirements, student learning outcomes and expectations, eligibility requirements and safety procedures. Students will engage in fitness assessment and skills testing.

**SLO #110** Conditioning: Students will participate and engage in pre-season practice and conditioning to develop aerobic and anaerobic cardiovascular fitness for the sport of softball.

**SLO #120** Skill Development: Students will engage in the basic sport specific skills learning to perform defensive and offensive skills pertinent to playing the game of softball. i.e., Fielding, throwing, hitting, short game, and base-running.

**SLO #130** Strategy and game tactics: Students will be taught positioning and tactics specific to each student's position and will be asked to implement the tactics learned in game situations.

**SLO #140** Mental Training: Students will complete a mental training packet and openly discuss and learn to apply techniques of goal setting, self-awareness, refocus routines and techniques to softball. Students will also participate in team building activities.

**SLO #150** Evaluation: Students will be evaluated on sport specific skills and their ability to perform them in competition, endurance, strength, flexibility, attitude and the mental game.

**Instruction Methods**

The coach may utilize any of the following teaching activities including, but not limited to: lecture, demonstration, drills, video analysis, scrimmages and in practice competitions.

**Out of Class Assignments**

Typical homework assignments may include the following:

- Mental training packet with worksheets appropriate for peak performance in softball.
- Writing a letter and e-mailing it to prospective four year universities that the individual may wish to attend.
- Practicing at home the softball skills and conditioning drills learned in class.

**Evaluation Methods**

Methods of evaluation may include, but are not limited to: practice participation, written assignments, mental training packet completion, skills testing, fitness testing, assessment of attitude and demeanor, and competitive achievements.
Cosumnes River College SPORT 366
Off Season Conditioning for Softball

Other Materials
Instructor generated sport specific handouts.

Other Outline Information

Textbooks
Cosumnes River College SPORT 368
Pre-Season Conditioning for Softball

proposed areas:
Add F13   E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 0.5 0.5 S
     min max type
Hours: 0 27 lecture lab
repeatable: Y
same as:
first offered: F13
outline approved: Oct 3 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: Once enrolled, the student must demonstrate intercollegiate athletic skills as determined by the coaching staff to remain enrolled in this course. It is advised that athletes taking this course have participated at the varsity level in high school or com

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by crobin on 2:04 PM 10/23/2013

Course Description
This physical education course involves a combination of basic skills and strategy tactics with an emphasis on a fitness component for the sport of softball. The course will also offer a mental training component for peak performance. This course is designed to prepare students for intercollegiate softball competition and may be repeated a maximum of four times to meet California Community College Athletic Association requirements for eligibility.

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

SLO #1 Demonstrate and increase proper muscular strength and endurance and cardiovascular endurance specific to the sport of softball.

SLO #2 Comprehend, analyze and execute the basic fundamental skills as it relates to the sport of softball.

SLO #3 Combine the basic softball skills and distinguish which skills are

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: Once enrolled, the student must demonstrate intercollegiate athletic skills as determined by the coaching staff to remain enrolled in this course. It is advised that athletes taking this course have participated at the varsity level in high school or com

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by crobin on 2:04 PM 10/23/2013

Course Description
This physical education course involves a combination of basic skills and strategy tactics with an emphasis on a fitness component for the sport of softball. The course will also offer a mental training component for peak performance. This course is designed to prepare students for intercollegiate softball competition and may be repeated a maximum of four times to meet California Community College Athletic Association requirements for eligibility.

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

SLO #1 Demonstrate and increase proper muscular strength and endurance and cardiovascular endurance specific to the sport of softball.

SLO #2 Comprehend, analyze and execute the basic fundamental skills as it relates to the sport of softball.

SLO #3 Combine the basic softball skills and distinguish which skills are

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: Once enrolled, the student must demonstrate intercollegiate athletic skills as determined by the coaching staff to remain enrolled in this course. It is advised that athletes taking this course have participated at the varsity level in high school or com

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by crobin on 2:04 PM 10/23/2013

Course Description
This physical education course involves a combination of basic skills and strategy tactics with an emphasis on a fitness component for the sport of softball. The course will also offer a mental training component for peak performance. This course is designed to prepare students for intercollegiate softball competition and may be repeated a maximum of four times to meet California Community College Athletic Association requirements for eligibility.

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

SLO #1 Demonstrate and increase proper muscular strength and endurance and cardiovascular endurance specific to the sport of softball.

SLO #2 Comprehend, analyze and execute the basic fundamental skills as it relates to the sport of softball.

SLO #3 Combine the basic softball skills and distinguish which skills are
most appropriate for specific softball game situations and apply the appropriate solutions.

Understand and properly perform the fundamentals and strategy for the middle infield and corner position play which consists of: steal coverage, position play dependent on batters, rundown, relay, bag coverage, tags vs. force outs, throws and catches on the run, communication between fielders, 1st and 3rd situations, slap defense, pick offs, back-ups etc.

Understand and properly perform the basic fundamentals and strategy for left, center, and right field position play which consists of: reading the play, cutting angles, backing up bases, diving, relays, differentiating ground ball tactics according to the situation, communication between fielders, slap defense etc.

Understand and properly perform the strategy and play for the catching position which consists of: reading relays, calling pitches, dealing with 1st and 3rds, steals, squeezes, sacrifices, rundown, pick-offs, pitch outs, base coverage, tags etc.

Understand and properly perform strategy and play for the pitching position which consists of back-ups, moving the ball, reading signs, bag coverage, legal vs. non-legal pitches, reading bunt situations, pitch-outs and tags.

Understand and properly perform offensive situational play and strategies which consist of: hit and runs, bunt and runs, delay and straight steals, distinguishing out situations, squeeze, sacrifice, sneaky, slap placement, reading hit ball situations, tag ups, identify, recall and apply signs to each situation.

SSLO #4 Evaluate and perform peak performance techniques relevant to softball.

Identify and formulate appropriate goals for softball skills and personal improvement. Recognize and become aware of self-talk, non-verbal language and the elements in one's control. Employ and demonstrate the proper refocus techniques and perform a personally constructed routine to aid in refocusing for peak performance.

SSLO #5 Identify and develop ways to support, lead, and communicate amongst teammates in order for the team to succeed as a unit towards a common goal.

Develop listening skills and provide feedback to coaches and teammates while performing basic softball skills, game strategy and the mental game.

Demonstrate proper etiquette and sportsmanship during practice and competition. Participate in and contribute to team building activities.

Course Content

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

SSLO #1 Demonstrate and increase proper muscular strength and endurance and cardiovascular endurance specific to the sport of softball.

Perform weight lifting and/or body lifting techniques, develop core strengthening and flexibility. Apply and demonstrate speed, agility, and endurance training for the sport of softball.

SSLO #2 Comprehend, analyze and execute the basic fundamental skills as it relates to the sport of softball.

Understand and properly perform the basic fundamentals of offense which consists of: base running; lead-offs and jumps, rounding bases, steals, tags, sliding short game; bunts: sacrifice, sneaky, squeeze, fake slap sacrifice, slaps: left handed and right handed hitting; proper stance, mechanics and handling of the bat, contact points, balance, extension.

Understand and properly perform the basic fundamentals of defense which consists of: throwing; overhand, underhand tosses, crow hops, quick-hands fielding; ground balls, fly balls, back hands, forehands, line drives, bunt pick up, short hops pitching; proper grip and spins for fast ball, change up, drop, rise, curve, screw catching; receiving, framing, blocking.

Combine the basic softball skills and distinguish which skills are most appropriate for specific softball game situations and apply the appropriate solutions.

Understand and properly perform the fundamentals and strategy for the middle infield and corner position play which consists of: steal coverage, position play dependent on batters, rundown, relay, bag coverage, tags vs. force outs, throws and catches on the run, communication between fielders, 1st and 3rd situations, slap defense, pick offs, back-ups etc.

Understand and properly perform the basic fundamentals and strategy for left, center, and right field position play which consists of: reading the play, cutting angles, backing up bases, diving, relays, differentiating ground ball tactics according to the situation, communication between fielders, slap defense etc.

Understand and properly perform strategy and play for the catching position which consists of: reading relays, calling pitches, dealing with 1st and 3rds, steals, squeezes, sacrifices, rundown, pick-offs, pitch outs, base coverage, tags etc.

Understand and properly perform strategy and play for the pitching position which consists of back-ups, moving the ball, reading signs, bag coverage, legal vs. non-legal pitches, reading bunt situations, pitch-outs and tags.

Understand and properly perform offensive situational play and strategies which consist of: hit and runs, bunt and runs, delay and straight steals, distinguishing out situations, squeeze, sacrifice, sneaky, slap placement, reading hit ball situations, tag ups, identify, recall and apply signs to each situation.

SSLO #4 Evaluate and perform peak performance techniques relevant to softball.

Identify and formulate appropriate goals for softball skills and personal improvement. Recognize and become aware of self-talk, non-verbal language and the elements in one's control. Employ and demonstrate the proper refocus techniques and perform a personally constructed routine to aid in refocusing for peak performance.

SSLO #5 Identify and develop ways to support, lead, and communicate amongst teammates in order for the team to succeed as a unit towards a common goal.

Develop listening skills and provide feedback to coaches and teammates while performing basic softball skills, game strategy and the mental game.

Demonstrate proper etiquette and sportsmanship during practice and competition. Participate in and contribute to team building activities.

Lab Content

4.5 hours: Orientation: Students will receive an overview of the course. The class will review class requirements, student learning outcomes and expectations, eligibility requirements and safety procedures. Students will engage in fitness assessment and skills testing.

4.5 hours: Conditioning: Students athletes will participate and engage in pre-season practice and conditioning to develop aerobic and anaerobic cardiovascular fitness for the sport of softball.

4.5 hours: Skill Development: Students will engage in the basic sport specific skills learning to perform defensive and offensive skills pertinent to playing the game of softball. i.e., Fielding, throwing, hitting, short game, and base-running.

4.5 hours: Strategy and game tactics: Students will be taught positioning and tactics specific to
each student’s position and will be asked to implement the tactics learned in game situations. 4.5 hours: Mental Training: Students will complete a mental training packet and openly discuss and learn to apply techniques of goal setting, self-awareness, refocus routines and techniques to softball. Students will also participate in team building activities. 4.5 hours: Evaluation: Students will be evaluated on sport specific skills and their ability to perform them in competition, endurance, strength, flexibility, attitude and the mental game.

Instruction Methods
The coach may utilize any of the following teaching activities including, but not limited to: lecture, demonstration, drills, video analysis, scrimmages and in practice competitions.

Out of Class Assignments
Typical homework assignments may include the following: Mental training packet with worksheets appropriate for peak performance in softball. Writing a letter and e-mailing it to prospective four year universities that the individual may wish to attend. Practicing at home the softball skills and conditioning drills learned in class.

Evaluation Methods
Methods of evaluation may include, but are not limited to: practice participation, written assignments, mental training packet completion, skills testing, fitness testing, assessment of attitude and demeanor, and competitive achievements.

Other Materials
none.

Other Outline Information
This is a pre-season conditioning class for intercollegiate softball - it is being added due to the changes in repeatability - it was offered previously under a different course number.

Textbooks
Course Description
This course is designed to prepare the intercollegiate tennis player for the competitive season and reduce the risk of injury. Course content will include intercollegiate level tennis-specific skill development, a solid aerobic conditioning plan, sport specific - strength training, agility work, plyometrics, speed training and flexibility exercises and other activities designed to prepare the athlete both physically and mentally. This course is designed to prepare students for intercollegiate tennis competition and may be repeated to meet requirements for CCCAA eligibility.

Course Objectives
Upon completion of this course, the student will be able to: SLO #1 Evaluate strength and fitness levels for competition using standard fitness testing, assess their fitness level for competition by applying the following fitness tests: body fat analysis, abdominal test, flexibility, and strength tests. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Demonstrate increased cardiovascular endurance, flexibility, strength, and muscle size. Students challenged to improve their level of fitness and knowledge of conditioning concepts. Improve tennis fitness through weight training and aerobic conditioning. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. SLO #2 Identify and apply exercises used in motion as related to the sport. Apply principles of kinesiology to the exercises needed to enhance their physical strength in that particular muscle group movement. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Measure improvement and apply needed resistance or intensity in order to maximize efficiency in workouts. Students of different levels (beginning/intermediate/advanced) will be challenged to improve

Units: 0.5 3 S min max type
Hours: 0 27 lecture lab
repeatable: Y
same as:
first offered: F13
outline approved: Apr 11 2013 12:00AM

Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by cbuck on 9:51 PM 8/29/2013
UC notes: * Any or all of these PE Activity courses combined: maximum credit, 4 units
their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners improve in execution of basic fundamental skills. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Perform and execute various baseline shots directed to specific targets on the court. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Explain and demonstrate the defensive strategies and tactics as they relate to successful tennis. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Apply principles in cardiovascular fitness to enhance and support a training program. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Employ goal-setting techniques toward establishing their fitness program. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. SLO #3 Design, implement, and evaluate a personalized training program for athletes. Describe the theory of conditioning as it relates to the development of individual programs. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Explain and demonstrate tactics and strategies as they relate to both singles and doubles play. Students will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners. Evalute these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. CONDITIONING ¶A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of tennis. ¶B. Quickness and agility tennis specific movement drills on the court. ¶C. Flexibility enhancement through stretching after workouts. ¶D. Weight-Training individual program development and implementation designed to enhance the tennis athlete’s strength and endurance. ¶E. Preliminary testing for all of the above. ¶2 hours: SKILL DEVELOPMENT - Mechanical Principles ¶A. Discussion-knowledge of sport specific skills ¶B. Application-proper movement of sport specific skills as it relates to tennis. ¶C. Whole-part-whole breakdown of skills ¶D. Visualization ¶4 hours: Tennis strategies - Students will be given basic instruction in tactics and strategies of skills and movement principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses. ¶4 hours: Students will be introduced to and practice a variety of individual and team oriented activities. The instructor will regularly incorporate these drills into the students’ daily workouts. ¶8 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students’ daily workouts. ¶2 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. ¶Post evaluation testing of the above.

Course Content

2 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures. ¶2 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. ¶2 hours: CONDITIONING ¶A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of tennis. ¶B. Quickness and agility tennis specific movement drills on the court. ¶C. Flexibility enhancement through stretching after workouts. ¶D. Weight-Training individual program development and implementation designed to enhance the tennis athlete’s strength and endurance. ¶E. Preliminary testing for all of the above. ¶2 hours: SKILL DEVELOPMENT - Mechanical Principles ¶A. Discussion-knowledge of sport specific skills ¶B. Application-proper movement of sport specific skills as it relates to tennis. ¶C. Whole-part-whole breakdown of skills ¶D. Visualization ¶5 hours: Tennis strategies - Students will be given basic instruction in tactics and strategies of skills and movement principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses. ¶4 hours: Students will be introduced to and practice a variety of individual and team oriented activities. The instructor will regularly incorporate these drills into the students’ daily workouts. ¶8 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students’ daily workouts. ¶2 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. ¶Post evaluation testing of the above.

Lab Content

2 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures. ¶2 hours: Students will undergo initial fitness assessments and evaluate these with the instructor. The instructor will introduce/review proper warm up, stretching and cool down procedures. ¶2 hours: CONDITIONING ¶A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of tennis. ¶B. Quickness and agility tennis specific movement drills on the court. ¶C. Flexibility enhancement through stretching after workouts. ¶D. Weight-Training individual program development and implementation designed to enhance the tennis athlete’s strength and endurance. ¶E. Preliminary testing for all of the above. ¶2 hours: SKILL DEVELOPMENT - Mechanical Principles ¶A. Discussion-knowledge of sport specific skills ¶B. Application-proper movement of sport specific skills as it relates to tennis. ¶C. Whole-part-whole breakdown of skills ¶D. Visualization ¶5 hours: Tennis strategies - Students will be given basic instruction in tactics and strategies of skills and movement principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses. ¶4 hours: Students will be introduced to and practice a variety of individual and team oriented activities. The instructor will regularly incorporate these drills into the students’ daily workouts. ¶8 hours: Students will be introduced to and practice a variety of plyometric and speed training techniques. The instructor will regularly incorporate these exercises into the students’ daily workouts. ¶2 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics. ¶Post evaluation testing of the above.
Instruction Methods
The instructor will engage the student through group discussion of theories of conditioning from lecture material. Specific skills will be shown correctly on the court as demonstrated by those students who are proficient at the particular skill. Students will participate in conditioning exercises which illustrate conditioning theory. Students will observe others and use evaluation skills to understand application of skills. Students will use videotape analysis to critique execution of skills.

Out of Class Assignments
Typical homework assignments may include readings of handouts issued by the instructor. Homework can consist of practicing the tennis skills and drills learned in class.

Evaluation Methods
The student will be evaluated through pre and post fitness testing in muscular strength, cardio-respiratory endurance, and flexibility. The student will also be evaluated through a written test on the theories of conditioning. The student will also be evaluated through skills testing. Homework assignments will include evaluation of testing procedures (including pre and post testing), development of a personal conditioning program, and final analysis of results.

Other Materials
none.

Other Outline Information

Textbooks
Cosumnes River College SPORT 406
Off Season Conditioning for Volleyball

proposed areas:
Add F13  E Lifelong Learning

reviewers:

comments from college
at the time of submission:

registration restrictions:
Prerequisites:  None.
Corequisites:  None.
Advisories:  None.
Enrollment Limitations:  Once enrolled, the student must demonstrate intercollegiate athletic skills as determined by the coaching staff to remain enrolled in this course.

Units:  1  3  S
min  max  type

Hours:  0  54
lecture  lab

repeatable:  Y
same as:

first offered:  SU13
outline approved:  May 1 2013 12:00AM

UC transferability
approved:  Y

college notes:  
internal notes:  UCOP Status changed to Approved by cbuck on 9:54 PM 8/29/2013

footnote:  * Any or all of these PE Activity courses combined: maximum credit, 4 units

Course Description
This course is designed to prepare the collegiate volleyball player for the competitive season and reduce risk of injury. Course content will include: Collegiate level volleyball-specific skill development, a solid aerobic conditioning plan, sport specific strength training, agility work, plyometrics speed training and flexibility exercises as well as team play combination of activities designed to prepare the athlete both physically and mentally. This course is designed to prepare students for intercollegiate volleyball competition and may be repeated a maximum of four times to meet California Community College Athletic Association requirements for eligibility.

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

SLO #1 Evaluate strength and fitness levels for competition using standard fitness testing. Assess their fitness level for competition by applying the following fitness tests: body fat analysis, abdominal test, flexibility, and strength tests. Demonstrate increased cardiovascular endurance, flexibility, strength, and muscle size. Improve volleyball fitness through weight training and aerobic conditioning. Students of different levels (beginning/intermediate/advanced) will be challenged to improve their level of fitness and knowledge of conditioning concepts. Advanced students will be encouraged to help the beginners.

SLO #2 Identify and apply exercises used in motion as related to the sport. Apply principles of sport motion to the exercises needed to enhance their physical strength in that particular muscle group movement. Measure their improvement and apply needed resistance or intensity in order to maximize efficiency in their workout. Improve in individual defensive and
Course Content

3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures.

3 hours: CONDITIONING

A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of volleyball.
B. Quickness and agility volleyball specific movement drills on the court.
C. Flexibility enhancement through stretching after workouts.
D. Weight-Training individual program development and implementation designed to enhance the volleyball athlete's strength and endurance.
E. Preliminary testing for all of the above.

9 hours: SKILL DEVELOPMENT - Mechanical Principles

A. Discussion-knowledge of sport specific skills
B. Application-proper movement of sport specific skills as it relates to volleyball.
C. Whole-part-whole breakdown of skills
D. Visualization

9 hours: Volleyball Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses.

9 hours: Students will be introduced to and practice a variety of volleyball-specific team oriented activities. The instructor will regularly incorporate these drills into the students' daily workouts.

4 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics.

Post evaluation testing of the above.

Lab Content

3 hours: The instructor will provide an overview of the course, reviewing class requirements, student learning outcomes and expectations, multiple facility orientation and safety procedures.

3 hours: CONDITIONING

A. Endurance - Cardiovascular evaluation, program building and implementation specific to the sport of volleyball.
B. Quickness and agility volleyball specific movement drills on the court.
C. Flexibility enhancement through stretching after workouts.
D. Weight-Training individual program development and implementation designed to enhance the volleyball athlete's strength and endurance.
E. Preliminary testing for all of the above.

9 hours: SKILL DEVELOPMENT - Mechanical Principles

A. Discussion-knowledge of sport specific skills
B. Application-proper movement of sport specific skills as it relates to volleyball.
C. Whole-part-whole breakdown of skills
D. Visualization

9 hours: Volleyball Tactics - Students will be given basic instruction in team tactics of offensive and defensive principles and be asked to implement them in game-like situations. Skills will continue to get more difficult as semester progresses.

9 hours: Students will be introduced to and practice a variety of volleyball-specific team oriented activities. The instructor will regularly incorporate these drills into the students' daily workouts.

4 hours: EVALUATION - Students will be evaluated on sport specific skills, endurance, strength, flexibility, and knowledge of team tactics.

Post evaluation testing of the above.

Instruction Methods

The instructor will engage the student through group discussion of theories of conditioning from lecture material. Specific skills will be shown correctly on the court as demonstrated by those students who are proficient at the particular skill. Students will participate in conditioning exercises which illustrate conditioning theory. Students will observe others and use evaluation skills to understand application of skills. Students will use videotape analysis to critique execution of skills.

Out of Class Assignments

Typical homework assignments may include readings of handouts issued by the instructor. Homework can consist of practicing the volleyball skills and drills learned in class.
Evaluation Methods
The student will be evaluated through pre and post fitness testing in muscular strength, cardio-respiratory endurance, and flexibility. The student will also be evaluated through a written test on the theories of conditioning. The student will also be evaluated through skills testing. Homework assignments will include evaluation of testing procedures (including pre and post testing), development of a personal conditioning program, and final analysis of results.

Other Materials
No text required.

Other Outline Information

Textbooks
Course Description

This course will explore an in-depth methodology of reading, analyzing, and understanding play scripts in a variety of genres and styles intended for live theatrical production. Students will investigate techniques used to determine the playwright’s methods of creating the plot, themes, characters, and imagery within theatrical scripts and how theatre scripts are distinct from other forms of literature.

Course Objectives

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

P-SLO 2: Evaluate the historical, artistic, social, and philosophical environments in which theatre exists.

P-SLO 3: As a theatre patron analyze and critique dramatic literature and performance.

P-SLO 4: As a participant in theatre productions formulate alternative solutions to theatrical production situations.

Course Content

1.5 hours: Introduction to the Class
3 hours: INTRODUCTION TO PLAY ANALYSIS

Why Analyze a Play?
What Is Analysis?
Reading at Multiple Levels
The Influence of Aristotle, Stanislavsky, and Others

3 hours: LEVEL ONE: FIRST IMPRESSIONS
Play Analysis Leads to "Doing"
Techniques for a First Reading
A Structural Concept of Comedy and Tragedy

1.5 hours: PLAY STRUCTURE DISCUSSION

Suggested play: “A Streetcar Named Desire” by Tennessee Williams
Structure of the play
Initial Impressions
Lab Content

Instruction Methods
The students will be instructed through lectures on techniques of script analysis, directed class discussions using theatre scripts to critically analyze dramatic and literary problems, videos and live performances to assess the historical, artistic, social and philosophical environments in which theatre exists, and theatrical projects to utilize critical thinking in the determination of alternative solutions to theatrical production situations. Demonstrations will include how to critically analyze dramatic and literary problems.

Out of Class Assignments
Play review papers: students will be required to see a number of plays and then write reviews of the plays utilizing the structure provided by the lectures delivered in class.

Play discussions: Students will work in groups to present and lead the discussions for the plays assigned to be read in the class.

Final Projects: Students will work in groups to present final projects to the class.

Evaluation Methods
Students will analyze and critique a variety of theatrical scripts to determine plot structures, character elements, technical requirements, and the historical, artistic, social and philosophical theatrical conventions of different theatrical time periods and genres through play analysis papers, directed in-class discussions and, exams.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality: (For this modality, the course's instructional hours are allocated as noted below.)
8 hours: Online Assessment Activities
40 hours: Onsite Presentations

Textbooks

Introduction to Play Analysis, Cal Pritner and Scott Walters, 2004

Norton Anthology of Drama (Shorter Edition), J. Ellen Gainor (Ed); Stanton Garner, JR (Ed); Martin Puchner (Ed), 2009
Course Description
The purpose of this course is to provide the student with beginning level knowledge and skills associated with indoor soccer. This course emphasizes defense, offense, passing, ball control, heading, and shooting. It covers the skills, strategy, and rules that govern the play of indoor soccer.

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

1. SLO #1: Apply and demonstrate an understanding of the technical knowledge of soccer. Analyze and employ the correct technique for passing in the game of soccer. Analyze and execute the correct technique for receiving in the game of soccer. Analyze and execute the correct technique for shooting in the game of soccer. Analyze and execute the correct technique for crossing in the game of soccer. Analyze and execute the correct technique for dribbling in the game of soccer. Analyze and execute a basic offense. Analyze and execute a basic defense. Analyze and execute basic goalkeeping.

2. SLO #2: Apply and demonstrate basic understanding of tactical knowledge of the game of soccer. Analyze and execute the physical skills that are required in the game of soccer. Recognize the difference between aerobic and anaerobic fitness as it pertains to fitness levels for indoor soccer. Recognize the agility, balance, and coordination requirements as it pertains to indoor soccer. Recognize the value of power, strength, speed involved in indoor soccer. Recognize and apply the sociological and psychological skills needed in a team sport environment. Demonstrate and execute self control. Demonstrate and execute mental toughness. Value and demonstrate self confidence. Value team confidence. Value the social aspects of a team sport environment.

3. SLO #3: Recognize and apply the sociological and psychological skills needed in a team sport environment. Demonstrate and execute self control. Demonstrate and execute mental toughness. Value and demonstrate self confidence. Value team confidence. Value the social aspects of a team sport environment.

Course Content
2 hours: Equipment, terminology, rules. 12 hours: Basic skills - passing, receiving, dribbling, shooting, heading, and tackling/challenging. 12 hours: Goalkeeping. 12 hours: Basic offensive play and strategies. 12 hours: Basic defensive play and strategies. 14 hours: Possession concepts and exercises.
Lab Content
2 hours: Equipment, terminology, rules. ¶ 12 hours: Basic skills - passing, receiving, dribbling, shooting, heading, and tackling/challenging. ¶ 2 hours: Goalkeeping ¶ 12 hours: Basic offensive play and strategies. ¶ 14 hours: Possession concepts and exercises.

Instruction Methods
The instructor will teach the student basic skill techniques, basic tactics, and basic goalkeeping concepts with demonstrations, group discussion, and training to induce improvement.

Out of Class Assignments
There will be no homework assignments as this is a lab only course. Assignments will be completed during class time.

Evaluation Methods
The instructor will evaluate the students using skills tests, written materials, and observation. The students will be evaluated in skill, tactics, mentality, and laws of the game. Evaluation will also include self-evaluation by the student.

Other Materials
None.

Other Outline Information

Textbooks
Soccer Skills and Drills, National Soccer Coaches Association of America, 2006
Cosumnes River College TMACT 301
Indoor Soccer II

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 1 1 5
min max type
Hours: 0 54
lecture lab
repeatable: N
same as:
first offered: SU13
outline approved: Feb 14 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: TMACT 300; Student should have completed Indoor Soccer I, played 1 year of High School Varsity Soccer, completed 1 year of College Soccer, or satisfy the professor with a level of proficiency.
Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by cbuck on 10:30 PM 8/29/2013
UC notes:
footnote: * Any or all of these PE Activity courses combined: maximum credit, 4 units

Course Description
The purpose of this course is to provide the student with an intermediate level player environment to challenge the players knowledge and skills associated with indoor soccer. This course emphasizes an intermediate level of defending, attacking, and technical ability. It covers the skills, strategy, and rules that govern the play of indoor soccer. This class is not for beginners.

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

SLO #1: Apply and demonstrate an intermediate level of understanding of the technical aspects for indoor soccer. Analyze and employ proficient technique for passing in the game of indoor soccer. Analyze and execute proficient technique for receiving in the game of indoor soccer. Analyze and execute the proficient technique for shooting in the game of indoor soccer. Analyze and execute the proficient technique for crossing in the game of indoor soccer. Analyze and execute the proficient technique for dribbling in the game of soccer.

SLO #2: Apply and demonstrate an intermediate level of tactical knowledge of the game for indoor soccer. Analyze and execute an intermediate level for offense. Analyze and execute an intermediate level for defense. Analyze and execute an intermediate level for goalkeeping.

SLO #3: Apply and demonstrate an intermediate level of the physical skills that are required for the game of indoor soccer. Recognize the difference between aerobic and anaerobic fitness as it pertains to intermediate fitness levels for indoor soccer. Recognize the agility, balance, and coordination requirements as it pertains to intermediate levels for indoor soccer. Recognize the value of power, strength, and speed involved at an intermediate level for indoor soccer. SLO #4 Recognize and apply the sociological and psychological skills needed in a team sport within an intermediate level environment. Demonstrate and execute self control within the confines of an
intermediate level environment. Demonstrate and execute mental toughness within the confines of an intermediate level environment. Value and demonstrate self-confidence within the confines of an intermediate level environment. Value team confidence within the confines of an intermediate level environment. Value the social aspects of a team sport environment within the confines of an intermediate level.

**Course Content**


**Lab Content**


**Instruction Methods**

The instructor will teach the student intermediate level skill techniques, tactics, and goalkeeping concepts with demonstrations, group discussion, and training to induce improvement.

**Out of Class Assignments**

There will be no homework assignments as this is a lab only course. Assignments will be completed during class time.

**Evaluation Methods**

The instructor will evaluate the students using skills tests, written materials, and observation. The students will be evaluated in skill, tactics, mentality, and laws of the game. Evaluation will also include self-evaluation by the student.

**Other Materials**

None.

**Other Outline Information**

**Textbooks**

Soccer Skills and Drills, National Soccer Coaches Association of America, 2006
Cosumnes River College TMACT 302
Soccer - Outdoor

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:

Re IGETC:  Re CSUGE:  Re CSU AI:  Re TCA:

Units: 1 1 5 min max type  Hours: 0 54 lecture lab  repeatable: N same as:

first offered: SU13  outline approved: Feb 1 2013 12:00AM

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability:

approved: Y

college notes:

UCOP Status changed to Approved by cbuck on 10:33 PM 8/29/2013

internal notes:

UC notes:

footnote:

* Any or all of these PE Activity courses combined: maximum credit, 4 units

Course Description
The purpose of this course is to provide the student with beginning level knowledge and skills associated with outdoor soccer. This course emphasizes defense, offense, passing, ball control, heading, and shooting. It covers the skills, strategy, and rules that govern the play of outdoor soccer.

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

SLO #1: Apply and demonstrate an understanding of the technical knowledge and skills of soccer. Analyze and employ the correct technique for passing in the game of soccer. Analyze and execute the correct technique for shooting in the game of soccer. Analyze and execute the correct technique for crossing in the game of soccer. Analyze and execute the correct technique for dribbling in the game of soccer. Analyze and execute the correct technique for receiving in the game of soccer.

SLO #2: Apply and demonstrate basic understanding of tactical knowledge of the game of soccer. Analyze and execute a basic offense. Analyze and execute a basic defense. Analyze and execute basic goalkeeping.

SLO #3: Apply and demonstrate the physical skills that are required in the game of soccer. Recognize the difference between aerobic and anaerobic fitness as it pertains to fitness levels for soccer. Recognize the agility, balance, and coordination requirements as it pertains to soccer. Recognize the value of power, strength, and speed involved in soccer.

SLO #4 Recognize and apply the sociological and psychological skills needed in a team sport environment. Demonstrate and execute self-control. Demonstrate and execute mental toughness. Value and demonstrate self-confidence. Value team confidence. Value the social aspects of a team sport environment.

Course Content
2 hours: Equipment, terminology, rules. 12 hours: Basic skills - passing, receiving, dribbling, shooting, heading, and tackling/challenging. 12 hours: Goalkeeping. 12 hours: Basic offensive play and strategies. 12 hours: Basic defensive play and strategies. 14 hours: Possession concepts and exercises.
Cosumnes River College TMACT 302
Soccer - Outdoor

Lab Content
2 hours: Equipment, terminology, rules. ¶¶12 hours: Basic skills - passing, receiving, dribbling, shooting, heading, and tackling/challenging. ¶¶2 hours: Goalkeeping¶¶12 hours: Basic offensive play and strategies. ¶¶12 hours: Basic defensive play and strategies. ¶¶14 hours: Possession concepts and exercises.

Instruction Methods
The instructor will teach the student basic skill techniques, basic tactics, and basic goalkeeping concepts with demonstrations, group discussion, and training to induce improvement.

Out of Class Assignments
There will be no homework assignments as this is a lab only course. Assignments will be completed during class time.

Evaluation Methods
The instructor will evaluate the students using skills tests, written materials, and observation. The students will be evaluated in skill, tactics, mentality, and Laws of the Game. Evaluation will also include self-evaluation by the student.

Other Materials
None.

Other Outline Information

Textbooks
Soccer Skills and Drills, National Soccer Coaches Association of America, 2006
Course Description
The purpose of this course is to provide the student with an intermediate level player environment to challenge and improve the player's knowledge and skills associated with outdoor soccer. This course emphasizes an intermediate level of defending, attacking, and technical ability. It covers the skills, strategy, and rules that govern the play of outdoor soccer. This class is not for beginners.

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

1. Apply and demonstrate an intermediate level of understanding of the technical aspects for outdoor soccer.
2. Analyze and employ proficient technique for passing in the game of outdoor soccer.
3. Analyze and execute proficient technique for receiving in the game of outdoor soccer.
4. Analyze and execute proficient technique for shooting in the game of outdoor soccer.
5. Analyze and execute proficient technique for crossing in the game of outdoor soccer.
6. Analyze and execute proficient technique for dribbling in the game of outdoor soccer.
7. Analyze and demonstrate an intermediate level of tactical knowledge of the game for outdoor soccer.
8. Analyze and execute an intermediate level for defense.
9. Analyze and execute an intermediate level for goalkeeping.
10. Apply and demonstrate an intermediate level of the physical skills that are required for the game of outdoor soccer.
11. Recognize the difference between aerobic and anaerobic fitness as it pertains to intermediate fitness levels for outdoor soccer.
12. Recognize the agility, balance, and coordination requirements as it pertains to intermediate levels for outdoor soccer.
13. Recognize the value of power, strength, and speed involved at an intermediate level for outdoor soccer.
14. Recognize the sociological and psychological skills needed in a team sport within an intermediate level environment.
15. Demonstrate and execute self-
control within the confines of an intermediate level environment. Demonstrate and execute mental toughness within the confines of an intermediate level environment. Value and demonstrate self-confidence within the confines of an intermediate level environment. Value team confidence within the confines of an intermediate level environment. Value the social aspects of a team sport environment within the confines of an intermediate level.

Course Content


Lab Content


Instruction Methods

The instructor will teach the student intermediate level skill techniques, tactics, and goalkeeping concepts with demonstrations, group discussion, and training to induce improvement.

Out of Class Assignments

There will be no homework assignments as this is a lab only course. Assignments will be completed during class time.

Evaluation Methods

The instructor will evaluate the students using skills tests, written materials, and observation. The students will be evaluated in skill, tactics, mentality, and Laws of the Game. Evaluation will also include self-evaluation by the student.

Other Materials

None.

Other Outline Information

Textbooks

Soccer Skills and Drills, National Soccer Coaches Association of America, 2006
Cosumnes River College TMACT 304
Outdoor Soccer III

proposed areas:

Add F13 E Lifelong Learning

reviewers:

comments from college
at the time of submission:

<table>
<thead>
<tr>
<th>Re IGETC:</th>
<th>Re CSUGE:</th>
<th>Re CSU AI:</th>
<th>Re TCA:</th>
</tr>
</thead>
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registration restrictions:

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UC transferability

<table>
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Prerequisites: None.

Corequisites: None.

Advisories: TMACT 303; Student should have completed Outdoor Soccer II, played 2 years of High School Varsity Soccer, played at the competitive level of youth soccer, completed 1 year of College Soccer, or satisfy the professor with a level of proficiency.

Enrollment Limitations: None.

Course Description

The purpose of this course is to provide the student with an advanced level player environment to challenge the player’s knowledge and skills associated with outdoor soccer. This course emphasizes an advanced level of defending, attacking, and technical ability. It covers the skills, strategy, and rules that govern the play of outdoor soccer. This class is not for beginners or intermediate players.

Course Objectives

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

- SLO #1: Apply and demonstrate an advanced level of understanding of the technical aspects for outdoor soccer. Analyze and employ advanced proficient technique for passing in the game of outdoor soccer. Analyze and execute advanced proficient technique for receiving in the game of outdoor soccer. Analyze and execute advanced proficient technique for shooting in the game of outdoor soccer. Analyze and execute advanced proficient technique for crossing in the game of outdoor soccer. Analyze and execute advanced proficient technique for dribbling in the game of outdoor soccer.

- SLO #2: Apply and demonstrate an advanced level of tactical knowledge of the game for outdoor soccer. Analyze and execute an advanced level for offense. Analyze and execute an advanced level for defense. Analyze and execute an advanced level for goalkeeping. SLO #3: Apply and demonstrate an advanced level of the physical skills that are required for the game of outdoor soccer. Recognize the difference between aerobic and anaerobic fitness as it pertains to advanced fitness levels for outdoor soccer. Recognize the agility, balance, and coordination requirements as it pertains to advanced levels for outdoor soccer.

footnote: * Any or all of these PE Activity courses combined: maximum credit, 4 units

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
value of power, strength, and speed involved at an advanced level for outdoor soccer. SLO #4 Recognize and apply the sociological and psychological skills needed in a team sport within an advanced level environment. Demonstrate and execute self-control within the confines of an advanced level environment. Demonstrate and execute mental toughness within the confines of an advanced level environment. Value and demonstrate self-confidence within the confines of an advanced level environment. Value team confidence within the confines of an advanced level environment.

Course Content
1 hour: Equipment, terminology, rules, advanced training philosophy expectations. 12 hours: Advanced level skills training - passing, receiving, dribbling, shooting, heading, and tackling/challenging. 3 hours: Advanced level goalkeeping concepts. 12 hours: Advanced level offense, exercises, and strategies. 12 hours: Advanced level defense, exercises, and strategies. 14 hours: Advanced level possession, phase of play concepts, and exercises.

Lab Content
1 hour: Equipment, terminology, rules, advanced training philosophy expectations. 12 hours: Advanced level skills training - passing, receiving, dribbling, shooting, heading, and tackling/challenging. 3 hours: Advanced level goalkeeping concepts. 12 hours: Advanced level offense, exercises, and strategies. 12 hours: Advanced level defense, exercises, and strategies. 14 hours: Advanced level possession, phase of play concepts, and exercises.

Instruction Methods
The instructor will teach the student advanced level skill techniques, tactics, and goalkeeping concepts with demonstrations, group discussion, and training to induce improvement.

Out of Class Assignments
There will be no homework assignments as this is a lab only course. Assignments will be completed during class time.

Evaluation Methods
The instructor will evaluate the students using skills tests, written materials, and observation. The students will be evaluated in skill, tactics, mentality, and Laws of the Game. Evaluation will also include self-evaluation by the student.

Other Materials
None.

Other Outline Information

Textbooks
Soccer Skills and Drills, National Soccer Coaches Association of America, 2006
Cosumnes River College TMACT 321
Basketball II

proposed areas:
Add F13  E Lifelong Learning

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: TMACT 320
Enrollment Limitations: None.

Course Description
This is a physical education course that covers a complete review of the intermediate fundamentals, tactics, rules, and systems of play. The student will develop a better understanding of how to play competitive basketball in a team setting.

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

SLO #1: Identify and apply exercises used in motion as related to basketball. 
SLO #2: Utilize critical thinking skills to evaluate, plan, and create success as a member of the basketball class. 
SLO #3: Identify and explain the rules and regulations of the game of basketball. 
SLO #4: Define game strategy in a variety of game and scrimmage conditions. 
SLO #5: Relate to classmates, teachers, and the competitive atmosphere in a manner that enhances individual participation as well as the team environment. 
SLO #6: Apply individual skills with similarly skilled (intermediate-level) basketball players in an informal team environment. 
SLO #7: Adapt to changing game situations within an informal basketball game.

Course Content
6 hours: Orientation
Warm-up and Stretching
6 hours: Safety, History, and Rules of the game
Athletic stance (offensive and defensive)
6 hours: Ball handling (dribbling and passing)
6 hours: Rebounding
Fast break (offense and defense)
18 hours: Team defense (man-to-man and zone)
Team offense (man-to-man and zone)
Full court press (offense and defense)
Special situations (OOB and last second plays)
12 hours: Tournament completion
Skill exam
Written exam

Lab Content
6 hours: Orientation
Warm-up and Stretching
6 hours: Safety, History, and Rules of the game
Athletic stance (offensive and defensive)
6 hours: Ball handling (dribbling and passing)
6 hours: Rebounding
Fast break (offense and defense)
18 hours: Team defense (man-to-man and zone)
Team offense (man-to-man and zone)
Full court press (offense and defense)
Special situations (OOB and last second plays)
12 hours: Tournament completion
Skill exam
Written exam
Instruction Methods
Instruction methods may include lecture, discussion, individual drills, group drills, small-sided competition, observation, and demonstration per the use of video recording.

Out of Class Assignments
Typical homework assignments may include readings issued by the instructor, and practicing the basketball skills and drills learned in class.

Evaluation Methods
Evaluation methods may include objective examinations (multiple-choice, quizzes, short essay answer, etc.), skills-testing for performance in basketball, and participation in team practices, class sessions, etc.

Other Materials
None.

Other Outline Information

Textbooks
Basketball Skills and Drills, Krause; Meyer; Meyer, 2008
Cosumnes River College TMACT 331
Volleyball II

proposed areas: current approvals per ASSIST:
Add F13 E Lifelong Learning

reviewers:

comments from college at the time of submission: Re IGETC: Re CSUGE:
Re CSU AI: Re TCA:

Units: 1 1 5
min max type

Hours: 0 54
lecture lab

repeatable: N
same as:

first offered: SU13
outline approved: Feb 14 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: TMACT 330; Intermediate volleyball students should have some playing experience and basic volleyball knowledge and skills.
Enrollment Limitations: None.

UC transferability approved: Y

College notes:
Internal notes:
UC notes:

Prerequisites:
Corequisites:
Advisories:

Course Description
This is an intermediate volleyball class. Lecture, demonstration and participation will provide the student with sufficient knowledge for continued participation in volleyball. This class will focus on refining basic skills, introducing more complicated techniques and teaching more advanced strategies.

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

SLO 1 - Apply basic and intermediate level knowledge and learned skills to enjoy the sport of volleyball. Execute and refine all of the skills in volleyball including serving, passing, setting, spiking, blocking and digging. Identify and apply more advanced terminology, concepts and rules of volleyball. Identify the offensive and defensive systems. Employ knowledge of concepts to the various offensive and defensive tactics. Acquire and apply fundamental skills to execute offensive and defensive systems. Design and implement a basic game plan in match competition. Explain and demonstrate the 4-2 and 6-2 offenses. Explain and demonstrate the perimeter defense. Identify the importance of team work. Illustrate the relationship between team work skills and everyday life experiences. Explain and demonstrate the perimeter defense. Develop strategies for lifelong improvement in volleyball.

Course Content
3 hours: Class regulations, procedures, and locker rooms 6 hours: Safety rules and review fundamentals of volleyball skills 6 hours: Passing, setting, hitting 6 hours: Hitting lines and serving drills 6 hours: Combination drills for passing, setting, hitting, blocking development 6 hours: Butterfly passing and pepper 6 hours: Rotations, serve receive and defense 6 hours: Ball control and doubles games 6 hours: 6-man tournament play 1 hour: Skills demonstration and evaluation 2 hours: Final exam

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Lab Content
3 hours: Class regulations, procedures, and locker rooms
6 hours: Safety rules and review fundamentals of volleyball skills
6 hours: Passing, setting, hitting
6 hours: Serving and drills
6 hours: Combination drills for passing, setting, hitting, blocking development
6 hours: Butterfly passing and pepper
6 hours: Rotations, serve receive and defense
6 hours: Ball control and doubles games
6 hours: 6-man tournament play
1 hour: Skills demonstration and evaluation
2 hours: Final exam

Instruction Methods
The course objectives are attained through lecture, participation, demonstration, and reading material. Lectures are aimed at explaining basic volleyball terminology, concepts and rules. Participation focuses on practicing the skills of volleyball in drills and game play. Reading material in the form of hand-outs is provided to reinforce the lectures.

Out of Class Assignments
Reading assignments and outside of class study are expected, and the particular assigned reading will vary. The student will be allowed to select a minimum number of homework assignments from many assignments offered by the instructor. The following is a sample of assignments offered:
1. Written assignments demonstrating the application of rules, theories and strategies of volleyball.
2. Design a volleyball drill emphasizing a skill of choice.
3. A written essay, comparing and contrasting the 5-1 and 6-2 offensive schemes.
4. A written essay, examining the teamwork skills needed in volleyball and everyday life experiences.
5. Reading volleyball journals and writing a summary on them.

Evaluation Methods
The instructor will evaluate the students by observing their volleyball skills during skills tests, drills and game play. In addition, a written exam will be used to assess whether the student effectively synthesized the knowledge of skills, terminology, concepts, and strategies from all of the course objectives.

Other Materials
None.

Other Outline Information

Textbooks
Volleyball Systems and Strategies, USA Volleyball, 2009
Cosumnes River College TMACT 333
Volleyball III

proposed areas:

Add F13 E Lifelong Learning

current approvals per ASSIST:

reviewers:

comments from college at the time of submission:

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

registration restrictions:

Units: 1 1 5
min max type

Hours: 0 54
lecture lab
repeatable: N
same as:

first offered: SU13
outline approved: Feb 14 2013 12:00AM

UC transferability approved: Y

Prerequisites: None.
Corequisites: None.
Advisories: TMACT 331; advanced volleyball students are recommended to have significant experience, preferably at the high school varsity level.
Enrollment Limitations: None.

Course Description
This is an advanced volleyball class. Lecture, demonstration and participation will provide the student with sufficient knowledge for continued participation in volleyball at an advanced level. In advanced volleyball, students work on improving the more complicated skills and techniques of the sport and competitive play takes a higher priority.

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

SLO 1 - Apply advanced knowledge and learned skills to enjoy the sport of volleyball.

SLO 2 - Identify the advanced offensive and defensive team tactics.

SLO 3 - Design and implement a complex game plan in competitive play.

SLO 4 - Identify the importance of team work.

SLO 5 - Explain the relationship between volleyball and wellness.

Course Content
3 hours: Class regulations, procedures, and locker rooms
6 hours: Safety rules, practice fundamentals and evaluation of volleyball skills
6 hours: Hitting lines, serving, serve receive
6 hours: Hitting lines with quick and slow tempo
6 hours: Blocking schemes
6 hours: Attack coverage, defensive, and offensive transition
6 hours: Team strategies and game strategies
6 hours: Doubles games and 3-man reception and defense
6 hours: 6-man tournament play
1 hour: Skills demonstration and evaluation
2 hours: Final exam

2013 submissions from region 2 for general education in UC and CSU
Lab Content
3 hours: Class regulations, procedures, and locker rooms
6 hours: Safety rules, practice fundamentals and evaluation of volleyball skills
6 hours: Hitting lines, serving, serve receive
6 hours: Hitting lines with quick and slow tempo
6 hours: Blocking schemes
6 hours: Butterfly passing, jump serving, shot selection
6 hours: Attack coverage, defensive, and offensive transition
6 hours: Team strategies and game strategies
6 hours: Doubles games and 3-man reception and defense
6 hours: 6-man tournament play
1 hour: Skills demonstration and evaluation
2 hours: Final exam

Instruction Methods
The course objectives are attained through lecture, participation, demonstration, and reading material. Lectures are aimed at explaining basic volleyball terminology, concepts and rules. Participation focuses on practicing the basic skills of volleyball in drills and game play. Reading material in the form of hand-outs is provided to reinforce the lectures.

Out of Class Assignments
Reading assignments and outside of class study are expected, and the particular assigned reading will vary. The student will be allowed to select a minimum number of homework assignments from many assignments offered by the instructor. The following is a sample of assignments offered:
1. Written assignments demonstrating the application of rules, theories and strategies of volleyball.
2. Design a team volleyball drill emphasizing an offensive strategy or defensive strategy.
3. A written essay, comparing and contrasting the Perimeter defense and Rotation defense.
4. A written evaluation of a high school or college volleyball match.
5. Reading volleyball journals and writing a summary on them.

Evaluation Methods
The instructor will evaluate the students by observing their volleyball skills during a skills test, drills and game play. In addition, a written exam will be used to assess whether the student effectively synthesized the knowledge of skills, terminology, concepts, and strategies from all of the course objectives.

Other Materials
None.

Other Outline Information

Textbooks
Volleyball Systems and Strategies, USA Volleyball, 2009
Course Description
Police community relations will be covered to include the tension caused by minority concern with equal protection under the law and the police concern with crime control and order maintenance. The history of racism in America as it relates to police and minority relations will be a focus of the course. Diversity will be placed in context of other disciplines such as anthropology, sociology, political science, and history.

Course Objectives
Upon completion of the course, students should:

- Be able describe the applicable theories of human diversity.
- Be able to evaluate the relationship between police and minority communities.
- Articulate the difference between sociological and biological race.
- Be able to describe the application of American law to racial and ethnic concerns.
- Differentiate hate crime from other types of crime and explain why they are different.
- Be able to discuss stereotyping and its impact on society.

Course Content
- The definitions of multiculturalism and diversity
- Prejudice and discrimination in law enforcement
- Historical and political aspects of slavery
- The concepts of physiological and sociological race
- Religion and violence
- Policing a multicultural community
- Balancing crime strategies and democratic principles
- American Pop-culture and its role in stereotyping
- Theory of cultural change
- Intelligence tests and other class indicators
- Affirmative Action
- Hate/bias crimes
Lab Content

Instruction Methods
Lecture, discussion, group work, problem-based learning exercises, case studies

Out of Class Assignments
Research of topic for written paper, research of topic for class presentation

Evaluation Methods
Written examinations, short research papers, problem-based learning exercises, group presentations

Other Materials

Other Outline Information

Textbooks
On Being Different, Kottack and Kozaitis, 2003
Feather River College ECE 160  
Teaching in a Diverse Society

proposed areas:  
- Add F13  D3 Ethnic Studies  
- Add F13  D7 Interdisciplinary Social Science  
- Add F13  D0 Sociology & Criminal Justice

current approvals per ASSIST:

reviewers:
1. Joanne Benschop
2. Gloria Arevalo
3. Thea Labrenz

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

registration restrictions:
- Prerequisites:
- Corequisites:
- Advisories:
Enrollment Limitations:

Units: 3 3 5  
min max type

Hours: 3 0  
lecture lab
repeatable: N
same as:

first offered: F10
outline approved: Aug 3 2011 12:00AM

UC transferability
approved: N

college notes:
internal notes:
UC notes:
footnote:

Course Description
Examines the development of social identities in diverse societies including theoretical and practical implications of oppression and privilege affecting young children, families, programs, education and teaching. Explores classroom strategies emphasizing culturally relevant and linguistically appropriate anti-bias approaches, supporting all children in becoming competent members of a diverse society. Includes self-examination and reflection on issues related to social identity, stereotypes and bias, social and educational access, media and schooling.

Course Objectives
Major Goals:
1. Recognize that student variability exists in many ways including cultural, ethnic, intellectual, linguistic, racial, social and special needs.
2. Develop an understanding and disposition for providing culturally responsive, anti-bias care and education.
3. Explore issues of bias, racism, sexism, classism, heterosexism, ableism, ethnocentrism, privilege and oppression as they relate to identity and early childhood settings.
4. Understand the impact of language, ethnicity, religion, immigration, family structure and economic class on children, families, and early childhood settings.
5. Identify the teacher’s roles and responsibilities in creating a more just world.
6. Explore strategies for creating collaborative partnerships with parents to challenge bias and injustice in the lives of their children.

Student Learning Outcomes:
The student will be able to:
1. Critique theories and review the multiple impacts on young children's social and cultural identity.
2. Analyze various aspects of children’s experience as members of families targeted by social bias considering the significant role of education in reinforcing or contradicting such experiences.
3. Critically assess the components of linguistically and culturally relevant, inclusive, age-appropriate, anti-bias approaches in promoting optimum learning and development.
4. Evaluate the impact of personal experiences and social identity on teaching effectiveness.

report generated on 1/3/2014  
2013 submissions from region 2 for general education in UC and CSU
Course Content

Diversity in the lives of children
Issues of diversity, inequity, access, systemic and internalized oppression and privilege and the subsequent impacts on children’s identity and learning

The covert and overt ways in which stereotypes and prejudice are learned

Stereotypes, isms, bias, prejudice, fear and hatred as they relate to children, families and early childhood settings

Clarification of terms: Sex, gender, gender role, sexual orientation; racial, ethnic, cultural, national identity; nuclear family, blended family, single-parent family; trans-racial family, gay-lesbian family, extended family, adoptive family, foster family; etc.

Culturally responsive and developmentally appropriate environments, curriculum, assessment, materials, practices and relationships

Environments, curriculum, and educational approaches that challenge children’s biases and promote respect for diversity

Supporting the culture of the home and the greater community in the environment and curriculum

Effects of dominant culture holiday curriculum

Culturally and class embedded traditions of diverse groups

Children’s books and media to support identity development and anti-bias thinking and represent home language, culture and traditions, stories and songs

English language learners

Personal histories and experiences; internalized privilege and oppression; impacts on our identities, our choices and our teaching with children and families

The teacher as model: self knowledge; recognition and respect for differences; responsive behaviors; acknowledgement and struggle with bias; change agent for and with children and families

Teachers and families: teacher responsibility to assess power dynamics; and commitment to co-creation of anti-bias approaches

Creating collaborative partnerships with parents regarding anti-bias approaches

Setting anti-bias policies

Professional ethics and responsibilities and legal implications of bias, prejudice and/or exclusion

Self-reflection

Lab Content

Instruction Methods

Lecture, discussion, small group work, audio visual, student presentations

Out of Class Assignments

Reading, reflections, projects, papers

Evaluation Methods

Essays, journal entries, projects, presentations, exams

Other Materials

Other Outline Information

Textbooks

Anti-Bias Education for Young Children and Ourselves, Derman-Sparks and Olsen Edwards, 2010

Roots and Wings: Affirming Culture in Early Childhood Programs, York, 2003
Feather River College ENGL 102
Introduction to Literature

proposed areas: current approvals per ASSIST:
Add F13 A2 Written Communication
Add F13 1A Written Communication

reviewers:
1 Audrey Green
2 Laura Castro
3 Aurelia Long

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: This course uses the analysis of literature to guide students in their writing of well-crafted critical essays.
Re CSU AI: 
Re TCA: 

Units: 3 3 S
min max type
Hours: 54 0 lecture lab
repeatable: N same as:
first offered: F95
outline approved: Feb 16 2012 12:00AM

registration restrictions:
Prerequisites: Completion of ENGL 101 with a "C" grade or higher, or appropriate assessment test score equivalent to passing ENGL 101.
Corequisites: None
Advisories: 
Enrollment Limitations: 

UC transferability approved: Y
college notes: 
internal notes: 
UC notes: 
footnote: 

Course Description
Students are introduced to major literary genres of fiction, poetry, and drama. Students learn to read and write analytically and critically about major literary themes taken from a wide variety of writers, time periods, and cultures. Students build on the writing and expository skills learned in English 101. This is the second course in the composition and reading sequence. Each student will write 7,000-8,000 words. Completion of ENGL with a "C" grade or higher or appropriate assessment test score equivalent to passing ENGL 101.

Course Objectives
1. Read a variety of texts actively and critically ¶2. Identify key elements of major genres in order to analyze and interpret texts ¶3. Define common literary terms and apply them to the analysis of specific texts ¶4. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis ¶5. Analyze theme (in poetry, fiction, and drama) and plot (in fiction and drama) in relation to language, figurative language, and character development. ¶6. Research appropriate primary and secondary sources and apply documentation skills without plagiarism.

2013 submissions from region 2 for general education in UC and CSU
report generated on 1/3/2014
Course Content

Lab Content
None

Instruction Methods
Lecture, discussion, small group activities when appropriate.

Out of Class Assignments
Assigned readings; assigned critical/analytical/research based essay assignments on fiction, poetry, and drama.

Evaluation Methods
For Reading: Written and oral responses to readings involving critique, analysis, and synthesis. For Writing: 1. Students produce writing with clear topics/thesis clear topic sentences, and focused exploration or argument. 2. Students produce writing which reflects complex thinking, analysis, and inference in a complex organizational form.

Other Materials

Other Outline Information
Although this course is titled Intro to Literature it uses writing as a way to explore literature. It is the second course in our English composition series.

Textbooks
Literature: A Portable Anthology, Gardener et al. eds, 2013
Norton Introduction to Poetry, Booth and Mays, ed., 2006
The Norton Anthology of Short Fiction, Richard Bausch et al. eds, 2006

report generated on 1/3/2014
Course Description
Examines the relationship between exercise, diet, and body composition during muscular strength and endurance training. The course is designed to help students develop proper lifting techniques, but also to be informed of ways to evaluate and access body mass index (BMI) and body fat percentage.

Course Objectives
12. Student Learning Outcomes: Students will be able to:
   1. Calculate their level of body composition through a pre/post-test using an Omron Body Composition analysis machine.
   2. Show improvements if resting heart rate by keeping daily journal entries.
   3. Demonstrate proper muscular exercise regimen while keeping in the mind health risk factors, such as breathing techniques.
   4. Design muscular endurance programs to fit various fitness goals and life stages.

Course Content
a. Learn how to calculate your Body Mass Index.
b. Understand the relation of body fat percentage to health.
c. Introduce health issues concerning body composition.
d. Starting and maintaining a body fat lowering routine.

Lab Content
a. Learn how to calculate your Body Mass Index.
b. Understand the relation of body fat percentage to health.
c. Introduce health issues concerning body composition.
d. Starting and maintaining a body fat lowering routine.

Instruction Methods
Lecture, demonstration, discussion, film, and various exercises will be used to gain understanding.

Out of Class Assignments
Evaluation Methods
a. Participation
b. Review of accurate daily record keeping
c. General knowledge of human anatomy/physiology and the use of different muscle groups
d. Muscular strength and endurance program design

Other Materials

Other Outline Information

Textbooks
ACSM's Health-related Physical Fitness Assessment Manual, Lupash, E., 2009
Course Description
Political and sociological analysis of how power intersects with race and ethnicity in the United States. Examines the race and ethnicity through cultural, political, and economic lenses, and looks at the interaction between various racial and ethnic groups in historical and contemporary contexts. Topics include racism, immigration, education, employment, health care, housing, race and ethnic relations at the local level, among others. Cross-listed with POL 140.

Course Objectives
Upon the completion of the class, students will be able to:

(a) Describe and differentiate concepts such as race, ethnicity, discrimination, prejudice, segregation, assimilation, pluralism;
(b) Compare and contrast the historical experiences of ethnic groups and implications for equality, freedom, and democracy in the U.S.;
(c) Use social science research methods to conduct and disseminate information about campus diversity;
(d) Evaluate current race/ethnicity issues in the U.S. using theoretical perspectives: affirmative action, immigration, criminal justice policies.

Course Content
(a) Explaining ethnic relations/theories of ethnic relations including biological and socio-cultural construction of race and ethnicity
(b) Minoritarian-majority relations
(c) Prejudice, discrimination, and forms of racism
(d) The political landscape - What is an American?
Feather River College POL 140
Multiethnic America

immigration, assimilation, integration, pluralism, colonialism, globalization
(e) Groups, identity, politics: Anglo-Saxon core and white ethnic Americans (Euro-Americans); African Americans, Native Americans, Latinos, Asian and Pacific Island Americans, Arab Americans
(f) Intersectionality; race, class, gender, sexuality
(g) Hate crimes, profiling, ethnic violence
(h) 20th century immigrants and the American future
(i) Racial and ethnic relations at the local level

Lab Content
None

Instruction Methods
a) Lecture
b) Discussions
c) Multimedia

Out of Class Assignments
Take home essays, textbook assignments and reading worksheets, research related to projects and papers.

Evaluation Methods
a) Exams
b) Written assignments
c) Research projects (e.g., report on campus diversity)
d) Presentations

Other Materials

Other Outline Information

Textbooks
American Ethnicity: The Dynamics and Consequences of Discrimination, Aguirre and Turner, 2010
Majority-Minority Relations, Farley, John E., 2011
Rethinking the Color Line: Readings in Race and Ethnicity, Gallagher, Charles, ed, 2011
# Course Description

Overview of the processes and structures of globalization contributing to the interconnectedness of the world and of the theoretical perspectives on debates accompanying globalization. Topics include colonialism, political economy, economic development, human rights, the migration of people and ideas, environmental issues, tourism, media, and resistance to globalization. Cross-listed with SOC160.

## Course Objectives

1. Identify globalization's actors and their roles throughout the history of globalization.
2. Explain the positive and negative effects of globalization in peoples' lives throughout the world.
3. Evaluate the scholarly debates concerning the impact, benefits, and future of globalization on the political, cultural, and economic structures of societies.
4. Develop arguments about the issues associated with globalization that make use of the diverse perspectives found in the globalization literature.

## Course Content

1. Perspectives on Globalization
2. History of Globalization
3. European Colonialism
4. Economic Development
5. International Political Economy
6. Role of Religion
7. International Migration and Immigration
8. Environmental Issues
9. Global Media
10. Human Rights
11. Warfare
12. Tourism
13. Resistance to Globalization

## Lab Content

none
Globalization

Instruction Methods
a) Lecture
b) Discussions
c) Multimedia

Out of Class Assignments
- Daily reading
- Short writing assignments examining issues of globalization
- Online research activities looking into global actors and issues
- Term research paper exploring a particular issue of globalization in depth

Evaluation Methods
- Assessment of SLO 1, 2: Short writing assignments demonstrating an understanding of the actors, structures, perspectives and processes of globalization
- Assessment of SLO 3, 4: Class discussion/debate
- Assessment of SLO 1, 2, 3, 4: Research paper that looks at the impacts of globalization, applies theoretical perspectives to examine these impacts, and develops an argument on the issue explored
- Assessment of SLO 2, 3: Oral presentation of research on an issue within globalization

Other Materials

Other Outline Information

Textbooks
- Fences and Windows: Dispatches from the Front Lines of the Globalization Debate, Klein, Naomi, 2002
- The Globalization Reader, Lechner and Boli eds., 2011
Folsom Lake College DANCE 310
Jazz Dance

proposed areas: current approvals per ASSIST:
Add F13 E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 1 1 5 min max type
Hours: 0 54 lecture lab
repeatable: N same as:

first offered: F13 outline approved: Nov 22 2013 12:00AM

registration restrictions:
Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations: None

UC transferability approved: Y

college notes:
internal notes:
UC notes:
footnote:

Course Description
This course provides an introduction to jazz dance technique. Students will become proficient at warm up, center and across the floor exercises focused on control, balance and flexibility. Across the floor combinations will emphasize alignment, style, and technical progression, leading to memorized choreography. The origins of jazz dance will be surveyed, as well as some basic theoretical perspectives used to analyze the social, cultural and political issues involving jazz as an artistic expressive form. Students will need to purchase appropriate dance attire and shoes.

Course Objectives
Section 3: Learning Outcomes and Objectives
Upon completion of this course, the student will be able to:

1. Identify and perform beginning level warm up, center and across the floor exercises to improve agility, coordination, strength and balance.
2. Analyze critically basic jazz movement techniques and apply this knowledge to the performance of jazz dance choreography, executing movements safely and precisely.
3. Evaluate the social and political foundations of jazz dance as an artistic, expressive form.

Course Content
NONE

Lab Content
Section 4: Course Topics
The topics for this course are typically allocated as follows:

1. Lab Topic 3 The instructor will provide an introduction to the course, review the course syllabus and discuss injury prevention techniques for dance training.
2. 6 Students will practice beginning level warm up exercises. Basic ballet and jazz dance terminology will be introduced. Students will practice center floor exercises, stretches and cool down.
3. 6 Students will engage in warm up exercises and expand upon their jazz dance vocabulary. Center floor exercises and stretches will be followed by across the floor combinations. The class will be introduced to the stylistic pioneers of American jazz dance technique.
4. 3 Students will analyze injury prevention techniques, hone their skills in warm up and center floor, learning to perform movement techniques across the floor followed by a cool down. The social and historical foundations of jazz dance will be discussed.
5. 3 Students will add to their movement repertoire by practicing turns and leaps across the floor.
Movements will be put together to form basic choreography patterns. \( \text{¶3} \) Students will practice their warm up, center floor work and movements across the floor. The instructor will introduce choreography for memorization. Students will practice choreography with the instructor and then in small groups. The session will conclude with a cool down. \( \text{¶6} \) Students will practice warm up, center floor work and across the floor turn and leaps. The instructor will review choreography, augment and refine spatial formations, and conclude with a cool down. \( \text{¶6} \) The instructor will conduct midterm assessments. \( \text{¶6} \) Students will practice warm up, center floor and across the floor work. The instructor will augment the choreography. \( \text{¶8} \) Students will review and clean choreography for performance, with reversal facings away from the mirror. Jazz dance as an artistic expressive form will be discussed. \( \text{¶4} \) Time allocated for performance and final assessments.

**Instruction Methods**
- **Section 5: Instructional Delivery Modalities**
  - This course may be taught using the following instructional delivery modalities:
    - In-Person

**Out of Class Assignments**
- NONE

**Evaluation Methods**
- **Section 8: Evaluation and Assessment Methods**
  - In order to assess the achievement of student learning outcomes for this course, instructors may employ any of the following methods of evaluation: written exams, skills testing, essay writing, project presentations, and observation of committed participation.

**Other Materials**
- **Section 9: Representative List of Textbooks**

**Other Outline Information**
- **Section 7: Typical Homework Assignments**
  - Typical homework assignments may include:
    - **1) Performance Critique**
      - A) Attend one dance performance.
      - B) Choose one dance performance and write a critique (see performance Critique Criteria) drawing from steps an

**Textbooks**
- LUIGI'S JAZZ WARM UP, LUIGI, LORRAINE, 1997
Course Description
This course provides an exploration of level II jazz dance techniques and style, building on skills learned in the previous level. Students will examine the influences of theatrical dance within the jazz dance genre. Mid-20th century social and cultural issues involving jazz as an artistic expressive form will be surveyed, as well as some theoretical perspectives to analyze jazz dance as culturally relevant. This course is for students with previous dance training, and students must have appropriate dance shoes and attire.

Course Objectives
Upon completion of this course, the student will be able to:¶¶identify and perform level II warm ups, center and across the floor exercises and variations to showcase abilities in jazz dance technique. ¶¶analyze critically jazz techniques across the floor and integrate this knowledge to the performance of jazz dance choreography, executing movements safely and precisely. ¶¶evaluate the mid 20th century socio-cultural influences of jazz dance as an artistic, expressive form. ¶¶

Course Content
This is only a lab class; Dance

Lab Content
3 hours: The instructor will provide an introduction to the course, review the course syllabus and discuss injury prevention techniques for dance training.¶¶6 hours: Students will practice level II warm up exercises. Ballet and jazz dance terminology will be reviewed. ¶¶Students will review basic center floor exercises, stretches and cool down.¶¶6 hours: Students will engage in warm up exercises and expand upon their jazz dance vocabulary. Center floor exercises and stretches will be followed by across the floor combinations. The class will be introduced to the stylistic pioneers of American jazz dance technique originating from the theatrical genre.¶¶3 hours: Students will analyze injury prevention techniques, hone their skills in warm up and center floor, learning to perform movement techniques across the floor followed by a cool down. The social and political issues surrounding the development of jazz dance will be discussed.¶¶3 hours: Students will add to their movement repertoire by practicing level II turns center floors, as well as more advanced
leap sequences across the floor. Movements will be put together to form level II choreography patterns. 3 hours: Students will practice their warm up, center floor work and movements across the floor. The instructor will introduce choreography for memorization. Students will practice choreography with the instructor and then in small groups. The session will conclude with a cool down. 6 hours: Students will practice level II warm up, center floor work and across the floor turns and leaps. The instructor will review choreography, augment and refine spatial formations, and conclude with a cool down. 6 hours: The instructor will conduct midterm assessments. 6 hours: Students will practice warm up, center floor and across the floor work. The instructor will augment the choreography. 8 hours: Students will review and clean choreography for performance, with reversal facings away from the mirror. Jazz dance as an artistic expressive form will be discussed. 4 hours: Time allocated for performance and final assessments.

Instruction Methods
In order to assist students in achieving the learning outcomes for this level II course, instructors may utilize the following methods of instruction: lecture, demonstration, discussion, video analysis, group work, project presentations, problem solving and movement exploration.

Out of Class Assignments
Typical homework assignments may include:

1) Assignment #1: Performance Critique

A) Attend one dance performance.
B) Choose one dance performance and write a critique (see performance Critique Criteria) drawing from steps and concepts you’ve learned from this class.
C) Please illustrate your knowledge of dance terminology by discussing some dance steps that you recognize.
D) Please outline how these dance steps are performed or utilized choreographically.
E) Also, please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.
F) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in a Works Cited section. Please critically draw from sources you have read from this course.
G) Submit your critique with a ticket stub or program stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment.

2) Assignment #2: Project Presentation

A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable. Please refrain from using non-academic web or other sources.
B) Choose one contemporary OR historical Jazz or Theatrical choreographer or dancer.
C) Please use the Who, What, When, Where, Why and How format to write this analysis.
D) How has this choreographer shaped jazz dance as we know it today?
E) Discuss at least one major dance work/piece this choreographer created. When? Where?
F) Does this choreographer illustrate that jazz dance is culturally reflective or culturally impactful?
G) Use at least TWO referenced quotes in your presentation with proper APA annotation and a Works Cited section at the end of the Power Point or on the back of the posterboard.

Evaluation Methods
In order to assess the achievement of student learning outcomes for this level II course, instructors may employ any of the following methods of evaluation: written exams, skills testing, essay writing, project presentations, and observation of committed participation.

Other Materials
None.

Other Outline Information

Textbooks
Conditioning for Dance., Franklin, Eric, 2004
Dance Studies: The Basics, Butterworth, Jo, 2012
Jump into Jazz: The Basics & Beyond for Jazz Dance Students, Goodman Kraines, Minda and Pryor, Esther, 2000
Folsom Lake College DANCE 313
Jazz Dance III

proposed areas:  Add F13  E Lifelong Learning

reviewers:

current approvals per ASSIST:

comments from college
at the time of submission:

Units: 1  1  S
      min  max  type

Hours: 0  54
       lecture  lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 22 2013 12:00AM

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by crobin on 10:13 AM 11/26/2013

Course Description
This intermediate dance class augments the fundamental jazz skills learned in previous levels with a further focus on proper technique and alignment, while performing more complex combinations and exploring different rhythms and styles, utilizing such skills as ballet, African and theatrical movement vocabularies. Social issues in the late 20th century, including globalization and popularization of jazz as an artistic expressive form will be surveyed, as well as analysis of jazz dance in contemporary media. This course is for students with previous dance training, and students must provide appropriate dance shoes and attire.

Course Objectives
Upon completion of this course, the student will be able to: identify and perform level III warm up techniques and center floor skills, as well as complex across the floor sequences. analyze jazz dance technique and stylization, applying this knowledge to the performance of level III jazz dance choreography, executing movements safely and precisely. evaluate the historical foundations of jazz dance as well as its relevance as an expressive form in contemporary media.

Course Content
None; this is a PE course

Lab Content
3 hours: The instructor will provide an introduction to the course, review the course syllabus and discuss injury prevention techniques for dance training. 6 hours: Students will practice level III warm up exercises. Ballet and jazz dance terminology will be reviewed. Students will review center floor exercises, stretches and cool down. 6 hours: Students will engage in warm up exercises and expand upon their jazz dance vocabulary. Center floor exercises and stretches will be followed by across the floor combinations. The class will be introduced to the stylistic pioneers of contemporaneous jazz dance techniques. 3 hours: Students will analyze injury prevention techniques, hone their skills in warm up and center floor, learning to perform movement techniques across the floor followed by a cool down. A review of the social and political issues surrounding the development of jazz dance will be discussed. 3 hours: Students will
add to their movement repertoire by practicing level III turns center floors, as well as more advanced leap sequences across the floor. Movements will be put together to form Level III choreography patterns. 

### 3 hours: Students will practice their warm up, center floor work and movements across the floor. The instructor will introduce choreography for memorization. Students will practice choreography with the instructor and then in small groups. The session will conclude with a cool down.

### 6 hours: Students will practice level III warm up, center floor work and across the floor turns and leaps. The instructor will review choreography, augment and refine spatial formations, and conclude with a cool down.

### 6 hours: The instructor will conduct midterm assessments.

### 6 hours: Students will practice warm up, center floor and across the floor work. The instructor will augment the choreography.

### 8 hours: Students will review and clean choreography for performance, with reversal facings away from the mirror. Professionalism in performance and jazz dance as an artistic expressive form will be emphasized.

### 4 hours: Time allocated for performance and final assessments.

**Instruction Methods**

In order to assist students in achieving the learning outcomes for this Level III course, instructors may utilize the following methods of instruction: lecture, demonstration, discussion, video analysis, group work, project presentations, problem solving and movement exploration.

**Out of Class Assignments**

Typical homework assignments may include:

1. **Assignment #1: Performance Critique**
   - Attend one dance performance.
   - Choose one dance performance and write a critique (see performance Critique Criteria) drawing from steps and concepts you’ve learned from this class.
   - Please illustrate your knowledge of dance terminology by discussing some dance steps that you recognize.
   - Please outline how these dance steps are performed or utilized choreographically.
   - Also, please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.
   - Use at least TWO referenced academic sources, from articles or books, using APA style annotation in a Works Cited section.
   - Submit your critique with a ticket stub or program stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment.

2. **Assignment #2: Project Presentation**
   - Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable. Please refrain from using non-academic web or other sources.
   - Choose one contemporary OR historical Jazz or Theatrical choreographer or dancer.
   - Please use the Who, What, When, Where, Why and How format to write this analysis.
   - How has this choreographer shaped jazz dance as we know it today?
   - Discuss at least one major dance work/piece this choreographer created. When? Where?
   - Discuss at least one major dance work/piece this choreographer created. When? Where? Does this choreographer illustrate that jazz dance is culturally reflective or culturally impactful?
   - Use at least TWO referenced quotes in your presentation with proper APA annotation and a Works Cited section at the end of the Power Point or on the back of the posterboard.

**Evaluation Methods**

In order to assess the achievement of student learning outcomes for this level III course, instructors may employ any of the following methods of evaluation: written exams, skills testing, essay writing, project presentations, and observation of committed participation.

**Other Materials**

None.

**Other Outline Information**

**Textbooks**

- Choreographing Identities: Folk Dance, Ethnicity and Festival in the United States and Canada, Shay, Anthony, 2006
- Dance Studies: The Basics, Butterworth, Jo, 2012
- Frank Hatchett's Jazz Dance, Hatchett, Frank, 2000
- Jazz Dance Class: Beginning thru Advanced, Giordano, Gus, 1992
Folsom Lake College DANCE 314
Jazz Dance IV

proposed areas:
Add F13  E Lifelong Learning

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
Jazz Dance IV offers students an opportunity to work in more complex movement studies building on skills acquired in previous levels of jazz dance. Quicker, more intricate combinations in center floor will be sequenced into challenging across the floor combinations. Progressive technique for multiple jazz turns and leap patterns with an emphasis on changes of directions, dynamics, and levels will culminate in final choreography. Students will assess the socio-cultural media influences shaping jazz dance today, looking at postmodern theory to analyze jazz dance as culturally relevant. This course is for students with previous dance training, and students must acquire appropriate dance shoes and attire.

Course Objectives
Upon completion of this course, the student will be able to:
1. Understand the socio-cultural and media influences shaping jazz dance, utilizing postmodern theory to analyze jazz dance and its cultural relevance.
2. Identify and perform level IV warm up and center floor skills, as well as integrated across the floor sequences.
3. Analyze critically the movement techniques and stylization related to level IV jazz dance choreography, and execute these movements safely and precisely.

Course Content
None this is a PE course

Lab Content
3 hours: The instructor will provide an introduction to the course, review the course syllabus and discuss injury prevention techniques for dance training.
6 hours: Students will learn level IV warm up exercises. Ballet and jazz dance terminology will be reviewed.
Students will review center floor exercises, stretches and cool down.
6 hours: Students will engage in warm up exercises and expand upon their jazz dance vocabulary. Center floor sequences will include turns, followed by level IV across the floor combinations. The stylistic pioneers of contemporaneous jazz dance techniques will be reviewed.
8 hours: Students will analyze injury prevention techniques, hone their newly acquired level IV skills in warm up and center floor, learning to perform movement techniques across the
Folsom Lake College DANCE 314
Jazz Dance IV

floor followed by a cool down. A review of the social and political issues surrounding the development of jazz dance will be discussed. 3 hours: Students will add to their movement repertoire by practicing level IV multiple turns center floor, as well as more advanced leap sequences. Movements will be put together to form level IV choreography patterns. 3 hours: Students will practice their warm up, center floor work and sequences across the floor. The instructor will introduce choreography for memorization. Students will practice choreography with the instructor and then in small groups. The session will conclude with a cool down. 3 hours: Students will refine level IV warm up, center floor work and across the floor turns and leaps. The instructor will review choreography, augment and refine spatial formations, and conclude with a cool down. 4 hours: The instructor will conduct midterm assessments. 6 hours: Students will execute level IV warm up, center floor and across the floor work. The instructor will augment the choreography and discuss performance quality including facial expressions. 8 hours: Students will review and clean choreography for performance, with reversal facings away from the mirror. Professionalism in performance and backstage etiquette, as well as jazz dance as an artistic expressive form will be emphasized. 4 hours: Time allocated for performance and final assessments.

Instruction Methods
In order to assist students in achieving the learning outcomes for this level IV course, instructors may utilize the following methods of instruction: lecture, demonstration, discussion, video analysis, group work, project presentations, problem solving and movement exploration.

Out of Class Assignments
Typical homework assignments may include:

1) Assignment #1: Performance Critique
   A) Attend one dance performance.
   B) Choose one dance performance and write a critique (see performance Critique Criteria) drawing from steps and concepts you’ve learned from this class.
   C) Please illustrate your knowledge of dance terminology by discussing some dance steps that you recognize.
   D) Please outline how these dance steps are performed or utilized choreographically.
   E) Also, please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.
   F) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in an A.P.A. Works Cited section. Please critically draw from sources you have read from this course.
   G) Submit your critique with a ticket stub or program stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment.

2) Assignment #2: Project Presentation
   A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable. Please refrain from using non-academic web or other sources.
   B) Choose one contemporary OR historical Jazz or Theatrical choreographer or dancer.
   C) Please use the Who, What, When, Where, Why and How format to write this analysis.
   D) How has this choreographer shaped jazz dance as we know it today?
   E) Discuss at least one major dance work/piece this choreographer created. When? Where?
   F) Does this choreographer illustrate that jazz dance is culturally reflective or culturally impactful?
   G) Use at least TWO referenced quotes in your presentation with proper APA annotation and an A.P.A. Works Cited section at the end of the Power Point or on the back of the posterboard.

Evaluation Methods
In order to assess the achievement of student learning outcomes for this level IV course, instructors may employ any of the following methods of evaluation: written exams, skills testing, essay writing, project presentations, and observation of committed participation.

Other Materials
None.

Other Outline Information

Textbooks
Conditioning for Dance, Franklin, Eric, 2004
Dance Studies: The Basics, Butterworth, Jo, 2012
Jazz Dance Class: Beginning thru Advanced, Giordano, Gus, 1992
Folsom Lake College DANCE 321
Ballet II

proposed areas: current approvals per ASSIST:
Add F13 E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC: Re CSUGE:
Re CSU AI: Re TCA:

Units: 1 1 S
min max type
Hours: 0 54 lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Mar 22 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on 10:16 AM 11/26/2013
UC notes:
footnote:

Course Description
Ballet II provides students a review of basic ballet vocabulary and technique, offering an opportunity to perfect basic steps while introducing new combinations at the barre, center floor and across the floor. In this course students will learn to perform level II ballet steps safely and precisely, developing a more complex ballet movement vocabulary and be able to apply ballet terminology appropriately. Students will be able to evaluate ballet using basic theoretical models to analyze ballet as a transnational craft, analyzing the historical origins of ballet to support a deeper understanding of ballet technique and its development in Europe prior to the 20th century. Students are responsible for purchasing appropriate dance attire and ballet shoes.

Course Objectives
Upon completion of this course, the student will be able to:
1. Demonstrate knowledge of level II ballet terms, positions and techniques, with the ability to identify and execute safely and precisely barre, center floor and across the floor exercises with fluidity and strength.
2. Evaluate ballet as a movement theory and an art form, applying basic theoretical models to analyze ballet as a transnational craft.
3. Discuss the historical foundations of ballet, including the contributions made by certain dance pioneers, choreographers and dancers prior to the 20th century.

Course Content
None this is a PE course.

Lab Content
3 hours: The instructor will provide an overview of the course, review the syllabus, and review basic ballet skills and vocabulary at the barre. 3 hours: Students will practice level II barre exercises and vocabulary working in first through fifth positions, center floor stretches and class ending with reverence. 3 hours: Students will learn level II warm up sequences at the barre, practice center floor stretches and turns, ending with reverence. The instructor will lead discussions regarding the origins of ballet. 3 hours: Students will continue to refine level II barre work, center floor work and stretches. Students will learn adagio and finish with reverence. Instructor
will introduce historical perspective analyzing ballet as its migration throughout Europe. 3 hours: Students will practice barre exercises and stretches. Center floor adagio including variations of turns as well as level II across the floor sequences will be introduced. 3 hours: Students will review barre, center floor work, stretches, adagio and reverence. Students will be introduced to petite allegro. 3 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro and reverence. The instructor may perform a midterm skills and vocabulary assessment. Student projects will be presented in class. 6 hours: Students will refine and perform level II barre series, center floor work, stretches, adagio, petite allegro. Students will be introduced to grand allegro. Class will finish with reverence. 6 hours: Students will practice level II barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence. 6 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence, with emphasis on the performance quality and fluidity. The instructor will introduce the concept of ballet as a movement theory and an art form. 3 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence. Students will review and hone their technique performing center floor turns. 6 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence for level II assessment. Students will review and hone their technique performing across the floor turns. Performance Critiques will be submitted. 3 hours: This time allotted for final assessment.

Instruction Methods
In order to assist students in achieving the learning outcomes for the course, professors may employ the following methods of instruction: demonstration of level II technique, analysis of video and live dance performance, discussion and lecture, group work, problem solving, and movement exploration.

Out of Class Assignments
Typical homework assignments may include, but are not limited to:

Assignment #1: Performance Critique
A) Attend a live dance performance.
B) Write a critique of one dance piece drawing from steps and concepts you've learned from this class.
C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize.
D) Please outline how these dance steps are performed or utilized choreographically.
E) Please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.
F) Use at least TWO referenced quotes in your paper with proper APA annotation and an APA Works Cited section.

Assignment #2: Project Presentation
Students will present an individual or group project covering the biographical analysis of a specific ballet dancer, choreographer or company. Topic is open, but must be approved by instructor.
A) Choose one contemporary OR historical ballet dance choreographer/dancer/company and use the Who, What, When, Where, Why and How format to write the analysis.
B) How has this choreographer shaped ballet dance as we know it today?
C) Discuss at least one major dance work/piece this choreographer created.
D) Does this choreographer illustrate that ballet dance is culturally reflective or culturally impactful?
E) Use at least TWO referenced quotes in your presentation with proper APA annotation and an APA Works Cited section at the end of the Power Point or on the back of the poster board.

Evaluation Methods
In order to assess the achievement of student learning outcomes for this course, professors may employ any of the following methods of evaluation: written exams, skills testing, written submissions, project presentations, group work and evident participation.

Other Materials
None.

Other Outline Information

Textbooks
Dance Studies: The Basics, Butterworth, Jo, 2012
Technical Manual and Dictionary of Classical Ballet., Grant, Gail, 2009
The Ballet Companion: A Dancer’s Guide to the Technique, Traditions, and Joys of Ballet., Gaynor Minden, Eliza, 2005
Course Description
This course in Ballet III provides a progression from level II barre, center, and across the floor exercises with an emphasis on the anatomy that governs ballet mechanics. Additional movement vocabulary and a refinement in paelement, adagio and allegro sequences will be expected. The contributions of early 20th century choreographers and dancers will be highlighted along with level III variations. Students may present their class choreography in a final showcase performance. This course is for students who have successfully completed Ballet II or equivalent, and students must provide appropriate ballet shoes and ballet dress code attire.

Course Objectives
Upon completion of this course, the student will be able to: demonstrate a working knowledge of level III ballet terms, positions and techniques, with the ability to identify and execute safely and precisely all barre, center floor and across the floor exercises with control, agility, artistry and expression. evaluate dance as a movement theory and an art form, applying basic theoretical models to analyze ballet as culturally relevant in today's society. discuss the historical foundations of ballet, emphasizing the contributions made by early 20th century dance pioneers, choreographers, dancers and companies to the advancement of ballet as a transnational technique.

Course Content
None this is a PE course.

Lab Content
3 hours: The instructor will provide an overview of the course, review the syllabus, and review basic ballet skills and vocabulary at the barre. Students will practice level III barre exercises and vocabulary working in first through fifth positions, center floor stretches and class ending with reverence. 3 hours: Students will learn level III warm up sequences at the barre, practice center floor stretches and turns, ending with reverence. The instructor will review the socio-historical origins of ballet. 3 hours: Students will continue to refine level III barre work, center floor work and stretches. Students will learn a comprehensive adagio sequence and finish
Folsom Lake College DANCE 322

Ballet III

with reverence. 3 hours: Students will practice barre exercises and stretches. Center floor adagio including variations of turns as well as level III across the floor sequences will be introduced. Instructor will review the transnational migration of ballet throughout the 20th century. 3 hours: Students will review barre, center floor work, stretches, adagio and reverence. Students will be introduced to an extended complex petite allegro. 3 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro and reverence. Instructor will lecture on the relevance of ballet in the twenty-first century. 3 hours: The instructor will perform a midterm skills and vocabulary assessment. Student projects will be presented in class. 6 hours: Students will refine and perform the level III barre series, center floor work, adagio, petite allegro. Students will execute more complex grand allegro sequences. Class will finish with reverence. 6 hours: Students will execute level III barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence. 6 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence, with emphasis on the performance quality, strength and fluidity. The instructor will review theoretical concepts of ballet as a movement theory and an art form. 6 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence. 6 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence for level III assessment. Students will review and hone their technique performing center floor level III turns. 6 hours: Students will refine and perfect the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence for level III assessment. Students will review and hone their technique performing across the floor turns.

Performance Critiques will be submitted. 3 hours: This time allotted for final assessment.

Instruction Methods
In order to assist students in achieving the learning outcomes for the course, professors may employ the following methods of instruction: demonstration of level III ballet technique, analysis of video and live dance performance, discussion and lecture, group work, problem solving, and movement exploration.

Out of Class Assignments
Typical homework assignments may include, but are not limited to:

Assignment #1: Performance Critique
A) Attend a live dance performance.
B) Write a critique of one dance piece drawing from steps and concepts you have learned from this class.
C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize.
D) Please outline how these dance steps are performed or utilized choreographically.
E) Please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.
F) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in an APA Works Cited section. Please critically draw from sources you have read from this course.
G) Submit your critique with a ticket stub or program stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment.

Assignment #2: Project Presentation
Students will present an individual or group project covering the biographical analysis of a specific ballet dancer, choreographer or company. Topic is open, but must be approved by instructor.
A) Choose one contemporary OR historical ballet dance choreographer/dancer/company and use the Who, What, When, Where, Why and How format to write the analysis.
B) How has this choreographer shaped ballet dance as we know it today?
C) Discuss at least one major dance work/piece this choreographer created.
D) Does this choreographer illustrate that ballet dance is culturally reflective or culturally impactful?
E) Use at least TWO referenced quotes in your presentation with proper APA annotation and an APA Works Cited section at the end of the Power Point or on the back of the poster board.

Evaluation Methods
In order to assess the achievement of student learning outcomes for this level III course, instructors may employ any of the following methods of evaluation: written exams, skills testing, essay writing, project presentations, and observation of committed participation.

Other Materials
None.

Other Outline Information

Textbooks
100 Lessons in Classical Ballet, Kostrovitskaya, Vera, 2004
Ballet: From the First Plie to Mastery, An Eight Year Course, Paskevska, Anna, 2002
Dance Studies: The Basics, Butterworth, Jo, 2012

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Folsom Lake College DANCE 323
Ballet IV

proposed areas: current approvals per ASSIST:
Add F13 E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: 

Units: 1 1 5
min max type

Hours: 0 54 
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 22 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

college notes: 
internal notes: UCOP Status changed to Approved by crobin on 10:19 AM 11/26/2013

footnote:

Course Description
This course is intended for students with ballet experience, and provides a progression from level III barre, center, and across the floor exercises with an opportunity for pre-pointe work, floor barre, conditioning, and variations. Technique and sequences at this level will require a refinement of intermediate steps and variations, as well as breathing techniques for muscular strength and endurance exercises. The contributions of contemporary ballet choreographers, dancers and companies will be highlighted in lecture. Students may showcase their work in a final semester-end performance. This course is for students who have successfully completed Ballet III or the equivalent, and students must supply appropriate ballet shoes and ballet dress code attire.

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

1. Demonstrate knowledge of level IV ballet terms, positions and techniques, with the ability to identify and safely execute barre, center floor and across the floor exercises with precision and performance quality.
2. Discuss the historical foundations of ballet, including the contributions made by certain dance pioneers, choreographers, dancers and companies throughout history.
3. Evaluate postmodern movement theories in the context of ballet and analyze dance as culturally reflective.

Course Content
None required this is a PE course.

Lab Content
3 hours: The instructor will provide an overview of the course, review the syllabus, and review basic ballet skills and vocabulary at the barre. 3 hours: Students will practice level IV barre exercises and vocabulary working in first through sixth positions, center floor stretches and class ending with reverence. 3 hours: Students will learn level IV warm up sequences at the barre, practice center floor stretches and turns, ending with reverence. The instructor will review the origins and migration of ballet technique, and introduce postmodern theory. 3 hours: Students will continue to refine new barre exercises, center floor work and stretches. Students will learn

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
a comprehensive level IV adagio sequence and finish with reverence. 3 hours: Students will practice barre exercises and stretches. Center floor adagio including variations of turns as well as level IV across the floor sequences will be introduced. Instructor will survey the relevance of ballet in today's society. 3 hours: Students will review barre, center floor work, stretches, adagio and reverence. Students will be introduced to an extended complex petite allegro with an emphasis on parallel work and contemporary asymmetrical lines. 3 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro and an asymmetrical reverence combination. 3 hours: The instructor will perform a midterm skills and vocabulary assessment. Student projects will be presented in class. 6 hours: Students will refine and perform the level IV barre series, center floor work, stretches, adagio, petite allegro. Students will execute comprehensive grand allegro across the floor patterns. Class will finish with a contemporary stylization of reverence. 3 hours: Students will execute level IV barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence. 9 hours: Students will practice the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence for level IV assessment preparation. Students will review and hone their technique performing center floor level IV turns. 6 hours: Students will refine and perfect the full barre series, center floor work, stretches, adagio, petite allegro, grand allegro, and reverence for level IV assessment. Students will review and hone their technique performing across the floor turns and leaps. Performance Critiques will be submitted. 3 hours: This time allotted for performance and final assessment.

Instruction Methods
In order to assist students in achieving the learning outcomes for the course, professors may employ the following methods of instruction: demonstration of level IV ballet technique, analysis of video and live dance performance, discussion and lecture, group work, problem solving, and movement exploration.

Out of Class Assignments
Typical homework assignments may include, but are not limited to:

Assignment #1: Performance Critique
A) Attend a live dance performance.
B) Write a critique of one dance piece drawing from steps and concepts you’ve learned from this class.
C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize.
D) Please outline how these dance steps are performed or utilized choreographically.
E) Please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.
F) Use at least two referenced academic sources, from articles or books, using APA style annotation in an APA Works Cited section. Please critically draw from sources you have read from this course.
G) Submit your critique with a ticket stub or program stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment.

Assignment #2: Project Presentation
Students will present an individual or group project covering the biographical analysis of a specific ballet dancer, choreographer or company. Topic is open, but must be approved by instructor.
A) Choose one contemporary or historical ballet dance choreographer/dancer/company and use the Who, What, When, Where, Why and How format to write the analysis.
B) How has this choreographer shaped ballet dance as we know it today?
C) Discuss at least one major dance work/piece this choreographer created.
D) Does this choreographer illustrate that ballet dance is culturally reflective or culturally impactful?
E) Use at least two referenced quotes in your presentation with proper APA annotation and an APA Works Cited section at the end of the Power Point or on the back of the poster board.

Evaluation Methods
In order to assess the achievement of student learning outcomes for this level IV course, instructors may employ any of the following methods of evaluation: written exams, skills testing, essay writing, project presentations, and observation of committed participation.

Other Materials
None.

Other Outline Information

Textbooks
Apollo’s Angels: A History of Ballet, Homans, Jennifer, 2011
The Language of Ballet: A Dictionary, Mara, Thalia, 1987
Folsom Lake College DANCE 332
Modern Dance II

proposed areas:
Add F13  E Lifelong Learning

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
college notes: UCOP Status changed to Approved by crobin on 10:35 AM 11/26/2013
internal notes: 
UC notes: 
footnote: 

Course Description
Modern Dance II provides an augmentation to elementary modern dance techniques, concepts and choreography. A review of modern dance history and an exploration of choreographic principles will enhance understanding of the creative and expressive foundations of this art form, while students will examine the role of second generation modern dance pioneers. The social, cultural and political issues involving modern dance as an artistic expressive form will be surveyed, as well as some basic theoretical perspectives used to analyze the development of modern dance during the early 20th century. Students will develop increased technical facility in the performance of level II modern dance movements while improving kinesthetic awareness, creativity and rhythm. This course is intended for students who have successfully completed Modern Dance I or have previous dance training.

Course Objectives
Upon completion of this course, the student will be able to:
1. demonstrate level II modern dance movement safely and precisely, exhibiting increased kinesthetic awareness, creativity and rhythm.
2. identify the pioneers of second generation modern dance, understanding the socio-cultural and historical context of their artistic contributions.
3. evaluate modern dance as a movement theory and art form, applying basic theoretical models to analyze early 20th century modern dance.

Course Content
None this is a PE course.

Lab Content
3 hours: The instructor will provide an introduction to the course, review the syllabus, outline proper movement mechanics and dance injury prevention techniques.
13 hours: The instructor will review principles of creative movement. Students will engage in self observation movement explorations.
16 hours: The instructor will present level II modern dance warm ups and vocabulary while demonstrating body alignment and locomotive floor work with active participation by the students. Students will review basic movement concepts including breath control and spatial awareness.
16 hours: The instructor will review level II modern dance warm
Modern Dance II

Instruction Methods
The instructor will model level II movements providing students with auditory and visual cuing and feedback. Multi-media applications will be utilized to observe significant modern dance artists to develop appreciation and understanding of the dance form. Exercises will be implemented to stimulate movement creativity and exploration.

Out of Class Assignments
Students will submit two assignments for evaluation:

Assignment #1: Project Presentation
Students will present their individual projects covering modern dance as a movement art, a tool for social rebellion, or as an academic arena of study. Project may also be a biography on a modern dancer, choreographer or company. Topic is open, but must be approved by instructor. Let’s be creative and have fun! Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable.

TOPIC: Choose one contemporary or historical modern dance choreographer/dancer/company. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation. Please use the Who, What, When, Where, Why and How format to formulate the analysis. How has this choreographer shaped dance as we know it today? Discuss at least one major dance work/piece this choreographer created. When? Where? Does this choreographer illustrate that dance is culturally reflective or culturally impactful? Please include an A.P.A. Works Cited section at the end of the PPT presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without a Works Cited Section will go down by one full letter grade.

Assignment #2: Written Submission
Attend one dance performance. Suggested venues and shows will be discussed in class. You may also see free performances in the community, please see instructor for dates and locations.

Write a performance critique (see Performance Critique Criteria) drawing from steps and concepts you’ve learned in class. Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize. Use the Who, What, When, Where, Why and How format to formulate the analysis. Please outline how these dance steps are performed or utilized choreographically. Please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc. Use at least TWO referenced academic sources, from articles or books, using APA style annotation in an A.P.A. Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without a Works Cited Section will go down by one full letter grade.

Submit your critique with a ticket stub or program stapled to your 2 page minimum (7 paragraph minimum) double spaced typed assignment. Please do not exceed 4 pages, even if you have a lot to say!

Evaluation Methods
Assessment will include documentation of daily participation, improved execution of choreography and technique, mid-term project presentation, a written submission, and final performance project.

Other Materials
None.

Other Outline Information

Textbooks
Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to Dance, Kaltenbrunner, Thomas, 2003

Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to Dance, Kaltenbrunner, Thomas, 2003

Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to Dance, Kaltenbrunner, Thomas, 2003

Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to Dance, Kaltenbrunner, Thomas, 2003
Folsom Lake College DANCE 332
Modern Dance II

Dance Anatomy (Sports Anatomy), Greene Haas, Jacqui, 2005
Prime Movers: The Makers of Modern Dance in America, Mazo, Joseph H., 2000
Modern Dance III provides an exploration of modern dance techniques and movement concepts pioneered in the late 20th century, examining the role of postmodern theory in the development of movement ideas and choreography. Students will develop increased technical facility in the performance of modern dance level III movements while improving kinesthetic awareness and choreographic memorization. A review of modern dance history and an exploration of choreographic principles will enhance understanding of the creative and expressive foundations of this art form. This course is intended for students who have successfully completed Modern Dance II or have previous dance training.

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

1. Demonstrate level III modern dance movement safely and precisely, exhibiting kinesthetic awareness and choreographic memorization skills.
2. Identify the pioneers of late twentieth century modern dance, understanding the socio-cultural and historical context of their artistic contributions.
3. Evaluate modern dance as a movement theory and art form, applying basic theoretical models to analyze modern dance as culturally meaningful in contemporary society.

Course Content
None this is a PE Course.

Lab Content
3 hours: The instructor will provide an introduction to the course, review the syllabus, outline proper movement mechanics and dance injury prevention techniques.
13 hours: The instructor will review some principles of creative movement and improvisation. Students will engage in self observation movement explorations.
16 hours: The instructor will present level III modern dance warm ups and vocabulary while demonstrating body alignment and locomotive floor work with active participation by the students. Students will review basic movement concepts including spatial awareness, formations and group work.
16 hours: The instructor will review level III modern dance warm ups and vocabulary while demonstrating body alignment and locomotive floor work with active participation by...
the students. In addition, students will engage in manipulated movement exploration. Historical dance figures that served as forerunners to the modern dance movement will be reviewed.¶¶6 hours: Students will practice level III modern dance warm ups and stretches with locomotive floor work. The instructor will build upon spatial and movement concepts from previous weeks, adding the contrasts of fragmented vs. smooth execution. Historical dance figures of the early 20th century modern dance movement will be reviewed.¶¶3 hours: Students will refine modern dance level III warm ups and across the floor sequences. The instructor will build upon spatial and movement concepts from previous weeks adding positive and negative space concepts. Historical dance figures that served as pioneers to the late 20th century modern dance movement will be introduced. Midterm student projects will be presented for evaluation.¶¶6 hours: Students will practice level III modern dance warm ups with locomotive across the floor work. Students will utilize their new skills in positive and negative spatial movement studies in conjunction to turns and leap patterns.¶¶6 hours: Students will execute level III modern dance warm ups, stretches, turns, leaps and with locomotive sequencing across the floor. The instructor will build upon spatial and movement concepts from previous weeks adding emotional and expressive dimensions.¶¶6 hours: Students will practice modern dance warm ups with locomotive sequences. The instructor will facilitate the emotional and expressive dimensions in the performance of modern dance technique.¶¶3 hours: This time will be allocated for final assessment.

**Instruction Methods**
The instructor will model level III movements providing students with auditory and visual cuing and feedback. Multi-media applications will be utilized to observe significant modern dance artists to develop appreciation and understanding of the dance form. Exercises will be implemented to stimulate movement creativity and exploration.

**Out of Class Assignments**
Students will submit two assignments for evaluation:

#### Assignment #1: Project Presentation
Students will present their individual projects covering modern dance as a movement art, a tool for social rebellion, or as an academic arena of study. Project may also be a biography on a modern dancer, choreographer or company in the late twentieth century. Topic is open, but must be approved by instructor. Let’s be creative and have fun!¶

- A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable.¶
- B) TOPIC: Choose one contemporary or historical modern dance choreographer/dancer/company. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation.¶
- C) Please use the Who, What, When, Where, Why and How format to formulate the analysis.¶
- D) How has this choreographer shaped dance as we know it today?¶
- E) Discuss at least one major dance work/piece this choreographer created. When? Where?¶
- F) Does this choreographer illustrate that dance is culturally reflective or culturally impactful?¶
- G) Please include an A.P.A. Works Cited section at the end of the PPT presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without a Works Cited Section will go down by one full letter grade.¶

#### Assignment #2: Written Submission
- A) Attend one dance performance. Suggested venues and shows will be discussed in class. You may also see free performances in the community, please see instructor for dates and locations.¶
- B) Write a performance critique (see Performance Critique Criteria) drawing from steps and concepts you’ve learned in class.¶
- C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize.¶
- D) Please outline how these dance steps are performed or utilized choreographically.¶
- E) Please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc.¶
- F) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in an A.P.A. Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without a Works Cited Section will go down one full letter grade.¶
- G) Submit your critique with a ticket stub or program stapled to your 2 page minimum (7 paragraph minimum) double spaced typed assignment. Please do not exceed 4 pages, even if you have a lot to say!

**Evaluation Methods**
Assessment will include documentation of daily participation, improved execution of choreography and technique, mid-term project presentation, a written submission, and final performance project.

**Other Materials**
None.

**Other Outline Information**

**Textbooks**
Dance Anatomy (Sports Anatomy), Greene Haas, Jacqui, 2010
Alvin Ailey Dance Moves! A New Way to Exercise, Friedman, Lise and Callis, Chris, 2003
Course Description
Modern Dance IV continues to develop fundamental modern dance skills learned in the previous levels, focusing on proper alignment and technique while performing complex combinations and developing a personal style. There will be opportunities for creative exploration and self-expression through the use of choreographic assignments in improvisation and movement messaging utilizing problem-solving techniques. Students will review the history of the development of modern dance, and assess the relevance of postmodern dance. Students will cultivate unique projects for a comprehensive understanding of the contemporaneous relevance of this dance form. This course is intended for students who have successfully completed Modern Dance III or have previous dance training.

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

- Demonstrate level IV modern dance movement safely and precisely, across the floor patterns and choreographic sequences with grace, power and refined technique.
- Identify the pioneers of the postmodern dance genre, understanding the social, cultural and political implications of their artistic contributions.
- Evaluate modern dance as a movement theory and art form, applying basic theoretical models to analyze modern dance as culturally impactful and culturally reflective.

Course Content
None this is a PE course.

Lab Content
3 hours: The instructor will provide an introduction to the course, review the syllabus, outline proper movement mechanics and dance injury prevention techniques.
13 hours: The instructor will review some principles of creative movement, improvisation and manipulated movement. Students will engage in self observation movement explorations.
6 hours: The instructor will review some principles of creative movement, improvisation and manipulated movement. Students will engage in self observation movement explorations.
6 hours: The instructor will present level IV modern dance warm ups and vocabulary while demonstrating body alignment and locomotive floor work with active participation by the students. Students will review basic movement concepts including spatiality.
dance warm ups and vocabulary while demonstrating safety standards for movement execution. Syncopated locomotive floor work and across the floor sequences will be introduced. In addition, students will review manipulated movement exercises. Historical dance figures that served as forerunners to the modern dance movement will be reviewed. 6 hours: Students will practice level IV modern dance warm ups and stretches with syncopated locomotive floor work. The instructor will build upon spatial group formation concepts from previous weeks into across the floor sequential patterns with fragmented and smooth movement qualities. Historical dance figures of the early 20th century modern dance movement will be reviewed. 6 hours: Students will execute level IV modern dance warm ups, stretches, turns and leaps across the floor. Students will utilize their new techniques of sequential floor patterns with varied movement qualities in exploration studies. Students will review modern dance history with respect to second generation dance artists. 6 hours: Students will refine modern dance level IV warm ups and across the floor sequences. The instructor will build upon movement concepts from previous weeks, with a review of historical dance figures that served as pioneers to the late 20th century modern dance movement. Midterm student projects will be presented for evaluation. 6 hours: Students will practice level IV modern dance warm ups with syncopated sequences across the floor, including turns and leaps. Instructor will review movement concepts from previous weeks, adding the point - line - triangle postmodern concepts. 6 hours: Students will execute level IV modern dance warm ups, stretches, turns, leaps and with locomotive sequencing across the floor. Lecture will focus on postmodern theory, and students will assess the relevance of postmodern dance and performance art. 3 hours: Students will practice modern dance warm ups with level IV locomotive sequences. The instructor will facilitate the emotional and expressive dimensions in the performance of modern dance technique. 3 hours: This time will be allocated for final assessment.

Instruction Methods
The instructor will model level IV movements providing students with auditory and visual cuing and feedback. Multi-media applications will be utilized to observe significant modern dance artists to develop appreciation and understanding of the dance form. Exercises will be implemented to stimulate movement creativity and exploration.

Out of Class Assignments
Students will submit two assignments for evaluation:

Assignment #1: Project Presentation
Students will present their individual projects covering modern dance as a movement art, a tool for social rebellion, or as an academic arena of study. Project may also be a biography on a modern dancer, choreographer or company in the postmodern era. Topic is open, but must be approved by instructor. Let###s be creative and have fun! A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable. B) TOPIC: Choose one contemporary or historical modern dance choreographer/dancer/company. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation. C) Please use the Who, What, When, Where, Why and How format to formulate the analysis. D) How has this choreographer shaped dance as we know it today? E) Discuss at least one major dance work/piece this choreographer created. When? Where? F) Does this choreographer illustrate that dance is culturally reflective or culturally impactful? G) Please include an A.P.A. Works Cited section at the end of the PPT presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without a Works Cited Section will go down by one full letter grade. Assignment #2: Written Submission
A) Attend one dance performance. Suggested venues and shows will be discussed in class. You may also see free performances in the community, please see instructor for dates and locations. B) Write a performance critique (see Performance Critique Criteria) drawing from steps and concepts you###ve learned in class. C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize. D) Please outline how these dance steps are performed or utilized choreographically. E) Please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc. F) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in an A.P.A. Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without a Works Cited Section will go down one full letter grade. G) Submit your critique with a ticket stub or program stapled to your 2 page minimum (7 paragraph minimum) double spaced typed assignment. Please do not exceed 4 pages, even if you have a lot to say!

Evaluation Methods
Assessment will include documentation of daily participation, improved execution of choreography and technique, mid-term project presentation, a written submission, and final performance project.

Other Materials
None.

Other Outline Information
Folsom Lake College DANCE 334
Modern Dance IV

Textbooks
Dance Anatomy (Sports Anatomy), Greene Haas, Jacqui, 2010
Dance Imagery for Technique and Performance, Franklin, Eric D., 1996
**Folsom Lake College DANCE 352**

**Urban Hip Hop II**

**proposed areas:**

Add F13   E Lifelong Learning

**current approvals per ASSIST:**

**reviewers:**

**comments from college at the time of submission:**

Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

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**Units:** 1 1 5  
**min**  
**max**  
**type** 

**Hours:** 0 54  
**lecture**  
**lab**  

**repeatable:** N  
**same as:**  

**first offered:** F13  
**outline approved:** Mar 22 2013 12:00AM  
**approved:** Y

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**registration restrictions:**

**Prerequisites:** None.  
**Corequisites:** None.  
**Advisories:** None.  
**Enrollment Limitations:** None.  

**UC transferability**

**college notes:**  
**internal notes:** UCOP Status changed to Approved by crobin on 10:33 AM 11/26/2013  
**UC notes:**  
**footnote:**

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**Course Description**

This course allows for further study of hip hop dance and continues the development of technique and style on a more comprehensive level. Urban Hip Hop II presents rigorous exercises for improved strength and kinesthetic awareness, using a new vocabulary of intricate steps. The focus is on locomotor movements across the floor to improve smooth execution and center combinations to develop steps done in hard-hitting percussive styles with a progression in technical difficulty. Students will have more opportunity to explore freestyle movement and participate in session work. The theoretical emphasis of this class will cover the progression of hip hop culture from inception to the current trends of today. Low traction, comfortable athletic shoes and loose fitting clothing will be required, and some students may wish to wear knee pads.

**Course Objectives**

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

- demonstrate level II hip hop dance warm ups, isolations, footwork and dance choreography with safe and proper technique.
- discuss the development of hip hop culture in America.
- assess the role of hip hop dance as a global phenomenon and as a forum for social commentary.

**Course Content**

None; PE course.

**Lab Content**

6 hours: The instructor will provide an overview of the course content, review the syllabus, and outline course requirements. Hip hop cultural and historical foundations will be reviewed, as well as basic Hip Hop steps. Students will practice basic movements to the beat of the music including: level II hip hop warm ups, isolations, footwork, and conditioning. 6 hours: The instructor will continue discussion regarding relevant influences to the development of Hip Hop culture, dance styles and graffiti art. Students will discriminate and count syncopated beats, practicing level II hip hop warm ups, isolations, and footwork variations. Students will continue to work on conditioning, advancing to more challenging exercises as appropriate. The class will begin working on section one of the group

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**report generated on 1/3/2014**

**2013 submissions from region 2 for general education in UC and CSU**
Folsom Lake College DANCE 352
Urban Hip Hop II

choreography. 6 hours: The class will discuss the pioneers of hip hop culture, social messaging and the relevance to today's global society. The class will continue to practice warm ups, isolations, footwork, and conditioning exercises, progressing as appropriate. The class will augment choreography with group formations. 6 hours: The instructor will review "popping" and "locking" as a progression of the isolation work. The class will continue to practice warm ups and conditioning exercises, as well as across the floor sequences. Students will continue to learn choreography and separate into small groups for practice. Groups will perform for each other and provide peer feedback. 6 hours: Discussion will center on hip hop pedestrian physicality, somatics and language. The class will continue to practice warm ups, isolations, footwork, and conditioning exercises. Students will begin working on section two of the dance and will incorporate "battle" pairing into the choreography. 6 hours: The class will discuss recent trends in the Hip Hop industry, including corporatism juxtaposed against the originally intended poetic inspiration it provides for disadvantaged communities. The class will continue to practice level II warm ups, isolations, footwork variations and conditioning exercises, progressing as needed. The class will continue to augment the dance choreography. 6 hours: Students will explore today's hip hop culture found in social media. The class will share their findings and exchange ideas. The instructor will emphasize the importance of hip hop dance presentation skills including: technique, originality, facial expression, and attitude. Students will work in small groups to practice the entire dance. 6 hours: Class will continue to rehearse for the semester-end final performance. 6 hours: Time is allotted for performance, midterm project presentations and final exam administration.

Instruction Methods
The instructor will utilize a variety of teaching modalities including, but not limited to: lecture, discussion, group demonstration, individualized instruction, and small group work.

Out of Class Assignments
Typical homework assignments may include:

Assignment #1: Performance Critique
(A) View an online or recorded Hip Hop dance clip (2:30 minimum). (B) Use Performance Critique Criteria (provided within the syllabus) to write your 2-4 page double spaced typed essay. (C) Please use at least TWO referenced quotes in your essay with proper A.P.A. (American Psychological Association) style annotation and an A.P.A. Works Cited section at the end of the essay. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. (D) No late written submissions accepted.

Assignment #2: Project Presentation
Students will present group projects covering Hip Hop as a movement art, a spoken art, a graffiti art or as a DJ art, a tool for social rebellion, or as an academic arena of study. Topic is open, but must be a new topic of study for the students involved, and must be approved by instructor. (A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable. (B) TOPIC: Choose a topic regarding Hip Hop as a movement art, a spoken art, a graffiti art or as a DJ/MC/Rap art, a tool for social rebellion, or as an academic arena of study. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation. (C) Please use the Who, What, When, Where, Why and How format to formulate the project analysis. (D) How has this aspect of Hip Hop culture shaped Hip Hop dance as we know it today? (E) Discuss at least one major work/piece of this artist or aspect of Hip Hop, detailing the social and historical context: When? Where? (F) How is Hip Hop dance culturally reflective or culturally impactful? (G) Please include an A.P.A. (American Psychological Association) Works Cited section at the end of the presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without a Works Cited Section will go down by one full letter grade.

Evaluation Methods
Peer evaluations will be utilized to provide informal, formative feedback on dance performance. The instructor will also formally critique the students’ progress in skills acquisition and dance execution. In addition, the instructor will evaluate students’ written assignment, projects presentation, discussion contributions, class participation, and effectiveness in working with small groups.

Other Materials
None.

Other Outline Information

Textbooks
Can’t Stop Won’t Stop, Chang, Jeff, 2005
Hip Hop Illuminati: How and Why the Illuminati Took over Hip Hop (Volume 1), Hood Scott, Rebecca Holly, 2012
Course Description
This course emphasizes style, technical precision, strength, agility, and the cultivation of urban dance somatics. Dance combinations will introduce new styles and increase the degree of difficulty with center floor work. Urban Hip Hop III dance combinations will be taught covering various styles within hip hop dance genre, and students will work in groups to create a final presentation that expands the teacher choreographed dance into a full length performance piece, utilizing choreographic elements and student choreography. The theoretical emphasis of this course will cover the development of the various styles of hip hop dance including, but not limited to: b-boying/b-girling, breaking, krumping, popping, locking, and tutting. Low traction, comfortable athletic shoes and loose fitting clothing will be required, and some students may wish to wear knee pads.

Course Objectives
Upon completion of this course, the student will be able to:¶¶demonstrate Level III Hip Hop dance warm ups, isolations, choreography and dance choreography with safe and proper technique.¶¶discuss the development of various Hip Hop dance styles.¶¶assess the role of Hip Hop culture, music and dance as a global phenomenon and as a forum for social commentary. ¶¶

Course Content
None; PE Course.

Lab Content
6 hours: The instructor will provide an overview of the course content, review the syllabus, and outline course requirements. Hip hop cultural and historical foundations will be reviewed, as well as sequenced hip hop steps. Students will practice movements to the beat of the music including: level III hip hop warm ups, isolations, footwork, across the floor sequences and conditioning.¶¶6 hours: The instructor will continue discussion regarding relevant influences to the development of hip hop culture, dance styles and graffiti art. Students will discriminate and count syncopated beats, practicing level III hip hop warm ups, isolations, and footwork variations. Students will continue to work on conditioning, advancing to more challenging exercises as appropriate. The class will begin working on
Folsom Lake College DANCE 353
Urban Hip Hop III

the group choreography. 6 hours: The class will discuss the pioneers of hip hop culture, social messaging and the relevance to today's global society. The class will continue to execute warm ups and across the floor sequences. The class will augment choreography with formations and student choreography. 6 hours: The instructor will review “popping” and “locking” as a progression of the isolation work. The class will continue to practice warm ups and conditioning exercises, as well as across the floor steps with level III footwork. Groups will perform choreography for each other and provide peer feedback. 6 hours: Discussion will review hip hop language and somatics, emphasizing the socio-cultural aspects of hip hop physicality. The class will continue to practice warm ups, isolations, footwork, and conditioning exercises integrating agressive 'krumping' concepts and movement. 6 hours: The class will compare and contrast the intended messages of hip hop culture with today's corporate hip hop industry. The class will continue to practice level III warm ups, isolations, footwork variations and conditioning exercises, progressing as needed. The class will continue to augment the dance choreography inclusive of a 'krumping' section. 6 hours: The instructor will critique the class choreography, emphasizing the importance of presentation style, technical precision and theatrical skills including: technique, style, originality, facial expression, and attitude. Students will rehearse choreography facing away from the mirror and refine performance quality based on instructor cuing and feedback. 6 hours: Class will continue to rehearse for the semester-end final performance. 6 hours: Time is allotted for performance, midterm project presentations and final exam administration.

Instruction Methods
The instructor will utilize a variety of teaching modalities including, but not limited to: lecture, discussion, group demonstration, individualized instruction, and small group work.

Out of Class Assignments
Typical homework assignments may include:

Assignment #1: Performance Critique  
A) View a live Hip Hop dance performance.  
B) Use Performance Critique Criteria (provided within the syllabus) to write your 2-4 page double spaced typed essay.  
C) Please use at least TWO referenced quotes in your essay with proper A.P.A. (American Psychological Association) style annotation and an A.P.A. Works Cited section at the end of the essay. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools.  
D) No late written submissions accepted.  
E) Please staple a program or ticket to your written submission for proof of attendance.

Assignment #2: Project Presentation  
Students will present group projects covering Hip Hop as a movement art, a spoken art, a graffiti art or as a DJ/MC/Rap art, a tool for social rebellion, or as an academic arena of study. Topic is open, but must be a new topic of study for the students involved, and must be approved by instructor.  
A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable.  
B) TOPIC: Choose a topic regarding Hip Hop as a movement art, a spoken art, a graffiti art or as a DJ/MC/Rap art, a tool for social rebellion. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation.  
C) Please use the Who, What, When, Where, Why and How format to formulate the project analysis.  
D) How has this aspect of Hip Hop culture shaped Hip Hop dance as we know it today?  
E) Discuss at least one major work/piece of this artist or aspect of Hip Hop, detailing the social and historical context: When? Where?  
F) How is Hip Hop dance culturally reflective or culturally impactful?  
G) Please include an A.P.A. (American Psychological Association) Works Cited section at the end of the presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without a Works Cited Section will go down by one full letter grade.

Evaluation Methods
The instructor will formally critique the students' progress in skills acquisition and dance execution. In addition, the instructor will evaluate students' written assignment, projects presentation, discussion contributions, class participation, and effectiveness in working with small groups. Peer evaluations will be utilized to provide informal, formative feedback on dance performance.

Other Materials
None.

Other Outline Information

Textbooks
Can't Stop Won't Stop, Chang, Jeff, 2005

Hip Hop Illuminati: How and Why the Illuminati Took over Hip Hop (Volume 1), Hood Scott, Rebecca Holly, 2012
Course Description
This course builds on the foundation provided in Dance 353. It will focus on improvisation, freestyle, cyphering, and battling. Musicality and storytelling are explored along with floor work, rapid tempos, and building upper body strength. This course is for students with previous urban Hip Hop dance training. This is an intermediate level course that builds on the skills learned in Urban Hip Hop levels I-III. Students will be introduced to freestyle movement and the elements of cyphering, battling and competition. Musicality, emotion, and storytelling are explored as students develop their own artistry within freestyle movement. The emphasis of this class will be on utilizing intermediate level skills with freestyle movement. Low traction, comfortable athletic shoes and loose fitting clothing will be required, and some students may wish to wear knee pads. A field trip may be required.

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

1. Demonstrate level IV hip hop dance choreography with safe and proper technique, including group work, storytelling and partnering with individual style.
2. Discuss the socio-cultural impact of hip hop culture on urban, sub-urban and rural American youth.
3. Assess the global competition realm for hip hop dancers globally, and its relationship to the emerging social messaging for non-American youth.

Course Content
None; PE Course

Lab Content
6 hours: The instructor will provide an overview of the course content, review the syllabus, and outline course requirements. Hip hop cultural and historical foundations will be reviewed, as well as intermediate hip hop steps. Students will practice sequences of intricate movements to the beat of the music including: level IV hip hop warm ups, isolations, footwork, and conditioning.

6 hours: The instructor will continue discussion regarding relevant influences to the development of hip hop culture, dance styles and graffiti art. Students will discriminate and count syncopated beats, practicing level IV hip hop warm ups, isolations, and footwork variations.
Students will continue to work on conditioning, advancing to more challenging exercises as appropriate. The class will begin working on group choreography with level IV technique.  

6 hours: The class will discuss the pioneers of hip hop culture, social messaging and the relevance to today's global society. Instructor will introduce the concept of hip hop competitions around the world, and students will research global trends in hip hop movement and socio-cultural messaging. Students will continue to practice level IV warm ups, isolations, footwork, and conditioning exercises, progressing as appropriate. The class will augment choreography with competitive aspects and a circular "battle" formation.  

6 hours: The instructor will review "tutting" as a progression of intricate isolation work. The class will continue to practice warm ups and conditioning exercises, as well as complex across the floor sequences. Students will perform movement series in front of each other and provide peer feedback.  

6 hours: The class will discuss the global hip hop industry and continue to practice level IV warm ups, isolations, footwork, and conditioning exercises. Students will incorporate their new steps into the choreography.  

6 hours: The class will discuss the global hip hop industry and continue to practice level IV warm ups, isolations, footwork variations and conditioning exercises. The class will continue to augment the dance choreography.  

6 hours: Students will explore musicality and storytelling in hip hop dance. The class will share their findings and exchange ideas. The instructor will emphasize the importance of hip hop dance presentation skills including: technique, style, originality, facial expression, and attitude. Students will work in small groups to practice the entire dance.  

6 hours: Class will continue to rehearse for the semester-end final performance.  

6 hours: Time is allotted for performance, midterm project presentations and final exam administration.  

Instruction Methods  
The instructor will utilize a variety of teaching modalities including, but not limited to: lecture, discussion, group demonstration, individualized instruction, and small group work.  

Out of Class Assignments  
Typical homework assignments may include:  

Assignment #1: Performance Critique  
A) Attend a hip hop dance battle or general dance competition that includes the hip hop genre.  
B) Use Performance Critique Criteria (provided within the syllabus) to write your 2-4 page double spaced typed essay.  
C) Address the competitive realm and its relationship to the socia message of hip-hop culture. Did you see any evidence of internationalism in the dance battle experienced at the performance?  
D) Please use at least TWO referenced quotes in your essay with proper A.P.A. (American Psychological Association) style annotation and an A.P.A. Works Cited section at the end of the essay. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools.  
E) No late written submissions accepted.  
F) Please staple a program or ticket to your written submission as proof of attendance.  

Assignment #2: Project Presentation  
Students will present group projects covering Hip Hop as a movement art, a spoken art, a graffiti art or as a DJ art, a tool for social rebellion, or as an academic arena of study. Topic is open, but must be a new topic of study for the students involved, and must be approved by instructor.  
A) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable.  
B) TOPIC: Choose a topic regarding Hip Hop as a movement art, a spoken art, a graffiti art or as a DJ/MC/Rap art, a tool for social rebellion. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation.  
C) Please use the Who, What, When, Where, Why and How format to formulate the project analysis.  
D) How has this aspect of Hip Hop culture shaped Hip Hop dance as we know it today?  
E) Discuss at least one major work/piece of this artist or aspect of Hip Hop, detailing the social and historical context: When? Where?  
F) How is Hip Hop dance culturally reflective or culturally impactful?  
G) Please include an A.P.A. (American Psychological Association) Works Cited section at the end of the presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without a Works Cited Section will go down by one full letter grade.  

Evaluation Methods  
Peer evaluations will be utilized to provide informal, formative feedback on dance performance. The instructor will also formally critique the students’ progress in skills acquisition and dance execution. In addition, the instructor will evaluate students’ written assignment, projects presentation, discussion contributions, class participation, and effectiveness in working with small groups.  

Other Materials  
None.  

Other Outline Information  

Textbooks  
Can’t Stop Won’t Stop, Chang, Jeff, 2005  
Hip Hop Illuminati: How and Why the Illuminati Took over Hip Hop (Volume 1), Hood Scott, Rebecca Holly, 2012
Folsom Lake College DANCE 379
Musical Theater Dance III

proposed areas: current approvals per ASSIST:
Add F13 E Lifelong Learning

Registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Units: 2 2 S
min max type
Hours: 18 54
lecture lab
Repeatable: N
Same as:
First offered: F13
Outline approved: Mar 14 2013 12:00AM

UC transferability
Approved: Y
College notes:
Internal notes:
UC notes:
Footnote:

Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
Tracing the development of the American musical from early Vaudeville, structuralist model integrated musicals to the advent of the postmodern genre, Musical Theatre Dance III is focused on late 20th and early 21st century trends in musical theatre. Dance steps, formations and across the floor sequences will aid in the physical understanding and historical chronicling of the lineage of theatrical dance technique. Lectures and movement activities will highlight the political and social contextualization of several key musicals and resulting choreographic innovations such as the rejection of the linear plot and creative use of physical space. The roles played by minority populations, people of color, same-sex orientation and various gender identities, people with disabilities, and women will be examined. Students will refine audition strategies and incorporate dance stylization and technique into choreographic exercises culminating in a formal presentation of group choreography. Previous experience with musical theatre dance is necessary, and students must acquire appropriate dance shoes and attire.

Course Objectives
Upon completion of this course, the student will be able to:
- Explore and properly integrate dance steps related to late 20th century and postmodern musical theatre.
- Investigate and discuss the socio-historical trends of the contemporary musical theatre genre.
- Evaluate the contributions made by noted musical theatre dance choreographers during this era to the advancement and transformation of dance throughout history.
- Apply safe and correct dance technique for the creation and execution of musical theatre dance choreography.

Course Content
1.5 hours: Lecture will present an introduction to the course, academic rigor, safety guidelines, and participation requirements.
2.5 hours: Lecture will address how racism, civil rights, feminism, HIV AIDS and political activism have shaped contemporary musical theatre. Students will perform musical theatre warm up exercises as well as review and augment structured choreographic exercises modeled by instructor based on concepts learned in class.
1 hour: Lecture will demonstrate the birth of the rock musical, exploring rage, rebellion, and disdain for authority through the danced expressivity of the 1970###s rock musical. Students will perform musical
Out of Class Assignments

Typical homework assignments will include two assignments:

1. Assignment #1: Project Presentation
   Students will present group projects on a significant contemporary musical theatre choreographer or show, illustrating how this musical or choreographer advanced a particular social or political theme.

2. Assignment #2: Read all assigned articles, and any supplemental readings you find necessary to do a thorough research report.
Folsom Lake College DANCE 379
Musical Theater Dance III

academic analysis. Dance magazine articles are acceptable. ¶B) TOPIC: Choose one contemporary theatre dance choreographer / show. Create a 10 minute presentation, using creative poster board collage, power point or video clips to support your presentation. ¶C) Please use the Who, What, When, Where, Why and How format to formulate the analysis. ¶D) How has this choreographer / show shaped dance as we know it today? ¶E) Discuss at least one major dance work/piece this choreographer created. When? Where? ¶F) Does this choreographer / show illustrate that dance is culturally reflective or culturally impactful? ¶G) Please include an APA Works Cited section at the end of the PPT presentation, or on the back of the poster board. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Projects received without an APA Works Cited Section will go down by one full letter grade. ¶¶¶Assignment #2: Written Submission ¶A) Attend one musical theatre show/performance. Suggested venues will be discussed in class. ¶B) TOPIC: Choose one musical theatre performance to attend this semester and write a performance critique (see Performance Critique Criteria) drawing from steps and concepts you have learned from class. ¶C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize. ¶D) Please outline how these dance steps are performed or utilized choreographically. ¶E) Also, please comment on your opinion of the performance based on your understanding of thematic content, choreographic precision, the skill level of the dancers, etc. ¶F) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in a Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without an APA Works Cited Section will go down one full letter grade. ¶G) Submit your critique with a ticket stub or program stapled to your 2 page minimum (7 paragraph minimum) double spaced typed assignment. Please do not exceed 4 pages, even if you have a lot to say! ¶

Evaluation Methods
Assessment will include written final exam, project presentations, written submissions, assessment of committed participation in group choreography and dance technique.

Other Materials
None.

Other Outline Information

Textbooks
Musical Theatre: A History, Kenrick, John, 2010
The American Musical and the Formation of National Identity, Knapp, Raymond, 2005
Course Description
This course is designed to integrate the student’s physical knowledge of dance technique with the pedagogical theory and practice of dance teaching with particular emphasis on social and cultural aspects of pedagogical theory in multiple settings. Effective methodologies for the teaching of safe and correct dance technique will be explored, specifically on how to guide beginning level dancers to intermediate and more advanced levels in a logical, progressive, and responsible manner. Students will gain an understanding of how particular problems and solutions within dance curriculum are organized and presented effectively for optimal success as a dance educator. This course emphasizes pedagogical structure and theory, adapted to the diverse interests and abilities of learners, and incorporates off-site classroom observation, lesson planning, classroom teaching and classroom management techniques. The principles, techniques, and materials used in the teaching of dance will culminate in a Teaching Practicum.

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

1. Examine and evaluate methods of classroom management, analyzing the qualities of effective teachers of dance.
2. Demonstrate the ability to structure a basic dance class, creating a dynamic lesson plan with logical progression and the opportunity for student inquiry, technical proficiency and enjoyment.
3. Adapt a lesson plan to various levels, dance styles and classroom environments, with particular attention to technical proficiency and the cultivation of a culture of inclusiveness.

Course Content
Lec Lab Topic Instructor will review course syllabus, requirements, distribute and collect Assumption of Risk Forms, as well as outline the six defining characteristics of dance education with emphasis on pedagogical theory in multiple settings (K-12, private studio, higher education and dance in the community). 2 Comprehensive Dance - Instructor will discuss the full spectrum of dance as a discipline: dance processing (dancing, dance making and dance critiquing), dance knowledge (dance compositional elements, dance history, dance anthropology, and cultural dance forms), dance science (anatomy, somatics, kinesiology, nutrition and injury prevention), and dance on the stage (the use of theatrical terms, costuming choices, formations, entrances and exits, stage lighting and performance
Lab Content

Lec Lab Topic 1.3 0 Instructor will review course syllabus, requirements, distribute and collect Assumption of Risk Forms, as well as outline the six defining characteristics of dance education with emphasis on pedagogical theory in multiple settings (K-12, private studio, higher education and dance in the community). 1.2 6 Comprehensive Dance- Instructor will discuss the full spectrum of dance as a discipline: dance processing (dancing, dance making and dance critiquing), dance knowledge (dance compositional elements, dance history, dance anthropology, and cultural dance forms), dance science (anatomy, somatics, kinesiology, nutrition and injury prevention), and dance on the stage (the use of theatrical terms, costuming choices, formations, entrances and exits, stage lighting and performance techniques). 1.2 6 Students will begin work outlining their proposed Classroom Observation site visits, including locations, classes, days/times, levels and disciplines. Collaborative group work will garner some strategies to compose pre-visit questions, formulate class survey grids and discuss prospective class management issues. 1.2 6 Substantive Dance- Instructor will examine the elements of a substantive dance lesson which contains stimulating, content-rich subject matter in addition to the physical and technical efforts. Teaching backed by substantive methods encourages students to practice, study, inquire and investigate as active participants in their learning. The complexity of how a teacher engages students physically, mentally, emotionally and aesthetically will underscore a discussion of rule reinforcement and general movement concepts introduced in the classroom. 1.2 6 Students will engage in both creative and re-creative lesson planning efforts. Students will also articulate through personal memory situations where rules of the classroom were broken, and reflect on memories of how dance classroom etiquette is established and maintained in classical technique classes. 1.2 6 Sequential Dance Education- Instructor will elucidate ordered and incremental instruction methods, illustrating how dance technique systematically builds one skill upon another. Moving from simple to complex dance steps and combinations, this characteristic of teaching determines how a dance educator selects, plans and orders the content of their classes for each level.

Students will develop three consecutive lesson plans with sequential logic, bridging concepts regarding sequenced skill building into actual combinations for class experimentation and evaluation. Students will conduct in-class experiential workshops of these sequential lessons with instructor evaluation and peer review to determine the efficacy of the sequential lesson planning. 1.2 6 Instructor will identify issues related to the teaching of multiple levels in one classroom setting and provide techniques to sequence content and layer skills to meet the needs of a multi-level student population. 1.2 6 Students will create their own sequencing diagram outlining specific strategies on how they might ensure their class content avoids simplistic, haphazard or redundant methodology in a multi-level class. 1.2 6 Students will discuss the pros and cons of aesthetically driven dance educators. Students will also participate in aesthetically driven mock classroom experiences, followed by group discussions and reporting on real-life recollections of such circumstances. Students will critically analyze their understanding of several pedagogical approaches and apply solutions to the experiences of the in-class activity. 1.2 6 Contextually Coherent Dance- Instructor will relate dance to other aspects of learning, analyzing a dance experience not as a stand-alone event unconnected to life other than in the dance context, but as an educational whole easily infusing relevant aspects of dance history and life experience while teaching technique. 1.2 6 Students will be guided through lecture and movement to compare two dance styles' similarities and differences, integrate an artistic process around a theme, discover a corollary to real life based on a dance class experience, and discover a dance history factoid during experiential movement exercises. 1.2 6 Inquiry Based Dance Education- Instructor will detail both the participatory and the investigative teaching style, identifying the learning process that invites students to participate and problem solve. Instructor will develop the topic as an activity to illustrate how inquiry in dance education produces an active learning environment where students uncover diverse topics essential to development and growth both as dancers and as social citizens. 1.2 6 Students will create projects focused on a meaningful inquiry, demonstrating a dynamic, stimulating and enhanced learning environment. Further, students will examine how aesthetic inquiry, through the use of performance critique, allows for educated and discriminating choices about what they "see" in dance, not just technically, but socially, historically and politically. 1.0 10 Students will conduct off-campus Classroom Observations and analysis, report on findings and develop lesson plans and personal pedagogical philosophies based on their experiences as students, teachers and dance education evaluators. 1.2 Time allotted for Final Exam and Teaching Practicum, executed with Dance 381 on-site students during Finals Week.
Folsom Lake College DANCE 381
Pedagogy: Theory and Practice

Students will develop three consecutive lesson plans with sequential logic, bridging concepts regarding sequenced skill building into actual combinations for class experimentation and evaluation. Students will conduct in-class experiential workshops of these sequential lessons with instructor evaluation and peer review to determine the efficacy of the sequential lesson planning. Instructor will identify issues related to the teaching of multiple levels in one classroom setting and provide techniques to sequence content and layer skills to meet the needs of a multi-level student population. Students will create their own sequencing diagram outlining specific strategies on how they might ensure their class content avoids simplistic, haphazard or redundant methodology in a multi-level class.

Aesthetically Driven Dance Education- Instructor will illuminate some key ideas regarding educators who focus on refined technique and performance quality, focusing on the honing of technicality and aesthetics. Instructor will present some case studies of an aesthetic education model, discussing artistic design as a focus and possible consequences of aesthetic-only focused education. Students will discuss the pros and cons of aesthetically driven dance educators. Students will also participate in aesthetically driven mock classroom experiences, followed by group discussions and reporting on real-life recollections of such circumstances. Students will critically analyze their understanding of several pedagogical approaches and apply solutions to the experiences of the in-class activity.

Contextually Coherent Dance- Instructor will relate dance to other aspects of learning, analyzing a dance experience not as a stand-alone event unconnected to life other than in the dance context, but as an educational whole easily infusing relevant aspects of dance history and life experience while teaching technique. Students will be guided through lecture and movement to compare two dance styles’ similarities and differences, integrate an artistic process around a theme, discover a corollary to real life based on a dance class experience, and discover a dance history factoid during experiential movement exercises.

Inquiry Based Dance Education- Instructor will detail both the participatory and the investigative teaching style, identifying the learning process that invites students to participate and problem solve. Instructor will develop the topic as an activity to illustrate how inquiry in dance education produces an active learning environment where students uncover diverse topics essential to development and growth both as dancers and as social citizens. Students will create projects focused on a meaningful inquiry, demonstrating a dynamic, stimulating and enhanced learning environment. Further, students will examine how aesthetic inquiry, through the use of performance critique, allows for educated and discriminating choices about what they “see” in dance, not just technically, but socially, historically and politically. Students will conduct off-campus Classroom Observations and analysis, report on findings and develop lesson plans and personal pedagogical philosophies based on their experiences as students, teachers and dance education evaluators.

Time allotted for Final Exam and Teaching Practicum, executed with Dance 381 on-site students during Finals Week.

Instruction Methods
Methods of instruction may include, but are not limited to: lecture, demonstration, discussion, project presentations, group work, site observations and analysis, evaluation and reflection.

Out of Class Assignments

Evaluation Methods
Assessment methods may include exams, dance classroom observation, analysis and reporting, lesson planning, and a formal teaching practicum.

Other Materials
* Shapiro, S. Dance, Power, and Difference: Critical and Feminist Perspectives on Dance Education. Champaign, IL: Human Kinetics.

Other Outline Information
Note from Bee/AO...below is HW examples: The Lab and Lec topics are integrated so I have included the same topics in the above areas of: LAB & LEC CONTENT. Homework assignments will require students to observe, reflect, report and practice.

Textbooks
BALLET PEDAGOGY, FOSTER, 2010
Course Description
This course is designed to give students the opportunity to choreograph and perform dance at the college level. Students will improve technique and experience several dance styles by exploring fundamental concepts of dance composition and movement through improvisation, as well as understand the role of the choreographer in dance production. Choreographic projects will culminate into a semester-end showcase. Students with some dance experience in any genre of dance are encouraged to audition for admission into this class, and students will be responsible for acquiring appropriate dance shoes and attire.

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

1. Analyze basic concepts of dance composition, constructing dance movement related to different motivations, patterns, styles, and compositional elements.
2. Perform dance choreography in an informal and formal performance setting, with safe and correct technical execution of steps and movement patterns.
3. Diagram/document dance choreography through utilization of critique, dance notation, technology and/or portfolio.

Course Content
1 hour: Lecture will present an introduction to dance composition and production including course requirements and safety guidelines. Students will execute warm-up technique and center floor exercises. 1 hour: Lecture will include introduction to the choreographer as a nonverbal thinker, a close observer of people, with the ability to communicate emotion in physical form. Students will begin movement exploration. 2 hours: Lecture will introduce the creative process: (1) the choreographic problem and its solution, (2) the right kind of preparation, (3) allow enough time for the discovery of original movement, (4) experiment, and (5) how to recognize a finished dance or if further work is needed. 2 hours: Lecture will include an introduction to choreography, early pioneers of choreography, movement vocabularies and standards, stage directions, and safety guidelines. 2 hours: Lecture will elucidate basic...
dance concepts, including shape, direction and tempo. Students will engage in short dance studies using demonstrations of different dance concepts: shape, direction, and tempo. 

<table>
<thead>
<tr>
<th>Hours</th>
<th>Lab Content</th>
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<tbody>
<tr>
<td>1</td>
<td>Students will body enact the emblematic movements and styles of each pioneer.</td>
</tr>
<tr>
<td>2</td>
<td>Students will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc. Students will explore art, literature, music, ritual, commercial media and personal life experience as motivation for movement.</td>
</tr>
<tr>
<td>3</td>
<td>Students will explore the application of visual stimuli including art and dance diagrams. Students will begin the documentation of selected movement studies.</td>
</tr>
<tr>
<td>4</td>
<td>Students will bodily enact the emblematic movements and styles of each pioneer. Students will use different types of accompaniment for movement (audio, percussive, voice, and silence). Students will introduce various socialized gestural movement patterns. Students will explore gesture studies based on social, functional, ritual, and emotional gestures.</td>
</tr>
</tbody>
</table>

Lab Content

4 hours: Lecture will present an introduction to dance composition and production including course requirements and safety guidelines. Students will execute warm-up technique and center floor exercises. 4 hours: Lecture will include introduction to the choreographer as a nonverbal thinker, a close observer of people, with the ability to communicate emotion in physical form. Students will engage in short dance studies with written descriptions and diagrams. 4 hours: Lecture will include the dynamics of a dance. Students will produce smooth, sharp, alternating smooth and sharp, and simultaneously smooth and sharp movement along with acceleration and deceleration.
Dance Composition and Production Level I

Students will engage in short dance studies using demonstrations of different dance concepts: shape, direction, and tempo. 4 hours: Lecture will include the examination of different approaches to teaching original choreography and use of improvisation.

Students will work in groups on improvised movement. 4 hours: Lecture will review the creative process and present a choreographic problem.

Students will discover movement through exploration: direction, shapes, gravity, and mirroring. 2 hours: Lecture will discuss the four elements of dance movement: (1) design, (2) dynamics, (3) rhythm, and (4) motivation. Students will apply the four elements to selected movement studies, and document these choreographies. 4 hours: Lecture will introduce auditory stimuli and motivation.

Students will bodily enact the emblematic movements and styles of each pioneer. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc.

Students will work on locomotor movements using these concepts. 4 hours: Lecture will introduce various socialized gestural movement patterns.

Students will explore gestural patterns and create structured improvisation. 4 hours: Lecture will discus visual stimuli and motivation.

Students will explore the application of visual stimuli including art and dance diagrams. 4 hours: Lecture will delineate the non-academic preparation needed to choreograph: developing a sensitivity and awareness of the body in space.

Students will explore body awareness, spatial awareness and develop non-structured improvisational activities. 4 hours: Lecture will explore accompaniment for choreographed movement.

Students will use different types of accompaniment for movement (audio, percussive, voice, and silence). 2 hours: Lecture will outline the basic ingredients of a dance and the tools to create and document a dance.

Students will begin the documentation of selected movement studies. 4 hours: Lecture will discuss auditory stimuli and motivation.

Students will explore the application of auditory stimuli including music, poetry, nature and silence. 6 hours: Lecture will outline qualities of movement including collapse, staccato, suspended, swing, explosive, vibratory, sustained, with an awareness of the body in space.

Students will work independently and in small groups to explore and build upon several qualities of movement. 4 hours: Lecture will delineate movement motivations including pedestrian and emotional themes and explore methodologies for recording/diagramming a dance.

Students will record/diagram a dance. 2 hours: Lecture will discuss the four elements of dance movement: (1) design, (2) dynamics, (3) rhythm, and (4) motivation. Students will apply the four elements to selected movement studies, and document these choreographies. 4 hours: Lecture will introduce staging vocabulary, spatial awareness in group work, and impact of spatialization and phrasing.

Students will explore the impact of spatiality and stage space utilization when creating a dance. 4 hours: Lecture will include the motivating factors in the creative process including music, emotion, story-telling, and abstraction. Students will engage in final performance integrating dance concepts and different levels of ability.

Students will discover movement through exploration: direction, shapes, gravity, and mirroring. 2 hours: Lecture will review the creative process and present a choreographic problem.

Students will work in groups on improvised movement. 4 hours: Lecture will review the creative process and present a choreographic problem.

Students will discover movement through exploration: direction, shapes, gravity, and mirroring. 2 hours: Lecture will discuss the four elements of dance movement: (1) design, (2) dynamics, (3) rhythm, and (4) motivation. Students will apply the four elements to selected movement studies, and document these choreographies. 4 hours: Lecture will introduce staging vocabulary, spatial awareness in group work, and impact of spatialization and phrasing.

Students will explore the impact of spatiality and stage space utilization when creating a dance. 4 hours: Lecture will include the motivating factors in the creative process including music, emotion, story-telling, and abstraction. Students will engage in final performance integrating dance concepts and different levels of ability.

Students will bodily enact the emblematic movements and styles of each pioneer. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc.

Students will work on locomotor movements using these concepts. 4 hours: Lecture will introduce various socialized gestural movement patterns.

Students will explore gestural patterns and create structured improvisation. 4 hours: Lecture will discus visual stimuli and motivation.

Students will explore the application of visual stimuli including art and dance diagrams. 4 hours: Lecture will delineate the non-academic preparation needed to choreograph: developing a sensitivity and awareness of the body in space.

Students will explore body awareness, spatial awareness and develop non-structured improvisational activities. 4 hours: Lecture will explore accompaniment for choreographed movement.

Students will use different types of accompaniment for movement (audio, percussive, voice, and silence). 2 hours: Lecture will outline the basic ingredients of a dance and the tools to create and document a dance.

Students will begin the documentation of selected movement studies. 4 hours: Lecture will discuss auditory stimuli and motivation.

Students will explore the application of auditory stimuli including music, poetry, nature and silence. 6 hours: Lecture will outline qualities of movement including collapse, staccato, suspended, swing, explosive, vibratory, sustained, with an awareness of the body in space.

Students will work independently and in small groups to explore and build upon several qualities of movement. 4 hours: Lecture will delineate movement motivations including pedestrian and emotional themes and explore methodologies for recording/diagramming a dance.

Students will record/diagram a dance. 2 hours: Lecture will discuss the four elements of dance movement: (1) design, (2) dynamics, (3) rhythm, and (4) motivation. Students will apply the four elements to selected movement studies, and document these choreographies. 4 hours: Lecture will introduce staging vocabulary, spatial awareness in group work, and impact of spatialization and phrasing.

Students will explore the impact of spatiality and stage space utilization when creating a dance. 4 hours: Lecture will include the motivating factors in the creative process including music, emotion, story-telling, and abstraction. Students will engage in final performance integrating dance concepts and different levels of ability.

Students will bodily enact the emblematic movements and styles of each pioneer. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc.

Students will work on locomotor movements using these concepts. 4 hours: Lecture will introduce various socialized gestural movement patterns.

Students will explore gestural patterns and create structured improvisation. 4 hours: Lecture will discus visual stimuli and motivation.

Students will explore the application of visual stimuli including art and dance diagrams. 4 hours: Lecture will delineate the non-academic preparation needed to choreograph: developing a sensitivity and awareness of the body in space.

Students will explore body awareness, spatial awareness and develop non-structured improvisational activities. 4 hours: Lecture will explore accompaniment for choreographed movement.

Students will use different types of accompaniment for movement (audio, percussive, voice, and silence). 2 hours: Lecture will outline the basic ingredients of a dance and the tools to create and document a dance.

Students will begin the documentation of selected movement studies. 4 hours: Lecture will discuss auditory stimuli and motivation.

Students will explore the application of auditory stimuli including music, poetry, nature and silence. 6 hours: Lecture will outline qualities of movement including collapse, staccato, suspended, swing, explosive, vibratory, sustained, with an awareness of the body in space.

Students will work independently and in small groups to explore and build upon several qualities of movement. 4 hours: Lecture will delineate movement motivations including pedestrian and emotional themes and explore methodologies for recording/diagramming a dance.

Students will record/diagram a dance. 2 hours: Lecture will discuss the four elements of dance movement: (1) design, (2) dynamics, (3) rhythm, and (4) motivation. Students will apply the four elements to selected movement studies, and document these choreographies. 4 hours: Lecture will introduce staging vocabulary, spatial awareness in group work, and impact of spatialization and phrasing.

Students will explore the impact of spatiality and stage space utilization when creating a dance. 4 hours: Lecture will include the motivating factors in the creative process including music, emotion, story-telling, and abstraction. Students will engage in final performance integrating dance concepts and different levels of ability.

Students will bodily enact the emblematic movements and styles of each pioneer. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc.

Students will work on locomotor movements using these concepts. 4 hours: Lecture will introduce various socialized gestural movement patterns.

Students will explore gestural patterns and create structured improvisation. 4 hours: Lecture will discus visual stimuli and motivation.

Students will explore the application of visual stimuli including art and dance diagrams. 4 hours: Lecture will delineate the non-academic preparation needed to choreograph: developing a sensitivity and awareness of the body in space.

Students will explore body awareness, spatial awareness and develop non-structured improvisational activities. 4 hours: Lecture will explore accompaniment for choreographed movement.

Students will use different types of accompaniment for movement (audio, percussive, voice, and silence). 2 hours: Lecture will outline the basic ingredients of a dance and the tools to create and document a dance.

Students will begin the documentation of selected movement studies. 4 hours: Lecture will discuss auditory stimuli and motivation.

Students will explore the application of auditory stimuli including music, poetry, nature and silence. 6 hours: Lecture will outline qualities of movement including collapse, staccato, suspended, swing, explosive, vibratory, sustained, with an awareness of the body in space.

Students will work independently and in small groups to explore and build upon several qualities of movement. 4 hours: Lecture will delineate movement motivations including pedestrian and emotional themes and explore methodologies for recording/diagramming a dance.

Students will record/diagram a dance. 2 hours: Lecture will discuss the four elements of dance movement: (1) design, (2) dynamics, (3) rhythm, and (4) motivation. Students will apply the four elements to selected movement studies, and document these choreographies. 4 hours: Lecture will introduce staging vocabulary, spatial awareness in group work, and impact of spatialization and phrasing.

Students will explore the impact of spatiality and stage space utilization when creating a dance. 4 hours: Lecture will include the motivating factors in the creative process including music, emotion, story-telling, and abstraction. Students will engage in final performance integrating dance concepts and different levels of ability.

Students will bodily enact the emblematic movements and styles of each pioneer. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc.

Students will work on locomotor movements using these concepts. 4 hours: Lecture will introduce various socialized gestural movement patterns.
Instruction Methods

Instructional methods will include, but are not limited to lecture and discussion, multi-media presentations, video and media analysis. In class activities will include, but are not limited to independent work and group work in: movement exploration, movement demonstration, oral critiques and problem solving, project presentations, dance diagrams and documentation.

Out of Class Assignments

Students will submit two assignments:

Assignment #1: Performance Critique
A) Attend one dance performance and write a performance critique. Performance Critique Criteria provided in syllabus. B) Drawing from steps and concepts you’ve learned from this class, please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize. C) Please outline how these dance steps are performed or utilized choreographically. Also, please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc. D) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in a Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without an APA Works Cited Section will go down one full letter grade. E) Submit your critique with a ticket stub or program stapled to your two page maximum double-spaced typed assignment.

Assignment #2: Project Presentation
A) Project topics cover any style of dance as a movement art, a tool for social rebellion, or as an academic arena of study. Project may also be a biography on a Modern, Ballet, Jazz, Lyrical, Hip-Hop, or Musical Theatre dancer, choreographer or company. Topic is open, but must be approved by instructor. B) Read all assigned articles, and any supplemental readings you find necessary to do a thorough academic analysis. Dance magazine articles are acceptable. C) Create a 10 minute MAXIMUM presentation, using creative poster board collage, power point or video clips to support your presentation. Please use the Who, What, When, Why and How format to formulate the analysis. D) How has this choreographer shaped dance as we know it today? E) Discuss at least one major dance work/piece this choreographer created, including the socio-historical context, when and where was the piece conceived? F) Does this choreographer illustrate that dance is culturally reflective or culturally impactful? G) Please include an APA Works Cited section at the end of the power point presentation, or on the back of the poster board.

Evaluation Methods

Assessment will include expository submissions in a choreography journal, documentation of daily participation through improved choreography and technique, mid-term project presentation, written submission, and final exam.

Other Materials

None.

Other Outline Information

Textbooks
Choreography: A Basic Approach to Using Improvisation, Minton, Sandra Cerny, 2007
The Art of Making Dances, Humphrey, Doris, 1997
Folsom Lake College DANCE 411
Dance Composition and Production Level II

proposed areas: current approvals per ASSIST:
Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: 

Units: 2 2 5 
min max type
Hours: 18 54 
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Mar 22 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: Students must audition for admission into Dance Composition and Production the first week of class.

UC transferability
approved: Y
college notes: UCOP Status changed to Approved by crobin on 10:50 AM 11/26/2013
internal notes: 
UC notes: 
footnote: 

Course Description
Students of Dance Composition and Production II will incorporate choreographic dance concepts and techniques using locomotor skills, axial movement, dynamics, direction, time, improvisation, and rhythm to create an individual approach to choreography. Using the seven qualities of movement, phrases, functions of staging and focal directives, students will utilize these concepts in a performance application. Students with intermediate or advanced level experience in any genre of dance are encouraged to audition for admission into this class and will be responsible for acquiring appropriate dance shoes and attire.

Course Objectives
Upon completion of this course, the student will be able to:
- Demonstrate level II dance movement safely and precisely, applying proper technique for the creation and execution of several dance styles in choreography.
- Analyze and incorporate concepts of the choreographic process to create an individualized approach to choreography.
- Organize, strategize, collaborate and produce a group dance piece from inception, through successful rehearsal to production and public performance.

Course Content
1 hour: Instructor will provide an introduction to the course syllabus and policies, outline the format of the semester including confirmed rehearsal schedules, performances and related deadlines. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will begin work on resumes.
2 hours: Lecture will include introduction to the choreographer as a nonverbal thinker, a close observer of people, with the ability to communicate emotion in physical form. Students will begin movement exploration.
2 hours: Lecture will include the examination of different approaches to teaching original choreography and use of improvisation and manipulation. Students will work in groups on improvised movement, and lead exercises.
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for class exploration of movement concepts. Students will begin creative improvisational work toward choreographic projects for proposal. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc. Students will explore art, literature, music, ritual, commercial media and personal life experience as motivation for movement. 3 hours: Students will explore gesture studies based on social, functional, ritual, and emotional gestures. 4 hours: Lecture will introduce tools for effective staging and focal directives. Students will incorporate these tools into their individual choreographic projects. 2 hours: Lecture will include introduction to the choreographer as a nonverbal thinker, a close observer of people, with the ability to communicate emotion in physical form. Students will begin movement exploration. 4 hours: Lecture will include the examination of different approaches to teaching original choreography and use of improvisation and manipulation. Students will work in groups on improvised movement, and lead exercises for class exploration of movement concepts. Students will begin creative improvisational work toward choreographic projects for proposal. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc. Students will explore art, literature, music, ritual, commercial media and personal life experience as motivation for movement. 4 hours: Lecture will introduce various socialized gestural movement patterns. Students will explore gesture studies based on social, functional, ritual, and emotional gestures. 10 hours: Lecture will introduce tools for effective staging and focal directives. Students will incorporate these tools into their individual choreographic projects. 12 hours: Lecture will review performance requirements and etiquette. Students will prepare for final performance integrating dance concepts and different levels of ability. 8 hours: Lecture will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance. Students will integrate corrections and rehearse group choreography. 4 hours: Time allotted for final performance and assessment.

Lab Content

4 hours: Instructor will provide an introduction to the course syllabus and policies, outline the format of the semester including confirmed rehearsal schedules, performances and related deadlines. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will begin work on resumes. 4 hours: Lecture will include introduction to the choreographer as a nonverbal thinker, a close observer of people, with the ability to communicate emotion in physical form. Students will begin movement exploration. 4 hours: Lecture will include the examination of different approaches to teaching original choreography and use of improvisation and manipulation. Students will work in groups on improvised movement, and lead exercises for class exploration of movement concepts. Students will begin creative improvisational work toward choreographic projects for proposal. 4 hours: Lecture will review sources of dance as an art: ideas from literature, life experiences, music, art, commercial media, ritual, etc. Students will explore art, literature, music, ritual, commercial media and personal life experience as motivation for movement. 4 hours: Lecture will introduce various socialized gestural movement patterns. Students will explore gesture studies based on social, functional, ritual, and emotional gestures. 10 hours: Lecture will introduce tools for effective staging and focal directives. Students will incorporate these tools into their individual choreographic projects. 12 hours: Lecture will review performance requirements and etiquette. Students will prepare for final performance integrating dance concepts and different levels of ability. 8 hours: Lecture will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance. Students will integrate corrections and rehearse group choreography. 4 hours: Time allotted for final performance and assessment.

Instruction Methods

Instructional methods will include, but are not limited to: lecture and discussion, dance diagramming, mock auditions and critique, multi-media presentations, video and media analysis. In class activities will include, but are not limited to: independent work and group work in movement exploration, movement demonstration, oral critiques and problem solving, project presentations, dance diagrams and documentation.

Out of Class Assignments

Students will submit two assignments: Assignment #1: Performance Critique. Drawing from steps and concepts you’ve learned from this class, please illustrate your knowledge of dance terminology by discussing at least four dance steps that you recognize. Please outline how these dance steps are performed or utilized choreographically. Also, please comment on your opinion of the dance performance based on your understanding of choreographic precision, the skill level of the dancers, etc. (D) Use at least TWO referenced academic sources, from articles or books, using APA style annotation in a Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without an APA Works Cited Section will go down one full letter grade. (E) Submit your critique with a ticket stub or program stapled to your two page maximum double-spaced typed assignment. Assignment #2: Project Presentation-Production Rubric. Students will conceptualize and effectively collaborate to create a detailed rubric for how to organize and execute a successful public performance. Items for consideration include but are not limited to: (A) dance selection and rehearsal organization; (B) compilation of a dynamic show order; (C) proposal of fund-raising strategies; (D) flyer and program design; (E) music coordination, compilation and formatting, including back-up; (F) acquiring, scheduling and training volunteers for pre-show, during-show and post-show duties; (G) performance schematic and/or itemized list of requests, including stage space dimensions, audience/performer demarcation, confirmation of performance surface, entrance and exit strategy and sound system capabilities. Consider guest artists, outside vendors, videographer, newspaper/press releases, concessions, ticket sales and staffing. Rubric must be presented and submitted in power point or excel. Students should be prepared for open discussion and critique of rubric proposal, being open to modification with justified suggestions for improvement.

Evaluation Methods

Assessment will include expository submissions in a choreography journal, documentation of daily participation through improved choreography and technique, mid-term project presentation, written submission, and final exam.
Folsom Lake College DANCE 411
Dance Composition and Production Level II

Other Materials
None.

Other Outline Information

Textbooks
Choreography: A Basic Approach to Using Improvisation, Minton, Sandra Cerny, 2007
Dance Studies: The Basics, Butterworth, Jo, 2012
The Art of Making Dances, Humphrey, Doris, 1997
# Folsom Lake College DANCE 412
## Dance Composition and Production Level III

### Course Description
Dance Composition and Production III dancers will synthesize choreographic principles of dance through improvisation and manipulation movement studies, using critical and creative thinking skills. Students will improve technique by exploring stylization, progressive concepts of dance composition, as well as understand the role of the stage manager in dance production. Professional standards for performing on tour will augment possible teaching and performing outreach projects. Students with intermediate or advanced level experience in any genre of dance are encouraged to audition for admission into this class and will be responsible for acquiring appropriate dance shoes and attire.

### Course Objectives
Upon completion of this course, the student will be able to:
- Demonstrate level III dance movement safely and precisely, applying proper technique for the creation and execution of several dance styles in choreography.
- Analyze and solve challenges involving production coordination including costumes, props, time lines and backstage logistics.
- Collaborate and produce dance pieces for both informal and formal performance settings.

### Course Content
- **2 hours:** Instructor will provide an introduction to the course syllabus and policies, outline the format of the semester including confirmed rehearsal schedules, performances and related deadlines. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will begin work on resumes.
- **2 hours:** Instructor will outline some components of choreography, and provide an administrative structure for a scheduled performance. Students will begin creative improvisational work toward new choreographic projects for proposal.
- **3 hours:** Instructor will lecture on the uses, aspects and/or limitations of...
technology in relation to dance choreography. ¶¶¶Students will continue creative improvisational work toward individual choreographic projects for proposal and consider aspects and possibilities or limitations of technology in relation to their proposed piece. ¶¶¶3 hours: Instructor will discuss costuming in relation to dance choreography, budget strings and inventory. ¶¶¶Students will continue creative improvisational work toward choreographic projects for proposal and consider costuming and budget in relation to their proposed piece. ¶¶¶3 hours: Instructor will outline some elements of teaching as performance, placing an emphasis on technique, presentation style, accessibility of material and outreach coordination. ¶¶¶Students will plan a teaching rubric for an outreach dance lesson in an assigned technique, in addition to rehearsing for the semester end performance. ¶¶¶3 hours: Lecture will formulate a plan for group choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. ¶¶¶Students will prepare for final performance integrating dance concepts and different levels of ability. ¶¶¶12 hours: Lecture will include verbal cuing, oral critique and problem solving for group choreography. ¶¶¶Students will submit written work, rehearse choreography for final performance.

Lab Content
4 hours: Instructor will provide an introduction to the course syllabus and policies, outline the format of the semester including confirmed rehearsal schedules, performances and related deadlines. ¶¶¶Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will begin work on resumes. ¶¶¶4 hours: Instructor will outline some components of choreography, and provide an administrative structure for a scheduled performance. ¶¶¶Students will begin creative improvisational work toward new choreographic projects for proposal. ¶¶¶4 hours: Instructor will lecture on the uses, aspects and/or limitations of technology in relation to dance choreography. ¶¶¶Students will continue creative improvisational work toward individual choreographic projects for proposal and consider aspects and possibilities or limitations of technology in relation to their proposed piece. ¶¶¶4 hours: Instructor will discuss costuming in relation to dance choreography, budget strings and inventory. ¶¶¶Students will continue creative improvisational work toward choreographic projects for proposal and consider costuming and budget in relation to their proposed piece. ¶¶¶12 hours: Instructor will outline some elements of teaching as performance, placing an emphasis on technique, presentation style, accessibility of material and outreach coordination. ¶¶¶Students will plan a teaching rubric for an outreach dance lesson in an assigned technique, in addition to rehearsing for the semester end performance. ¶¶¶12 hours: Lecture will formulate a plan for group choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. ¶¶¶Students will prepare for final performance integrating dance concepts and different levels of ability. ¶¶¶10 hours: Lecture will include verbal cuing, oral critique and problem solving for group choreography. ¶¶¶Students will submit written work, rehearse choreography for final performance. ¶¶¶4 hours: Time allotted for final performance and assessment.

Instruction Methods
Instructional methods will include, but are not limited to lecture and discussion, multi-media presentations, video and media analysis. ¶¶In class activities will include, but are not limited to independent work and group work in movement exploration, movement demonstration, oral critiques and problem solving, project presentations, dance diagrams and documentation.

Out of Class Assignments
Students will submit two assignments for evaluation: ¶¶¶Assignment #1: Project Presentation-Tour Production Rubric ¶¶¶Students will conceptualize and effectively collaborate to create a detailed rubric for how to organize and execute a successful dance tour and performance. Items for consideration include but are not limited to: ¶¶(A) dance selection and rehearsal organization; ¶¶(B) compilation of a dynamic show order that is site specific; ¶¶(C) proposal of fund-raising strategies; ¶¶(D) flyer and program design, if needed; ¶¶(E) music coordination, compilation and formatting, including back-up; ¶¶(F) scheduling an on-site tour performance, and logistics thereof; ¶¶(G) performance schematic and/or itemized list of requests, including stage space dimensions, audience/performer demarcation, confirmation of performance surface, entrance and exit strategy and sound system capabilities. ¶¶(H) consider guest artists, outside vendors, videographer, newspaper/press releases, concessions, ticket sales and staffing. ¶¶I) Discuss outreach education aspects of the tour, and speak to those elements that will be appropriate to the site, age of audience, and other demographic considerations. ¶¶¶Rubric must be presented and submitted in powered point or excel. Students should be prepared for open discussion and critique of rubric proposal, being open to modification with justified suggestions for improvement. ¶¶¶Assignment #2: Tour Experience Critique ¶¶¶(A) Participate in a dance tour. Confirmed rehearsal schedules, performances and related deadlines will be discussed in class. ¶¶(B) Write an experience critique (see Tour Experience Critique Criteria) drawing from at least four incidents that made the experience memorable, and explain why. ¶¶(C) Please illustrate your knowledge of dance terminology by discussing at least four dance steps that you performed on tour. ¶¶(D) Please outline the organization and professional expectations of the tour in which you participated. ¶¶(E) Please comment on your opinion of the dance tour experience based on your understanding of professional performance standards, choreographic innovation, the skill level of the dancers, etc. ¶¶(F) Use at least TWO referenced academic sources, from articles or books, using APA (American Psychological Association) style annotation in a Works Cited section. Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without an APA Works Cited Section will go down one full letter grade. ¶¶(G) Submit your critique with a photograph or
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other documented evidence of your tour participation stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment. Please do not exceed 4 pages, even if you have a lot to say!

Evaluation Methods
Assessment will include expository submissions in a choreography journal, documentation of daily participation through improved choreography and technique, mid-term project presentation, written submission, and final exam.

Other Materials
None.

Other Outline Information

Textbooks
Choreography: A Basic Approach to Using Improvisation, Minton, Sandra Cerny, 2007
Dance Auditions: Preparation, Presentation, Career Planning, Nielsen, Eric Brandt, 1984
Dance Studies: The Basics, Butterworth, Jo, 2012
Folsom Lake College DANCE 413
Dance Composition and Production Level IV

proposed areas: Add F13  E Lifelong Learning

reviewers:

Units: 2 2 5
min max type

Hours: 18 54
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 22 2013 12:00AM

registration restrictions:

Prerequisites: None.

Corequisites: None.

Advisories: None.

Enrollment Limitations: Students must audition for admission into Dance Composition and Production the first week of class.

UC transferability

approved: Y

college notes:

internal notes: UCOP Status changed to Approved by crobin on 10:51 AM 11/26/2013

UC notes: footnote:

Course Description
This course provides dancers at the pre-professional level and opportunity to audition, choreograph and perform. With emphasis on the art of creating effective dance compositions, students will integrate more complex resources and tools using theme, design, dynamics, rhythm, and motivation with the application of symmetry, asymmetry, phrasing of dance, and stage space. Choreography will result in a formal performance. Students with intermediate or advanced level experience in any genre of dance are encouraged to audition for admission into this class and will be responsible for acquiring appropriate dance shoes and attire.

Course Objectives
Upon completion of this course, the student will be able to:
- demonstrate pre-professional level dance movement safely and precisely, applying proper technique for the creation and execution of several dance styles in choreography.
- integrate complex dance making tools into a choreographic project for formal public performance.
- analyze and incorporate the experience of an authentic dance audition into a self study.

Course Content
1 hour: Instructor will provide an introduction to the course syllabus and policies, outline the format of the semester including confirmed rehearsal schedules, performances and related deadlines. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will begin work on resumes. 12 hours: Instructor will outline the expectations of a professional dance audition, detailing the differences between various genres such as: academic institution programs, commercials, industrials, cruise and theme parks, musical theatre or company audition expectations, providing constructive feedback for each individual. Students will refine their resumes, and demonstrate intermediate and advanced level dance movement safely and accurately.
Dance Composition and Production Level IV

Folsom Lake College DANCE 413

Out of Class Assignments

Students will submit two assignments for evaluation: Assignment #1: Project Presentation-Production Rubric. Students will conceptualize and effectively collaborate to create a detailed rubric for how to organize and execute a successful public performance in a formal theatrical setting. Items for consideration include but are not limited to: (A) dance selection and rehearsal organization; (B) compilation of a dynamic show order; (C) proposal of fund-raising strategies; (D) flyer and program design; (E) music coordination, compilation and formatting, including back-up; (F) acquiring, scheduling and training volunteers for pre-show, during-show and post-show duties; (G) performance schematic and/or itemized list of requests, including stage space dimensions, audience/performer demarcation, confirmation of performance surface, entrance and exit strategy and sound system capabilities. (H) consider guest artists, outside vendors, videographer, newspaper/press releases, concessions, ticket sales and staffing. Rubric must be presented and submitted in power point or excel. Students should be prepared for open discussion and critique of rubric proposal, being open to modification with justified suggestions for improvement.

Assignment #2: Audition Experience Critique. Attend a dance audition. Suggested venues and shows for auditioning will be discussed in class. Write an experience critique (see Audition Experience Criteria) focusing on at least four audition styles that you experienced at the audition. Please outline the organization and professional expectations of the audition you attended. Please comment on your opinion of the audition based on your understanding of professional audition standards, choreographic innovation, the skill level of the dancers, etc. Use at least TWO referenced academic sources, from articles or books, using APA (American Psychological Association) style annotation in a Works Cited report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU

2 hours: Instructor will conduct mock auditions and provide constructive feedback for each individual. Students will submit final resumes, demonstrate intermediate and advanced level dance movement safely and precisely in an audition format, analyzing and incorporating the experience into a self-study assignment. Students will apply the concept of symmetry and asymmetry to selected movement studies. Students will explore the impact of spatiality and stage space utilization when creating a dance. Students will focus on the phrasing and design of a dance. Students will phrase a dance design, including different formations. Students will include the more complex tools of a dynamic dance. Students will produce smooth, sharp, alternating smooth and sharp, and simultaneously smooth and sharp movement along with acceleration and deceleration. Students will formulate a plan for formal presentation of choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. Students will begin work on choreography for final performance. Students will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance.

Lab Content

4 hours: Instructor will provide an introduction to the course syllabus and policies, outline the format of the semester including confirmed rehearsal schedules, performances and related deadlines. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will begin work on resumes. Students will execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely. Students will complete Assumption of Risk Waivers and submit other required paperwork. Students will then execute warm up sequences, demonstrate intermediate and advanced level dance movement safely and precisely.

Instruction Methods

Instructional methods will include, but are not limited to lectures and discussion, multi-media presentations, video and media analysis. In class activities will include, but are not limited to independent work and group work in movement exploration, movement demonstration, oral critiques and problem solving, project presentations, dance diagrams and documentation.

Assignment #1: Project Presentation-Production Rubric. Students will submit final resumes, demonstrate intermediate and advanced level dance movement safely and precisely in an audition format, analyzing and incorporating the experience into a self-study assignment. Students will apply the concept of symmetry and asymmetry to selected movement studies. Students will explore the impact of spatiality and stage space utilization when creating a dance. Students will focus on the phrasing and design of a dance. Students will phrase a dance design, including different formations. Students will include the more complex tools of a dynamic dance. Students will produce smooth, sharp, alternating smooth and sharp, and simultaneously smooth and sharp movement along with acceleration and deceleration. Students will formulate a plan for formal presentation of choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. Students will begin work on choreography for final performance. Students will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance.

2 hours: Lecture will focus on the phrasing and design of a dance. Students will phrase a dance design, including different formations. Students will include the more complex tools of a dynamic dance. Students will produce smooth, sharp, alternating smooth and sharp, and simultaneously smooth and sharp movement along with acceleration and deceleration. Students will formulate a plan for formal presentation of choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. Students will begin work on choreography for final performance. Students will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance.

2 hours: Instructor will conduct mock auditions and provide constructive feedback for each individual. Students will submit final resumes, demonstrate intermediate and advanced level dance movement safely and precisely in an audition format, analyzing and incorporating the experience into a self-study assignment. Students will apply the concept of symmetry and asymmetry to selected movement studies. Students will explore the impact of spatiality and stage space utilization when creating a dance. Students will focus on the phrasing and design of a dance. Students will phrase a dance design, including different formations. Students will include the more complex tools of a dynamic dance. Students will produce smooth, sharp, alternating smooth and sharp, and simultaneously smooth and sharp movement along with acceleration and deceleration. Students will formulate a plan for formal presentation of choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. Students will begin work on choreography for final performance. Students will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance.

2 hours: Instructor will conduct mock auditions and provide constructive feedback for each individual. Students will submit final resumes, demonstrate intermediate and advanced level dance movement safely and precisely in an audition format, analyzing and incorporating the experience into a self-study assignment. Students will apply the concept of symmetry and asymmetry to selected movement studies. Students will explore the impact of spatiality and stage space utilization when creating a dance. Students will focus on the phrasing and design of a dance. Students will phrase a dance design, including different formations. Students will include the more complex tools of a dynamic dance. Students will produce smooth, sharp, alternating smooth and sharp, and simultaneously smooth and sharp movement along with acceleration and deceleration. Students will formulate a plan for formal presentation of choreography, emphasizing the coordination of a dance production, detailing structure, dynamics, technology, backstage crew, programs and advertising, funding, stage surface and dimensions, sound systems, elements of each performance space, timing and cuing. Students will begin work on choreography for final performance. Students will include verbal cuing, oral critique and problem solving for group choreography. Students will submit written work, rehearse choreography for final performance.
Folsom Lake College DANCE 413
Dance Composition and Production Level IV

Please critically draw from sources you have read from this course. Do not cite web references such as Wikipedia.com, Quote.com or Quoteland.com, or any other non-academic web tools. Essays received without an APA Works Cited Section will go down one full letter grade. Submit your critique with a headshot and resume stapled to your 2-4 page minimum (7 paragraph minimum) double spaced typed assignment. Please do not exceed 4 pages, even if you have a lot to say!

**Evaluation Methods**
Assessment will include expository submissions in a choreography journal, documentation of daily participation through improved choreography and technique, mid-term project presentation, written submission, and final exam.

**Other Materials**
None.

**Other Outline Information**

**Textbooks**
Choreography: A Basic Approach to Using Improvisation, Minton, Sandra Cerny, 2007
Dance Improvisations: Warm-Ups, Games and Choreographic Tasks, Justine Reeve, 2011
Course Description
This course involves a survey of English Literature concerning tales of King Arthur and his court and other related chivalric romances. The course considers the history and development of chivalric literature, noting the contributions from French sources and its influences on American sources, but its primary scope focuses on contributions to chivalric literature from British sources such as Malory's "Le Morte D'Arthur," "The Mabinogi," "Sir Gawain and the Green Knight," Tennyson's "Idylls of the King."

Course Objectives
Section 4: Learning Outcomes and Objectives
Upon completion of this course, the student will be able to:

1. Demonstrate a knowledge of historical background, literary conventons, themes, and characters and events associated with Arthurian/Chivalric literature.
2. Analyze complex passages and themes of Arthurian/Chivalric literature by applying knowledge of key literary terms and conventions.
3. Formulate generalizations and develop insightful conclusions based on careful interpretation and analysis.
4. Critique plot and character development and construct arguments supported with textual evidence.
5. Detect significant literary and historical allusions and key themes and concerns.

Course Content
Section 5: Course Topics
The topics for this course are typically allocated as follows:

- Lec Topic 1: Students will learn about the history of the chivalric romances, with special attention given to the Crusades, Eleanor of Aquitaine, the Troubadours, and early French Romances (particularly the works of Chretiene de Troyes).
- Lec Topic 5: Students will study Celtic and Welsh Medieval literature (e.g., the Mabinogi), focusing on characters and themes associated with popular depictions of King Arthur and his court.
- Lab Topic 2: Students will study...
early histories of Britain related to Arthurian literature (e.g., Geoffrey of Monmouth’s History of the Kings of Britain), focusing on legends related to King Arthur. ¶3 Students will study "Sir Gawain and the Green Knight" (or any other relevant Middle English literature). ¶12 Students will study Malory's "Le Morte D'Arthur." ¶9 Students will study Tennyson’s "Idylls of the King." ¶3 Students will study other Victorian literature related to Arthurian literature (e.g., Morris' "The Defence of Guenevere"). ¶7 Students will study modern British literature related to Arthurian literature (e.g., White's "The Once and Future King"). ¶10 Students will study American literature related to Arthurian literature (e.g., Bradley's "Mists of Avalon"). ¶1 Time allotted for assessment. ¶¶ ¶54 Total Hours ¶

Lab Content
NONE

Instruction Methods
Section 6: Instructional Delivery Modalities
In-Person

Section 7: Instruction Methods and In-class Activities
This course may be taught using the following instructional delivery modalities: In-Person
This course includes lecture, explication, analysis, and discussion. Typically, the class will engage in close readings of selected Arthurian/Chivalric literature (to be determined by the instructor), interpreting complex and significant passages, analyzing the ideas, themes, plot, and character development, and making connections between specific passages to understand better the individual works of literature.

Out of Class Assignments

Evaluation Methods
Section 6: Instructional Delivery Modalities
In-Person

Section 7: Instruction Methods and In-class Activities
This course includes lecture, explication, analysis, and discussion. Typically, the class will engage in close readings of selected Arthurian/Chivalric literature (to be determined by the instructor), interpreting complex and significant passages, analyzing the ideas, themes, plot, and character development, and making connections between specific passages to understand better the individual works of literature.

Other Materials

Other Outline Information
Section 8: Typical Homework Assignments
Typical homework assignments may include daily/weekly reading responses that convey literal and metaphorical interpretation and analysis; formal essay assignments that analyze significant components of the assigned

Textbooks
THE MABINOGI AND OTHER MEDIEVAL WELSH TALES, FORD, P, 2008
Karate II

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviews:

comments from college at the time of submission:

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 1 1 5
min max type

Hours: 0 54
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 14 2013 12:00AM

registration restrictions:

Prerequisites: FITNS 410 with a grade of "C" or better; students may also be permitted to enroll by instructor consent.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability approved: Y

college notes:

internal notes:
UCOP Status changed to Approved by crobin on 10:52 AM 11/26/2013

UC notes:

footnote:

Course Description
This karate course shall allow students to advance to an intermediate rank (Gokyu) in this Japanese martial arts form. Students will learn stances, blocks, punches, strikes, kicks, combination techniques, katas, self-defense techniques, demeanor and presentation skills appropriate to this rank. This course shall include all aspects of karate-specific physical conditioning, as well as, instruction in the history, traditions, philosophy, etiquette, manners, courtesy, and language of the martial arts. Students will be required to purchase a karate uniform.

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

- Demonstrate Gokyu level techniques and kihon (fundamentals) in combination with required stances, blocking, striking, kicking, break falls, take downs, and forward/backward roll ups.
- Demonstrate principles of efficient and maximized body movements and dynamics.
- Demonstrate Gokyu level katas (forms).
- Demonstrate Gokyu level self-defense techniques with a partner.
- Demonstrate sanbon kumite (three step sparring).
- Research and critique historical and philosophical topics on the martial arts.
- Articulate in the Japanese language martial arts terminology and numerical counting.
- Exhibit the manners, discipline, and courtesies of the martial artist.
- Attain the rank of Gokyu and receive a certificate for successful completion of the ranking examination.

Course Content
None. Activity course.

Lab Content
3 hours: The instructor will explain and discuss class requirements, review the syllabus, class procedures related to the martial arts and
assess prior student experiences in the martial arts. The instructor will model and demonstrate skills in lining up, ritual bowing, opening and closing procedures for class, and basic stances on command. Students will practice official warm up exercises using Japanese numerical counting. 3 hours: The instructor will continue to drill students on warm up exercise using Japanese counting, basic stances on command and begin drill on combination striking and punching kihon. The instructor will demonstrate principles of efficient and maximized body movements and dynamics. Students will practice with drill training. The instructor will review information on martial arts discipline, respect, manners, martial arts language and terms, Japanese commands, numerical counting, and the meaning of kiai (energetic yell). 3 hours: The instructor will continue with warm up procedures and introduce students to combination blocking with drill training and review combination strikes and punches. A discussion on the history and meaning of karate-do (the way of karate) will be given by the instructor. 3 hours: Students will continue drill training on combination blocks and punches and the instructor will introduce the basic combination kicks through demonstration and drilling. The discussion topic of the week will be martial arts philosophy and Confucianism. 3 hours: During each warm up, the instructor will introduce students to new stretches related to specific skills in karate basics. The instructor will continue drilling students on blocking, punching, and kicking kihon. The instructor will guide students by modeling the first intermediate kata in the second series. The discussion topic will be on Kimochi (sensation, feeling) and how it applies to martial arts training and ultimately all aspects of life. 3 hours: Students will continue to perform warm up and conditioning procedures using Japanese terminology and counting. The instructor will conduct drill training on all basics. The discussion topic of the week will be martial arts philosophy and Taoism. 3 hours: Students will go through warm up and conditioning and practice the first intermediate level kata in the second series. The instructor will demonstrate bunkai for this kata. The discussion topic will be on "The Art of War" by Sun Tzu and how it pertains to martial arts strategy and ultimately all aspects of life. 3 hours: Students will go through warm up and conditioning procedures conducted by the instructor. The instructor will guide students by modeling the second intermediate kata in the second series. The instructor will demonstrate bunkai for the second kata. Discussion will continue on "The Art of War" and how it pertains to martial arts strategy and ultimately all aspects of life. 3 hours: Students will go through warm up and conditioning and review further drill training of all kihon. Students will practice both intermediate kata learned thus far. Students will practice sanbon kumite (three step sparring). The instructor will review the grading rubric for the kata performance examination. 3 hours: The instructor will conduct kata and bunkai examinations. 3 hours: Students will practice warm ups, conditioning, and drill train on all kihon and katas. The instructor will model the third kata in the second series. Students will review and drill on break falls, forward/back roll ups, and take downs. 3 hours: Students will practice warm ups and conditioning including break falls, forward/back roll ups and take down maneuvers. Students will drill on the three katas learned thus far. The discussion topic of the week will be martial arts philosophy and Buddhism. 3 hours: The instructor will guide students by modeling the third series of kata. The instructor will demonstrate bunkai for the kata. The instructor will continue to lecture on the historical and philosophical aspects of the martial arts with special regard to karate-do and will assign and explain the research assignment. 3 hours: Students will warm up, execute conditioning drills, kihon and kata. Students will be instructed on practice for their upcoming rank test by doing dry-run method. The instructor will discuss kinesthetic sense while performing kata or any martial arts techniques. Student's ability to know where they are in space if blind-folded will be applied to this concept. Students will perform blind-folded kata. 3 hours: Students will warm up, condition and practice all kihon. Students will drill train in kata. The instructor will provide a review of the karate-do manual and all written material to be covered on the final written examinations. 3 hours: Students will warm up, condition, and practice all kata. The instructor will continue to review the third series of kata. Students will continue to practice sanbon kumite partner techniques with emphasis on timing and speed. 3 hours: Students will warm up, drill on all kihon, and practice all kata. The instructor will review test procedures for the belt ranking examination and what is expected of them at this level. Students will be instructed on how to practice for their upcoming rank test by doing dry-run method. 3 hours: The instructor will conduct the gokyu belt rank testing and award belts and certificates. After the belt award ceremony, students will take the final written exam.

Instruction Methods

The instructor will conduct the class with discussion, instructional video, skills presentation, demonstrations/modeling, and repetitious drilling for practice on technique and kata. Outside reading of the student manual is required to provide greater understanding of not only technique, but the history, language, and philosophy of the martial arts. Students will research selected topics by reading, analyzing and critiquing karate literature. Internet sites and read, analyze, and critique selected topics in karate literature. Students will critique their own performances by video recording analysis.

Out of Class Assignments

Example #1: Students will produce a written critique on a historical or philosophical topic in the martial arts from a list generated by the instructor and appropriate to this level. Example #2: Students will prepare a self-evaluation and critique of their video recorded kata performance.

Evaluation Methods

The students will be evaluated on the following criteria: class conduct consistent with the martial arts way, skills testing, quizzes, exams, research assignments, and daily active participation.
Karate II

Other Materials
None.

Other Outline Information

Textbooks
The Art of War, Sun Tzu, 2012
The Essence of Karate, Funakoshi, G., Funakoshi, G., Berger, R., & Kamazawa, H., 2010
The Karate Way: Discovering the Spirit of Practice, Lowry, D., 2009
Traditions: Essays on the Japanese Martial Arts and Ways, Lowry, D., 2002
Folsom Lake College FITNS 415
Karate III

proposed areas: current approvals per ASSIST:
Add F13  E Lifelong Learning

reviewers:

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registration restrictions:
Prerequisites: FITNS 411 with a grade of "C" or better; students may also be permitted to enroll by instructor consent.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

Course Description
The course shall introduce students to Yonkyu (upper intermediate) level skills, stances, blocking, punching, striking, kicking, kata (forms) and self-defense techniques in Karate. This course shall include all aspects of karate-specific physical conditioning, as well as, instruction in the history, traditions, philosophy, etiquette, manners, courtesy, and language of the martial arts. Students will be required to purchase a karate uniform.

Course Objectives
Upon completion of this course, the student will be able to:
- Demonstrate yonkyu level technique and skills (kihon) and body shifting in combination with required stances, blocking, striking, and kicking.
- Demonstrate principles of efficient and maximized body movements and dynamics.
- Demonstrate yonkyu level katas.
- Demonstrate yonkyu level self-defense techniques with a partner.
- Demonstrate kumite (sparring).
- Demonstrate ability to execute break falls, forward/back roll ups, and take downs.
- Research and critique historical and philosophical topics on the martial arts.
- Exhibit the manners, discipline, and courtesies of the martial artist.
- Attain the yonkyu belt and certificate upon successful completion of the ranking exam.

Course Content
None. Activity course.

Lab Content
3 hours: The instructor will explain and discuss class requirements, review the syllabus, class procedures related to the martial arts, and assess prior student experiences in the martial arts. The instructor will model and demonstrate proper procedures for lining up, ritual bowing, opening and closing procedures for class, and beginning/intermediate level stances. Students will warm up and utilize Japanese

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Instruction Methods

The instructor will conduct this class with discussion, instructional videotapes, skills presentations, demonstrations/modeling, and repetitious drilling for practice on technique and kata. Students will engage in outside reading of the student manual to provide a greater understanding of technique, the history, language, and philosophy of the martial arts. Students will research Internet sites and read/analyze/critique selected topics in karate literature. Students will critique their own performances by videotape analysis.

Out of Class Assignments

Example #1: Students will produce a written critique on a historical or philosophical topic in the martial arts from a level-appropriate list generated by the instructor. Example #2: Students will self-evaluate and prepare written critiques of their video-recorded kata performances.

Evaluation Methods

The students will be evaluated on the following criteria: class conduct consistent with the martial arts way, skills testing, quizzes, exams, research assignments and active participation.

Other Materials

None.

Other Outline Information

Textbooks

The Essence of Karate, Funakoshi, G., Funakoshi, G., Berger, R., & Kamazawa, H., 2010
The Karate Way: Discovering the Spirit of Practice, Lowry, D., 2009
The Twenty Guiding Principles of Karate, Funakoshi, G., 2003
Okinawan Kobudo II

proposed areas: 
Add F13  E Lifelong Learning

current approvals per ASSIST:

reviewers:

comments from college
at the time of submission:

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 1 1 5
min      max      type
Hours:  0  54
lecture lab
repeatable: N
same as:

first offered: F13
outline approved: Mar 14 2013 12:00AM

registration restrictions:

Prerequisites: FITNS 413 with a grade of "C" or better; students may also be permitted to enroll by instructor consent.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability

approved: Y
college notes:

internal notes: UCOP Status changed to Approved by crobin on 10:54 AM 11/26/2013

UC notes: 
footnote: 

Course Description

Okinawan Kobudo II is the study of the ancient method of self-defense with weapons, commonly known to be the bo staff, sai, tonfa, kama, nunchaku, tanto, tanbo, jo staff, and boat oar. This course will focus on katas (forms) and techniques particular to the tonfa and kama. This martial arts class will teach students to use these historically agricultural tools as weapons and will provide the student with the historical, philosophical, and cultural aspects of this ancient art of weaponry. Students will also be instructed in the manners, courtesies, discipline, and protocol of the martial arts. Students will be required to purchase a kobudo uniform.

Course Objectives

Upon completion of this course, the student will be able to:
- demonstrate the basic techniques (hojo-undo) of the tonfa and kama.
- demonstrate principles of efficient and maximized body movements and dynamics.
- demonstrate katas and bunkai (partner applications) for the tonfa and kama.
- exhibit the manners, discipline, and courtesies of the martial artist in class.
- articulate martial arts terminology and counting in the Japanese language.
- discuss historical, philosophical, cultural, and lingual concepts pertinent to this martial art.

Course Content

None Activity course

Lab Content

3 hours: The instructor will review the course syllabus, class requirements, and procedures. Uniform and manual requirements will also be reviewed. The instructor will introduce students to the historical and cultural uses of the tonfa and kama. Students will learn official warm ups and practice numerical counting in Japanese.

6 hours: Students will warm up and condition at the start of each class. The
instructor will demonstrate and explain basic tonfa skills followed by drill training the students. Common kobudo terminology will be spoken in Japanese. Proper martial arts stances will be modeled by the instructor and drilled. The discussion topic of the week will be martial arts philosophy and Confucianism. The instructor will continue to explain martial arts terminology and the historical aspects of kobudo.¶¶3 hours: Students will warm up and condition at the beginning of each class counting repetitions in Japanese. Students will continue to drill on tonfa hojo-undo. The instructor will demonstrate the tonfa kata Hamahiga no Tonfa and students will practice through guided repetition. The discussion topic of the week will be martial arts philosophy and Taoism.¶¶3 hours: Students will warm up and condition at the beginning of each class. The instructor will review the tonfa kata Hamahiga no Tonfa and students will practice through repetition training. The discussion topic of the week will be martial arts philosophy and Buddhism.¶¶3 hours: Students will warm up and condition at the beginning of each class. Students will review the tonfa kata. Basic kama hojo-undo will be explained and drilled by the instructor. The instructor will review the term paper essay assignment on kobudo. The discussion topic of the week will be the historical and agricultural aspects of kobudo weapons. Each student will select a weapon to research and submit the term paper.¶¶3 hours: Students will warm up and condition at the beginning of each class. Students will practice the tonfa kata and the kama hojo-undo.¶¶3 hours: Students will warm up and condition at the beginning of each class. Students will review and practice the tonfa kata and kama hojo-undo. The kama kata King Gawa Nichogama Dai will be demonstrated by the instructor. Students will be guided through practice by repetition training. The discussion topic of the week will be concepts of kata.¶¶3 hours: Students will warm up and condition at the beginning of each class. Students will review and practice the tonfa kata and kama hojo-undo. The kama kata King Gawa Nichogama Dai will be demonstrated by the instructor. Students will be guided through practice by repetition training. The discussion topic of the week will be concepts of kata.¶¶3 hours: Students will warm up and condition at the beginning of each class. The instructor will continue to review all techniques learned in Kobudo I and II with the sai, bo, tonfa, and kama. Students will practice through drill training. The discussion topic of the week will be self-defense and modern day application of weapons. The instructor will discuss concepts from the book "The 47 Ronin."¶¶6 hours: Students will warm up and condition at the beginning of each class. The instructor will continue to review all techniques learned in Kobudo I and II with the sai, bo, tonfa, and kama. Students will practice through drill training. The discussion topic of the week will focus on concepts from "The Art of War" and how they pertain to martial arts strategy and aspects of life in general.¶¶6 hours: Students will warm up and condition at the beginning of each class. Students will review and practice all techniques learned from Kobudo I and II with the sai, bo, tonfa, and kama. The instructor will lead a discussion on topics from the kobudo student manual.¶¶3 hours: Students will take the written examination. The instructor will evaluate the final performances of the students’ kata of choice.

Instruction Methods
The instructor will explain and model each weapon’s hojo-undo and kata, drilling by repetitious command. Videos of kata will also be shown for reference and practice. Students will engage in outside reading of the student manual to provide greater understanding of technique, as well as, the history, language and philosophy of this Okinawan martial art. Students will practice self-critique of their kata performances.

Out of Class Assignments
Example #1: Students will select a research topic on a philosophical, cultural or historical aspect of Kobudo from a list provided by the instructor and deemed appropriate to this level of training. Students will use on-line resources to conduct research and write a paper.¶Example #2: Students will prepare a self-evaluation/critique of themselves performing a selected kata on a video recording.

Evaluation Methods
The students may be evaluated on the following criteria: performance testing on the hojo-undo and kata of each weapon, research assignments on the historical aspects of a weapon of choice, self-critique of a videotaped kata performance, written exams, and active participation. The instructor will also assess and provide feedback on students’ understanding of martial arts courtesies, manners, focus, discipline, and daily class conduct.

Other Materials
None.

Other Outline Information

Textbooks
A Book of Five Rings, Musashi, M., 2008
Kobudo Vol #1, #2, #3: Okinawan Weapons of Matsu Higa, Hama Higa & Chatan Yara, Kim, R., 2006
Okinawan Weaponry, Hidden Methods, Ancient Myths of Koubdo & Te, Bishop, M., 2009
The 47 Ronin, Allyn, J., 2006
Course Description
Okinawan Kobudo III is the study of the ancient method of self-defense with weapons, commonly known to be the bo staff, sai, tonfa, kama, nunchaku, tanto, tanbo, jo staff, and boat oar. This course will focus on katas (forms) and techniques particular to the tanbo and nunchuku. This martial arts class will not only introduce students to the use of these historically agricultural tools as weapons, but will also provide the student with the historical, philosophical, and cultural aspects of this ancient art of weaponry. Students will also be instructed in the manners, courtesies, discipline, and protocol of the martial arts. Students will be required to purchase a kobudo uniform.

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

- demonstrate hojo-undo (basic techniques) and kata (forms) with the tanbo (short stick) and nunchuku.
- apply bunkai (partner techniques) with the tanbo and nunchuku.
- demonstrate principles of efficient and maximized body movements and dynamics.
- exhibit the manners, discipline, and courtesies of the martial artist in class.
- articulate numerical counting and terminology in Japanese.
- discuss the historical, philosophical, cultural, and lingual concepts particular to this martial art.

Course Content
None; activity course.

Lab Content
3 hours: The instructor will review the course syllabus, uniform and written resource requirements. The instructor will explain the manners, courtesy, and discipline expected of students. The instructor will introduce students to the historical and cultural aspects of...
the tanbo and nunchaku through discussion and video presentations. Students will learn and practice official warm ups using Japanese terminology and counting. ¶¶18 hours: Students will warm up and condition at the beginning of each class. The instructor will demonstrate and explain the hojo-undo for the tanbo and drill students by command in Japanese. The instructor will demonstrate and teach students to perform proper martial arts stances. The discussion topic will be martial arts philosophy and Funakoshi’s Twenty Principles. ¶¶3 hours: Students will continue to warm up and condition at the beginning of each class using Japanese terminology and counting. The instructor will demonstrate and teach students the single tanbo kata No Buri Ryu. Students will practice with repetition training. Discussion about martial arts philosophy and Funakoshi’s Twenty Principles will continue. ¶¶3 hours: Students will continue to warm up and condition at the beginning of each class. Students will review the single tanbo kata. The instructor will demonstrate and teach students the double tanbo kata. Students will practice with repetition training. The instructor will review the term paper requirements. The discussion topic of the week will be the historical and agricultural aspects of the tanbo. Students will be assigned to research and submit an essay on the history and demographics of short stick fighting in Asia, Malaysia, and the Philippines. ¶¶3 hours: Students will warm up and condition at the beginning of each class. The instructor will review the single and double tanbo katas and students will continue to practice them. ¶¶3 hours: Students will warm up and condition at the beginning of each class. Students will review and practice tanbo hojo-undo and kata. The discussion topic of the week will be the concepts of kata. ¶¶3 hours: Students will warm up and condition at the beginning of each class. Students will take a written exam on Japanese terminology. The instructor will conduct a practical assessment of students’ performances of tanbo hojo-undo and kata. ¶¶3 hours: Students will continue to warm up and condition at the beginning of each class. The instructor will introduce single tanbo bunkai (partner techniques). Students will engage in bunkai practice. The discussion topic of the week will be on meditation. ¶¶3 hours: Students will continue to warm up and condition at the beginning of each class. The instructor will review single tanbo kata and introduce double tanbo bunkai. Students will drill on these techniques. ¶¶3 hours: Students will continue to warm up and condition at the beginning of each class. The instructor will review single tanbo kata and introduce double tanbo bunkai. Students will drill on these techniques. ¶¶6 hours: Students will continue to warm up and condition at the beginning of each class. The instructor will introduce double tanbo bunkai (partner techniques). Students will engage in bunkai practice. The instruction will explain and model each weapon’s kata and hojo-undo (basics) drilling by repetition command. Videos of kata will also be shown for reference and practice. Students will be required to study the course manual to enhance understanding of technique, history, language, and philosophy of this Okinawan art. Students will self-critique their kata performances.

Out of Class Assignments
Example #1: Students will select a research topic on a philosophical, cultural or historical aspect of Kobudo from a list provided by the instructor and deemed appropriate to this level of training. Students will use on-line resources to conduct research and write a paper. ¶Example #2: Students will prepare a self-evaluation/critique of themselves performing a selected kata on a video recording.

Evaluation Methods
Students will be evaluated using the following methodologies: performance on hojo-undo and kata for the tanbo and nunchaku, research assignments, self-critiques of video performances, written exams, and active participation. The instructor will also assess students’ demonstration of martial arts, conduct, courtesy, focus and discipline in class.

Other Materials
None.

Other Outline Information

Textbooks
Kobudo Vol #1, #2, #3 Okinawan Weapons of Matsu Higa, Hama Higa & Chaton Yara, Kim, R., 2006
Okinawan Weaponry, Hidden Methods, Ancient Myths of Kobudo & Te, Bishop, M., 2009
The Art of Hojo-undo Power Training for Traditional Karate, Clarke, M., 2009
Zen Kobudo, Bishop, M., 1996
Course Description
This course examines the basic principles of nutrition, as well as the ramifications of nutrients on life-long fitness, sport skill training, and physical performance. Special emphasis is placed on nutrient function with respect to muscle strength development, cardiovascular capability, and body composition. A diet analysis computer program is required.

Course Objectives
Section 3: Learning Outcomes and Objectives Upon completion of this course, the student will be able to: * discuss the role of nutrients and proper water regulation on the body, especially during physical activity. * critique diets for nutrient intake that meet varying physical performance levels and for weight control. * evaluate the effectiveness and safety concerns of various nutritional supplements. * identify characteristics of eating disorders and understand where to refer individuals and families for appropriate nutrition counseling and information. * describe nutritional needs of special populations (i.e. pregnant women, older adults, diabetics, young children) with respect to physical activity.

Course Content
Section 4: Course Topics The topics for this course are typically allocated as follows: Lec 1 Topic 13 The course will be introduced, a self-assessment of nutritional practices and beliefs will be conducted and the classes of nutrients will be discussed. Lec 2 Topic 12 The lecture topic will introduce the process for digestion and absorption of nutrients. Lec 3 Topic 16 The lecture topic will introduce the recommended intake of nutrients for physical activity. Nutrient deficiencies as well as possible toxicities will be discussed. Lec 4 Topic 14 The lecture topic and supporting materials will cover carbohydrates and their effect on physical performance. Lec 5 Topic 14 The lecture topic and supporting materials will cover proteins and amino acids with respect to physical performance. Lec 6 Topic 14 The lecture topic and supporting materials will cover fats with respect to physical performance. The lecture topic and supporting materials will cover requirements for vitamins, minerals and water during physical activity. The lecture topic and supporting materials will cover dietary supplements and mega dosing. The lecture and supporting material will cover the aerobic, anaerobic, and phosphagen energy systems.
Dietary concerns with respect to physical activity for special populations will be discussed. Special populations include diabetics, pregnant women, young children, and older adults. The lecture covers body composition, metabolism and weight loss/gain with respect to physical performance throughout the lifespan. The lecture and supporting materials will address eating disorders. Time allotted for assessment.

Lab Content
NONE

Instruction Methods
Section 5: Instructional Delivery Modalities
This course may be taught using the following instructional delivery modalities: In-Person, Hybrid - Online and Onsite, Internet/Online, Internet/Online.

Section 6: Instruction Methods and In-class Activities
Methods of instruction may include lectures, class discussion, small group activities, multimedia presentations, audio visual materials, student presentations, and guest lecturers.

Hybrid - Online and Onsite Delivery Modality
Methods of instruction may include onsite and/or online lectures, class discussion and threaded discussions, small group activities, multimedia presentations, audio visual materials, student presentations, and onsite or online guest lecturers.

Internet/Online Delivery Modality
Methods of instruction may include online lectures, class discussion via threaded discussions, small group activities, multimedia presentations, audio visual materials, online student presentations, and online guest lecturers.

Out of Class Assignments
Section 7: Typical Homework Assignments
In-Person Delivery Modality
#1: perform a computerized assessment of a 3-day diet with respect to the individual student’s personal fitness/exercise needs.
#2: evaluate parameters such as RPE (rate of perceived exertion), performance (ability to lift weights) and endurance (how long they last) after breakfasts high in simple carbohydrates, complex carbohydrates and high protein/fat.

Hybrid - Online and Onsite Delivery Modality
#1: perform a computerized assessment of a 3-day diet with respect to the individual student’s personal fitness/exercise needs.
#2: evaluate parameters such as RPE (rate of perceived exertion), performance (ability to lift weights) and endurance (how long they last) after breakfasts high in simple carbohydrates, complex carbohydrates and high protein/fat.

Internet/Online Delivery Modality
#1: perform a computerized assessment of a 3-day diet with respect to the individual student’s personal fitness/exercise needs.
#2: evaluate parameters such as RPE (rate of perceived exertion), performance (ability to lift weights) and endurance (how long they last) after breakfasts high in simple carbohydrates, complex carbohydrates and high protein/fat.

Evaluation Methods
Section 8: Evaluation and Assessment Methods
In-Person Delivery Modality
Evaluations may include written assignments, group discussions, diet analysis calculations and worksheets, quizzes and exams.

Hybrid - Online and Onsite Delivery Modality
Evaluations may include written assignments, group discussions, diet analysis calculations and worksheets, quizzes and exams. Student work may be submitted via the learning management system.

Internet/Online Delivery Modality
Evaluations may include written assignments, group discussions, diet analysis calculations and worksheets, quizzes and exams using the learning management system.

Other Materials

Other Outline Information
Supplementary Requirements: A diet analysis program is required.

Textbooks
Nutrition for sport and Exercise, DUNFORD, 2011
Practical Applications in Sports Nutrition, FINK, 2011
Folsom Lake College NUTRI 310
Cultural Foods of the World

proposed areas: current approvals per ASSIST:

Add F13 D7 Interdisciplinary Social Science

reviewers:
1. Ben Weinberg
2. José Lozano
3. Elizabeth Atondo

comments from college at the time of submission:

Units: 3 3 S
min max type

Hours: 54 0
lecture lab
repeatable: N
same as:

first offered: S07
outline approved: Oct. 6 2006 12:00AM

registration restrictions:

Prerequisites: None.
Corequisites: None.
Advisories: none
Enrollment Limitations: none

UC transferability approved: Y

college notes:
internal notes:
UC notes:
footnote:

Course Description
This course compares various western and non-western cultural food customs and patterns including their social, religious, economic and aesthetic significance. Ethnocentrism, gender-related stereotypes, and racism as they relate to the availability, distribution, and preparation of food throughout the world will also be compared. The nutritional status of various cultures as it relates to geographic agricultural and socioeconomic factors will be studied.

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

4. examine the significant aspects of the culture, contributions, and social experiences of Middle East, Asia, Europe, Africa, among others, and its influence on American food customs as associated with cultural patterns.
5. analyze ethnicity, ethnocentrism, and racism and the impact of these on American food habits.
6. describe the traditional food habits, common foods, meal patterns, special occasion foods, food taboos, and the role of food from various regions of the world.
7. analyze the impact of food-related stereotypes.
8. compare traditional food habits of other cultures with contemporary food habits of Americans.
9. analyze similarities and differences in the nutritional contributions from comparative ethnic foods.
10. list the common foods in each culture studied.
11. identify food patterns as related to religious practices, cultural customs, psychological and family structure, and health beliefs.
12. analyze the distribution and availability of food based on ethnocentrism, gender-related issues, and racism.
13. demonstrate knowledge of cultural tolerance through in-depth examination of various cultures.

Course Content
9 hours: The course will be introduced. The course will begin with a discussion and analysis of food and culture in America, including factors that influence food habits, a study of foods, nutrition and food habits, the American melting pot-historic perspective, family structure, and ethnocentrism.

6 hours: The Middle East and Mediterranean regions will be explored, especially in regards to food

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
habits, religious beliefs, taboos, stereotypes, family structure and ethnocentrism. 6 hours: Asia will be explored, especially in regards to food habits, religious beliefs, taboos, stereotypes, family structure and ethnocentrism.

9 hours: Native/Central America will be examined, especially in regards to food habits, religious beliefs, taboos, stereotypes, family structure and ethnocentrism.

12 hours: The variety that exists between various European cultures will be examined. Among the topics that will be discussed are early European history, northern Europeans, southern Europeans and central Europeans. Cultural perspectives, food habits, religious beliefs, health beliefs, taboos, stereotypes, family structure and ethnocentrism will also be explored for these cultures.

6 hours: The cultures of Africa and Morocco will be discussed, especially regarding food habits, religious beliefs, health beliefs, taboos, stereotypes, family structure and ethnocentrism.

3 hours: The variety of cultures will be reviewed, with critical thought given to similarities and differences between the cultures as applied to food habits, religious beliefs, health beliefs, taboos, stereotypes, family structure and ethnocentrism.

3 hours: Time allotted for assessment.

**Lab Content**

**Instruction Methods**

In-Person Delivery Modality: Methods of instruction may include, but are not limited to, lecture, class discussion, guided group activities, and guest speakers representing the geographical regions.

Interactive Television Delivery Modality: Methods of instruction may include, but are not limited to, lecture, class discussion, guided group activities, and guest speakers representing the geographical regions.

**Out of Class Assignments**

In-Person Delivery Modality: Typical homework assignments may include:
- Food sampling of typical dishes for an ethnic group, with a short essay analyzing how the foods are commonly used and their role in the culture.
- A reflective essay where the student examines the culture and cuisine of a specific ethnic group, then discusses the integration of those ethnic customs into our American culture.

Interactive Television Delivery Modality: Typical homework assignments may include:
- Food sampling of typical dishes for an ethnic group, with a short essay analyzing how the foods are commonly used and their role in the culture.
- A reflective essay where the student examines the culture and cuisine of a specific ethnic group, then discusses the integration of those ethnic customs into our American culture.

**Evaluation Methods**

In-Person Delivery Modality: Methods of instruction may include, but are not limited to, quizzes, periodic exams, a final examination, essays, group presentations, and class participation.

Interactive Television Delivery Modality: Methods of instruction may include, but are not limited to, quizzes, periodic exams, a final examination, essays, group presentations, and class participation.

**Other Materials**

None.

**Other Outline Information**

DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME

Interactive Television Delivery Modality:

For this modality, the course’s instructional hours are allocated as noted below.

40 hours: Interactive Television

15 hours: Onsite Discussions

9 hours: O

**Textbooks**

Food and Culture, Kittler, Pamela, Sucher, Kathryn, 2003

Food Around the World: A Cultural Perspective, McWilliams, Margaret, Heller, Holly, 2002
Folsom Lake College SPORT 356
Off Season Conditioning for Women's Soccer

proposed areas: Add F13  E Lifelong Learning

reviewers:

current approvals per ASSIST:

comments from college at the time of submission:

repeatable: N

Units: 1 3 5

Hours: 0 54

registration restrictions:

Prerequisites: None.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability

approved: Y

first offered: F13

outline approved: Apr 26 2013 12:00AM

registration restrictions:

Prerequisites: None.

Corequisites: None.

Advisories: None.

Enrollment Limitations: None.

UC transferability

approved: Y

first offered: F13

outline approved: Apr 26 2013 12:00AM

Course Description
This athletics course involves specific training, conditioning skills and techniques for the sport of soccer. There is a concentration on basic concepts and skills with emphasis on conditioning. Students will have the opportunity to obtain knowledge and practical experience in conditioning required for intercollegiate soccer. This course may be repeated to complete the number of variable units in the course over the athlete's term of CCCAA eligibility and as restricted by Title 5 annual limitations of 175 hours for off-season conditioning.

Course Objectives
Upon completion of this course, the student will be able to:
- demonstrate proper form and techniques when executing various drills for soccer.
- demonstrate the cardiovascular endurance and speed required to be competitive in soccer.
- demonstrate the muscular strength and agility required to be competitive in soccer.

Course Content
See lab content below.

Lab Content
3 hours: The instructor will provide an overview of the course including reviewing the course syllabus, class requirements, student learning outcomes, and safety procedures. 3 hours: Students will undergo initial fitness assessments and evaluation with the instructor. The instructor will review proper warm up, stretching, and cool down procedures. 9 hours: Students will be introduced to and practice a variety of strength training, core training, and functional training exercises related to the sport of soccer. 9 hours: Students will be introduced to and practice a variety of cardiovascular training modalities. The instructor will regularly incorporate cardiovascular training into the students' daily workouts. Students will also practice sport-specific soccer skills and drills which require cardiovascular endurance. 8 hours: Students will be introduced to and practice a variety of agility and balance exercises. The
Instructor will regularly incorporate these exercises into their daily workouts. This will include cone drills, ladder drills, knee high sprints, box steps, and stairs. Students will learn and practice sport-specific drills which require agility and balance.

Instruction Methods
Instructional methodologies may include, but are not limited to, lecture, demonstration, individual skill building and conditioning drills, team exercises, and small group work.

Out of Class Assignments
Homework assignment #1: Examine your pre- and post-conditioning fitness assessment data and summarize your improvements. Critically analyze how those improvements may have contributed to changes in your soccer skills and technique execution.

Homework assignment #2: Examine your pre- and post-skill assessments and summarize the areas in which you improved the most and why. Also, comment on those areas that are continuing challenges for you and explain what you plan to do to overcome those challenges.

Evaluation Methods
The instructor may utilize any of the assessment methods including, but not limited to: fitness assessment data, skills assessment, written homework assignments, effort level ratings, and active participation.

Other Materials
None.

Other Outline Information

Textbooks
Complete Conditioning for Soccer, Gatz, G., 2009
The Ultimate Guide to Weight Training for Soccer, Price, R., 2005
Course Description
This course is a historical and critical survey of motion pictures as an art form. It emphasizes the evolution of artistic and technical facets of production in features, documentaries, and experimental films, focusing on movies from the 1880s through 1950s.

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

- explain the history and development of the art of filmmaking.
- distinguish some of the major historical, cultural, political, and economic forces that have shaped world cinema.
- compare and contrast different cinematic styles and structures.
- evaluate prominent director’s works and their contribution to world cinema.
- formulate an independent and critical aesthetic perspective on the cinema.

Course Content
3 hours: The introduction examines the invention of the cinema, covering early film-making and exhibition. Innovations by the French and English motion picture industry and contributions by Thomas Edison and other early motion picture artists are examined.

6 hours: This segment examines the growth of the American film industry, commercial trends, social pressures, and censorship. Style pioneers such as D. W. Griffith are studied.

6 hours: This segment studies ongoing technical advances in motion pictures, including the introduction of sound and animation. International state-run industries and the use of motion pictures for propaganda are explored.

6 hours: The "Hollywood Studio System" is studied. Technical and stylistic innovations, as well as significant artists of this period are examined.

6 hours: Post-war era American cinema is studied. "Film Noir", post-war Realism, and the decline of the "Hollywood Studio System" are topics.

6 hours: Growth in international motion picture manufacturing is studied. Soviet, postwar German, French "New Wave" and Impressionism, Italian Neo-Realism, Scandinavian, and British cinema are among those examined.
Folsom Lake College TA 314
History of Film: 1880's through 1950's

hours: Asian and Australian post-war cinema are studied, including the Japanese "New Wave." ¶ ¶6 hours: World genre concepts are studied, including the global Independent Film movement. Social and politically impactful filmmaking trends in war, western, and gender genres are examined. ¶ ¶6 hours: American cinema in the 1950s is examined. The impact of the Cold War, "Social Realism," Method Acting, and significant artists of the period are studied. ¶ ¶¶3 hours: The final examination is administered.

Lab Content

Instruction Methods
The instructor will lecture and lead discussions with students over the content of motion pictures viewed in class and readings from the textbook.

Out of Class Assignments
#1 Write a critical analysis comparing and contrasting two films from the same time period. #2 Write a research paper examining the significance of an individual artist, style, or technique of influence in the history of motion pictures.

Evaluation Methods
Students will be evaluated by way of quizzes and exams, written analysis, critiques, and research, writing assignments applying theory and technique to viewed films, and class discussion.

Other Materials
None.

Other Outline Information

Textbooks
Film Art: An Introduction, Bordwell, David, 2010
Film History, Thompson, Kristin, 2009
Course Description
This course is a historical and critical survey of motion pictures as an art form. It emphasizes the evolution of artistic and technical facets of production in features, documentaries, and experimental films, focusing on movies from the 1950s to present.

Course Objectives
Upon completion of this course, the student will be able to:
- explain the history and development of the art of filmmaking.
- distinguish some of the major historical, cultural, political, and economic forces that have shaped world cinema.
- compare and contrast different cinematic styles and structures.
- analyze selected films for their effective use of visual techniques.
- evaluate prominent artists' works and their contributions to world cinema.
- formulate an independent and critical aesthetic perspective on the cinema.

Course Content
6 hours: The first segment examines mid-twentieth century American cinema. Topics include the film industry's first adjustment to new media, the evolution of Independent film-making, and major artists and genres. 13 hours: The further growth and impact of the international New Wave genre trend is examined. 13 hours: Pre-war American cinema of the 1960s is studied, including the evolution of Documentary film-making, and significant artists and styles. 13 hours: International cinema in the 1960s is examined, including mass production industries in Hong Kong and others, and the growth of film-making in the Third World. 16 hours: A study of the American cinema in the 1970s examines the impacts of the USA-Vietnam War and the rising civil rights movement on the film industry. 16 hours: This segment is a study of international cinema in the 1970s, including western Europe and the Soviet Union, and the continued evolution of the industry in Asia. 16 hours: A segment investigating the American cinema in the 1980s features examination of changes in the industry due to technological advances and market share, plus the increasing departure in style between
Folsom Lake College TA 315
History of Film: 1950's to Present

Hollywood and Independent film-making. 6 hours: International cinema in the 1980s from Great Brittan, western Europe, the Eastern Block, the Third World, Japan, and Australia is examined. 6 hours: Major artists of the American cinema in the late twentieth and early twenty-first centuries are featured in the segment. The significant stylistic advances from directors along with the rapid technological changes brought to the industry are studied. 6 hours: Globalization of the film industry and fusing of stylistic approaches are studied in this segment featuring the recent work of international motion pictures artists and industries. 3 hours: The final examination is administered.

Lab Content

Instruction Methods
The instructor will lecture and lead discussions with students over the content of motion pictures viewed in class and readings from the textbook.

Out of Class Assignments
#1 Write a critical analysis comparing and contrasting two films from the same time period. #2 Write a research paper examining the significance of an individual artist, style, or technique of influence in the history of motion pictures.

Evaluation Methods
Students will be evaluated by way of quizzes and exams, written analysis, critiques, and research, writing assignments applying theory and technique to viewed films, and class discussion.

Other Materials
None.

Other Outline Information

Textbooks
Film Art: An Introduction, Bordwell, David, 2010
Film History, Thompson, Kristin, 2009
Folsom Lake College TMACT 302
Soccer-Outdoor

proposed areas: Add F13  E Lifelong Learning

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
The purpose of this course is to provide students with the basic knowledge and skills needed to play outdoor soccer. This course emphasizes defense, offense, passing, ball control, heading, and shooting. It covers the skills, strategy, tactics, and rules that govern the play of outdoor soccer. Students will be required to purchase appropriate shoes for field turf and shin guards.

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

1. Apply and demonstrate basic soccer skills and techniques.
2. Apply and demonstrate basic soccer game tactics.
3. Develop physical skills that are required for success in the game of soccer.
4. Recognize and apply the sociological and psychological skills needed for success in a team sport environment.

Course Content
See lab content below.

Lab Content
2 hours: The instructor will provide an overview of the class, student learning outcomes and course requirements. Students will complete Assumption of Risk forms and receive a course orientation. The instructor will review soccer equipment, terminology, rules, safety and sportsmanship. 12 hours: The instructor will demonstrate basic soccer skills including: passing, receiving, dribbling, shooting, heading, and tackling/challenging. Students will practice these basics in both drill and game format. The instructor will conduct an initial assessment of students' fitness levels and skills. 12 hours: The instructor will discuss and demonstrate goalkeeping skills and concepts. Students will practice goalkeeping skills and incorporate in drills and game situations.

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Folsom Lake College TMACT 302
Soccer-Outdoor

discuss and demonstrate skills, tactics, and strategies of basic offensive play. Students will practice drills and application of skills and strategies in game situations. The instructor will conduct a midterm assessment of student learning outcomes.

12 hours: The instructor will lecture on and demonstrate skills, tactics, and strategies of basic defensive play. Students will practice drills and application of skills and strategies in game situations.

14 hours: The instructor will discuss possession concepts and exercises. Students will practice concepts in drill format and game situations. The instructor will conduct a final assessment of student learning outcomes.

Instruction Methods
Students will learn basic skill techniques, tactics, and goalkeeping concepts through lecture, demonstrations, group discussion, and active student participation.

Out of Class Assignments
Example #1: Analyze video footage of your passing and dribbling skills and note three things you could do to improve your technique.
Example #2: Analyze video footage of ball turnover and make three suggestions as to the team tactics that could have been used to avoid the loss of possession.

Evaluation Methods
The instructor will evaluate the students using any of the following methodologies: skills tests, fitness assessments, drills, quizzes, observation, video analysis, and self- and peer-evaluation.

Other Materials
None.

Other Outline Information

Textbooks
44 Secrets for Playing Great Soccer [Kindle Edition], Hasic, M., 2012
Soccer Skills and Drills, National Soccer Coaches Association of America, 2006
The Soccer Book, DK Publishing, 2010
Lake Tahoe Community College COM 125
Fundamentals of Radio and Television Broadcasting

proposed areas: Add F13  D7 Interdisciplinary Social Science

reviewers:
1. Maria Jasso
2. David Esparza
3. Merv Maruyama

comments from college at the time of submission: Re IGETC: Re CSUGE:

Units: 4 4 Q min max type Hours: 48 0 lecture lab repeatable: N same as:

registration restrictions: UC transferability approved: N

Prerequisites: college notes:
Corequisites: internal notes:
Advisories: ENG 101 or equivalent.
Enrollment Limitations: UC notes:

Course Description
This course provides a study of the fundamentals of radio, television, and other mass media broadcasting including history, theory, and legal aspects. Different forms of broadcasting are highlighted from network, Internet, cable, and first run syndication, concluding with an overview of developing technologies. The course includes debate on the innovators and issues such as the demise of financial interest in syndication rules, vertical integration, and the rise of broadband and its resultant changes in what constitutes a "broadcast."

Course Objectives
1. Analyze the evolution of broadcasting from the early days of point-to-point wired communication (telegraph) through broadcasting in radio and television and concluding with the narrowcasting of the Internet. ¶2. Evaluate today#s network structure from both creative and business aspects.¶3. Evaluate the role the federal government has had in broadcasting in America.¶4. Discuss the ethical challenges faced by broadcast outlets.

Course Content
Lake Tahoe Community College COM 125
Fundamentals of Radio and Television Broadcasting

III. Audio and Video Technology
A. AM/FM bandwidth
B. Signal processing
C. Video signal generation
D. Mixing consoles
E. Transmission, receiving, storage, and retrieval

IV. Radio Today
A. Competition, consolidation, control stations, and the market
B. Radio programming
C. Radio station organization
D. Television Today
A. Types of television stations
B. Cable services
C. Satellite services
D. Elements of the Internet

IV. Radio Today
A. Formats
B. Radio programming
C. Matrix of radio programming
D. Creating the format
E. Using the "Hot Clock"
F. Payola
G. Radio Formats

V. Television Today
A. Types of television stations
B. Networks
C. Cable services
D. Satellite services

VI. Elements of the Internet
A. Basics of Internet operation
B. Types of online radio stations
C. Types of online video methods

VII. The Business of Broadcasting
A. Cable
B. New media
C. Competition
D. Local, regional, and national sales and advertising
E. Station protocols

VIII. Elements of Radio Programming
A. Regulation
B. Matrix of radio programming
C. Modes of radio production
D. Creating the format
E. Using the "Hot Clock"
F. Payola
G. Radio Formats

IX. Elements of Television Programming
A. Television news
1. Electronic news gathering
2. Satellite news gathering
3. Local and national news
B. Affiliates
C. Network programming
D. Syndication
E. Programming strategies

X. Rules and Regulations
A. The Radio Act of 1927
B. The Communications Act of 1934
C. The Federal Communications Commission
D. Equal Opportunity Regulations
E. License renewal

XI. Elements of Self-Regulation and Ethics
A. Standards and practices
B. The V-chip
C. Ethics and personal judgement

XII. Ratings and Audience Feedback
A. Audience measurement
B. Ratings process
C. Measuring web audio and video audience metrics

XIII. Cultural Influences of Broadcast Media
A. Violence
B. Copycats
C. Pornography
D. Language
E. Crime
F. Internet addiction

Lab Content

Instruction Methods
1. Lecture
2. Informal question and answer discussions
3. Formal Socratic dialogues
4. Multimedia to include slides, DVDs, and videos
5. Student presentations
6. Pop quizzes
7. Tests

Out of Class Assignments
1. Written assignments
2. Essay comparing radio, television, and web site broadcasting
3. Biographic report of a radio/television personality
4. Create a new media presentation comparing a radio/TV show from the 1950s with one from the present

Evaluation Methods
1. Research paper
2. Essays
3. Role-playing project
4. Group work
5. Instructor evaluation

Other Materials
Texts: "Broadcasting Cable the Internet and Beyond: An Introduction to Modern Electronic Media" Joseph Dominick, Barry Sherman, Fri

Other Outline Information

Textbooks

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Lake Tahoe Community College COM 130
Television/Film Aesthetics

proposed areas: Add F13  C1 Arts

reviewers:
1. Ben Weinberg
2. Cathy Beane
3. Elizabeth Atondo

comments from college at the time of submission:
Re IGETC: Re CSUGE: Re CSU AI: Re TCA:

Units: 4 4 4 min max type
Hours: 48 0 lecture lab
repeatable: N same as:
first offered: F13 outline approved: Mar 13 2013 12:00AM

registration restrictions: UC transferability
Prerequisites: college notes: approved: N
Corequisites: internal notes:
Advisories: ENG 101 or equivalent.
Enrollment Limitations: UC notes:

footnote:

Course Description
This is a survey course that teaches proper terminology and categories for analyzing television and films. Through lecture, visual presentations, and discussion, students will learn how television programs and films are made, both technically and creatively. Students will also learn how television and film influence our social values and ethics.

Course Objectives
1. Define and apply basic terms of film and television production.
2. Evaluate the trends in the delivery of content through various individual media.
3. Critique the technical aspects of TV shows and films including acting, art direction, lighting, camera work, editing, and music.
4. Examine the social relevance and moral impact of TV shows and films as well as their educational and entertainment values.
5. Compare and contrast different genres in film and TV programming.
6. Discuss societal roles in film and TV programming throughout various decades.

Course Content
1. Symbol, Image, and Reality
   A. Difference between glance and gaze
   B. Definition of basic terms
2. Beginning of Commercial TV
   A. National and international historical context
   B. The first networks
   C. The influence of technical developments on the format and content of TV programming
3. Motion Pictures vs. Television
   A. Technical developments and marketing strategies used by the M.P. Studios in competition with TV
   B. Advantages of TV over theatrical releases
   C. Shows produced by the M.P. Studios for TV
4. The Business of Television
   A. Differences between Cable and Network
   B. PBS: creation of and system of operation
   C. Relations between

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Television/Film Aesthetics


Lab Content

Instruction Methods
1. Discussion
2. Screening of TV shows and films

Out of Class Assignments
1. Watching and analyzing TV shows and films. Research of current trends in the delivery of audio visual media using the internet and trade publications.

Evaluation Methods
1. Research paper
2. Essays
3. Role-playing project
4. Group work
5. Instructor evaluation

Other Materials
Texts: "Sight, Sound, Motion: Applied Media Aesthetics (The Wadsworth Series in Broadcast and Production) Herbert Zettl, 7th edition,

Other Outline Information

Textbooks
Lake Tahoe Community College ECE 100
Health, Safety and Nutrition for Young Children

proposed areas:  
Add F13  E Lifelong Learning

reviewers:

proposed areas:  
Add F13  E Lifelong Learning

reviewers:

proposed areas:  
Add F13  E Lifelong Learning

reviewers:

units: 4 4 Q  
min max type

48 lecture lab

repeatable: N  
same as:

first offered: F95  
outline approved: Mar 13 2013 12:00AM

registration restrictions:  

UC transferability approved: N  

Prerequisites:  
Corequisites:  
Advisories:

Enrollment Limitations:

College notes:
Internal notes:
UC notes:
footnote:

Course Description
This course is designed to provide the student with an introduction to the laws, regulations, standards, policies and procedures, and early childhood curriculum related to child health safety and nutrition. The key components that ensure physical health, mental health, and safety for both children and staff will be identified along with the importance of collaboration with families and health professionals. Focus is on integrating the concepts into everyday planning and program development for all children.

Course Objectives
1. Assess strategies to maximize the mental and physical health of children and adults in accordance with culturally, linguistic, and developmentally sound practice.¶2. Identify health, safety, and environmental risks in children’s programs.¶3. Analyze the nutritional needs of children at various ages and evaluate the relationship between healthy development and nutrition.¶4. Evaluate regulations, standards, policies and procedures related to health, safety, and nutrition in support of young children, teachers, and families.¶5. Discuss the value of collaboration with families and the community.

Course Content

Approved: N

IGETC: Re IGETC:  
CSUGE: Re CSUGE:  
CSU AI: Re CSU AI:  
TCA: Re TCA:  

Re CSU AI:

UC transferability
Re IGETC:  
CSUGE: Re CSUGE:  
CSU AI: Re CSU AI:  
TCA: Re TCA:  

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Lake Tahoe Community College ECE 100
Health, Safety and Nutrition for Young Children

Lab Content

Instruction Methods
1. Lecture
2. Discussion
3. Web links to appropriate web sites

Out of Class Assignments
1. Preparation and presentation of a developmentally appropriate activity for children in the area of health, safety, or nutrition.
2. Research article reviews.
3. Menu plan production.

Evaluation Methods
1. Written assignments
2. Midterm and final exam
3. Portfolios

Other Materials

Other Outline Information

Textbooks
Course Description
This course provides an overview of the skeletal and muscular anatomy and kinesiological principles of movement. The course also introduces the mechanisms, signs and symptoms, evaluation, treatment modalities, and prevention activities of sports injuries.

Course Objectives
1. Describe common injuries to the foot, ankle, knee, hip, back, arm, shoulder, neck, and brain.
2. Explain the physiological mechanisms that underlie sports injuries.
3. Describe and perform injury evaluations using recognized medical pathways.
4. Identify therapeutic modalities for treating acute and chronic sports injuries.
5. Explain physical conditioning techniques and strategies for preventing athletic injuries.

Course Content
1. Types of injuries (e.g., acute, chronic, contusion, strain, sprain).
2. Tissue healing. Injury evaluation - history, observation, palpation, special tests.
3. Rehabilitation strategies.
4. Reconditioning strategies.
6. Inflammation - signs and symptoms.
8. Treating acute injuries.
10. Anatomy - musculature and skeletal sites.
12. Prevention activities and training management.
13. Special considerations - hyper/hypotension, hyper/hypoglycemia, heat stroke, heat exhaustion, syncope.

Lab Content

Instruction Methods
1. Lecture (including PowerPoint presentation)
2. Demonstrations
3. Instructional videos
4. Small group discussions
Out of Class Assignments
Research specific tests that one would use in the evaluation of sports injuries for the ankle, knee, and shoulder.

Evaluation Methods
1. Exams
2. Presentations
3. Research papers

Other Materials
Texts: "ACSM's Resources for Personal Trainer" American College of Sports Medicine, 4th edition, Lippincott Williams & Wilkins, 2014

Other Outline Information

Textbooks
Course Description
This course is an introduction to the interdisciplinary approach to the study of human movement. An overview of the importance of the sub-disciplines in kinesiology will be discussed along with career opportunities in the areas of teaching, sport and coaching, allied health, and fitness professions.

Course Objectives
1. Analyze the history, philosophy, and sociology of physical education, kinesiology, fitness, and sport. 
2. Describe fundamental concepts associated with motor learning, biomechanics, physiology of exercise, psychology of sport and exercise, and kinesiology. 
3. Identify career opportunities within the fields of physical education, kinesiology, fitness, and sport.

Course Content
1. Basic concepts of kinesiology. 
2. History, ethics, philosophy, and sociology of physical activity, kinesiology, exercise/fitness, and sport. 
3. The objectives and role of physical education and sport in society. 
4. Overview of basic movement forms of sport, dance, and exercise with a focus on the sub-disciplines within Kinesiology. 
5. Introduction to the sub-disciplines: motor learning/control, motor development, biomechanics, exercise physiology, social psychological foundations, and sport nutrition. 
6. Exploration of pathways and career opportunities: allied health, sports (management, nutrition, psychology), fitness, teaching, coaching, athletic training, motor learning, biomechanics, and exercise physiology.

Lab Content

Instruction Methods
1. Lecture. 
2. Written reports. 
3. Oral reports. 
4. Discussion - collaborative learning. 
5. Demonstration. 
6. Case studies. 
7. Multi-media presentations.
Out of Class Assignments
1. Textbook readings and instructor handouts
2. Develop a portfolio that describes the career pathways and employment requirements in the field of kinesiology
3. Complete a comparative interview with two professionals from different subdivisions of the kinesiology career.

Evaluation Methods
1. Written exams, quizzes, and tests - subjective and objective
2. Oral presentations - observation reports of different careers
3. Written reports - develop a personal portfolio that describes the pathways and requirements for their selected career
4. Case studies
5. Class discussion

Other Materials

Other Outline Information

Textbooks
Lake Tahoe Community College PHS 117
Oceanography

proposed areas: current approvals per ASSIST:

Add F13  5A Physical Science (lecture)
SU13  B1 Physical Science (lecture)
SU13  B3 Science Laboratory

reviewers:
1  Ben Weinberg
2  Laura Castro
3  Elizabeth Atondo

Units: 5 5 Q
min  max  type

Hours: 48 36
lecture  lab
repeatable: N
same as:

registration restrictions:
Prerequisites: none
Corequisites:
Advisories:
Enrollment Limitations:

Course Description
This course is an introduction to the marine environment. Students will explore the physical and biological characteristics of the world's oceans. Areas of emphasis will include ocean basin geology, waves and tides, ocean circulation, coastal features and processes, marine ecology, ocean flora and fauna, and human/environmental pressures.

Course Objectives
1. Compare coastline morphology and how it relates to waves, tides, and other ocean processes.
2. Analyze the processes that contribute to coastal, pelagic, and benthic environments and relate these processes to adaptations, structures, and functions of flora and fauna in ocean ecosystems.
3. Evaluate ways in which humans have affected ocean processes and ecosystems and analyze the environmental impacts of past, present, and future decisions on marine environments and ecosystems.

Course Content

registration restrictions:
Prerequisites: none
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes: UCOP Status changed to Approved by cbuck on 1:07 AM 7/17/2013
internal notes:

registration restrictions:
Prerequisites: none
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes: UCOP Status changed to Approved by cbuck on 1:07 AM 7/17/2013
internal notes:

registration restrictions:
Prerequisites: none
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes: UCOP Status changed to Approved by cbuck on 1:07 AM 7/17/2013
internal notes:

registration restrictions:
Prerequisites: none
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes: UCOP Status changed to Approved by cbuck on 1:07 AM 7/17/2013
internal notes:
Lake Tahoe Community College PHS 117
Oceanography

Estuaries
F. Human interference in coastal processes

Ocean Ecology
A. Biogeochemical cycles
B. Evolution and life in the ocean
C. Food web

Coastal Environments
A. Physical factors affecting marine life
B. Marine flora and fauna
C. Marine communities

Pelagic Environments
A. Physical factors affecting marine life
B. Marine flora and fauna
C. Marine communities

Benthic Environments
A. Physical factors affecting marine life
B. Marine flora and fauna
C. Marine communities

Marine Resources
A. Marine energy
B. Physical resources
C. Biological resources

Environmental Concerns
A. Marine pollution
B. Habitat destruction
C. Global warming

Lab Content
Lab Topics:
1. The scientific method
2. Rock cycle and marine sediments
3. Maps, navigation, and coordinate systems
4. Bathymetry
5. Physical and chemical properties of seawater
6. Atmospheric and ocean circulation
7. Tides
8. Coastal field excursion
9. Ocean ecology and food web
10. Marine flora and fauna
11. Tracking ocean predators

Instruction Methods
1. Lecture
2. DVDs
3. Video
4. PowerPoint presentations
5. Discussion
6. Guest speakers
7. Field trips where appropriate

Out of Class Assignments
1. Read current articles
2. Homework assignments
3. Group projects
4. Oral presentations
5. Lab reports

Evaluation Methods
1. Exam/test/quiz
2. Written assignments
3. Presentation
4. Portfolio
5. Self-evaluation
6. Group activity
7. Discussion
8. Observation
9. Lab report

Other Materials
"The Ocean Environment Lab Manual"

Other Outline Information

Textbooks
Course Description
This course presents theories and techniques at an intermediate acting level, with strong emphasis on script and character analysis. Recommended for students with previous acting experience.

Course Objectives
1. Define and analyze individual acting obstacles.
2. Apply detailed scene analysis to scenes and monologues.
3. Create in-depth characters using detailed character analysis.

Course Content
I. The Rehearsal Process
A. Researching a role
B. Rehearsal progression
C. Working as an ensemble
II. Character Analysis
A. Scoring a role
B. Employing strong intentions
C. Obstacles
D. Creating strong tactics
E. Identifying relationships
III. Script Analysis
A. Goals, objectives, tactics, expectations (GOTE) sheet
B. Working backwards
C. Beats and transitions
IV. Applying the Acting Process
A. Character and scene interpretation
B. Character development
C. Constructing strong physical and vocal characterization
D. Emotional honesty
E. Developing relationships
F. Scenes and Monologues
A. Performing two-person scenes
B. Performing monologues
C. Utilizing the environment
VI. Self-Assessment
A. Identifying individual acting obstacles
VII. Historical Context
A. Historical background associated with various genres of plays

Lab Content
Instruction Methods
1. Lecture
2. Group work
3. Discussions
4. Demonstrations
5. DVD viewing

Out of Class Assignments
1. Reading assignments
2. Play readings
3. Scene and monologue selection
4. Written assignments
5. Rehearsal preparation
6. Research

Evaluation Methods
1. Performances
2. Journals/notebooks
3. Writing assignments
4. Discussions
5. Tests

Other Materials
Texts:
   Note: This is the seminal text for

Other Outline Information

Textbooks
Lake Tahoe Community College THE 105D
Acting Styles: Shakespeare

proposed areas:  
Add F13  C1 Arts

reviewers:  
1  Maria Jasso  
2  Nicholas Franco  
3  Patty Faiman

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units:  4  4  Q  
min max type  
Hours:  48  0  lecture lab  
repeatable: N  
same as:  

registration restrictions:  
Prerequisites:  
Corequisites:  
Advisories:  Completion of THE 105A with a grade of “C” or better, or equivalent.

Enrollment Limitations:  

Course Description  
This course explores the unique demands associated with performing Shakespeare’s plays and sonnets through research, exercises, scene study, and in-class scene and monologue rehearsal and performance. Previous acting experience is recommended.

Course Objectives  
1. Interpret and analyze Shakespeare’s language to reveal character and dramatic action.¶2. Perform scenes and monologues from Shakespeare’s plays employing proper analytical, physical, and vocal techniques.¶3. Identify and define the historical, cultural, and theatrical elements of Shakespeare’s time.

Course Content  

UC transferability  
approved: Y  
college notes:  
internal notes:  ¶UCOP Status changed to Approved by cbuck on 11:24 AM 7/17/2013  
UC notes:  
maximum 6 enrollments within family (per catalog).

first offered: F13  
outline approved: Jan 23 2013 12:00AM

2013 submissions from region 2 for general education in UC and CSU

report generated on 1/3/2014
Lake Tahoe Community College THE 105D
Acting Styles: Shakespeare

Lab Content

Instruction Methods
1. Lecture
2. Group Work
3. Demonstration
4. DVD viewing
5. Discussion

Out of Class Assignments
1. Play reading
2. Research
3. Textbook reading
4. Analyzing verse and prose to determine character and dramatic action
5. Score a piece of text
6. Rehearse scenes and monologues

Evaluation Methods
1. Tests
2. Written assignments
3. Performances
4. Discussion

Other Materials
Texts:
2. "Clues to Acting Shakespeare"

Other Outline Information

Textbooks
Course Description
This course surveys British literature from the Middle Ages to the late eighteenth century. Areas of focus include the literary traditions and context as well as relevant historical, philosophical, social, and political developments.

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

1. Demonstrate familiarity with important authors, works, genres, and themes of the period.
2. Analyze and interpret themes found in the literature and intellectual movements of the period.
3. Demonstrate understanding of appropriate academic discourse and the conventions of critical literary analysis.
4. Relate the literary works to their historical, philosophical, social, political, and/or aesthetic contexts.
5. Demonstrate comprehension of the above through class discussion, written exams, and essays using appropriate citation form.

Course Content
A. The Anglo-Saxon Period
1. Beowulf and selected works.
2. Genres, conventions, and themes of the period (heroic epic, allegories, etc.).
3. Historical, cultural, and religious backgrounds of Anglo-Saxon Period.
B. The Middle English Period
1. Selections from Chaucer's The Canterbury Tales.
2. Folk Literature of the period: ballads, lyrics, etc.
3. Origins and context of Middle English Literature.
4. Genres, conventions, and themes of the period.
5. Historical, cultural, and religious context of the imaginary texts.
C. Renaissance
1. Selected works from Shakespeare, Spencer's The Faerie Queen, Ben Jonson, and others.
2. Major cultural, religious, and political shifts of the period.
D. The Seventeenth Century (until 1660)
1. Milton's Paradise Lost, selected works from Donne and others.
2. Major cultural, religious, philosophical and political shifts of the period (e.g. The English Civil War, controversies in the Church, empiricism).
E. The Restoration/The Eighteenth Century
1. Mock Epic
2. The (New) Rise of the Novel.
3. The epistolary novel.
4. Major cultural, religious, philosophical and political shifts of the period (e.g. The English Civil War, controversies in the Church, empiricism),
Lab Content

Instruction Methods
Lecture, discussion, research, composition and other appropriate activities to be determined by the instructor.

Out of Class Assignments
1. At least one formal out-of-class essay
2. Shorter written responses to literary texts
3. At least one research-based essay

Evaluation Methods
Essays, papers, participation in class discussions, presentations, midterm and final essay exams, and optional additional grade impact for commitment and appropriate conduct.

Other Materials
Required - at least one novel from the eighteenth century. Some examples include: Behn, Alphra. Love-Letters Between a Nobleman and

Other Outline Information

Textbooks
Norton Anthology of English Literature, Greenblatt, Stephen, 2012
Lassen Community College ENGL 33
Studies in Fiction

proposed areas:
Add F13  3B Humanities

reviewers:
1. Cynthia Turner
2. Thea Labrenz
3. Cathy Beane

current approvals per ASSIST:
F13  C2 Humanities

comments from college
at the time of submission:
Re IGETC:
Re CSUGE:

Units: 3 3 S
min max type

Hours: 51 0
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 5 2013 12:00AM

registration restrictions:
Prerequisites: English 1
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by cbuck on 6:21 PM 8/5/2013

UC notes:
footnote:

Course Description
This course will examine the nature of prose fiction and its various forms, explore periods and themes evident in a given work, and emphasize a critical apparatus that will allow students to critically reflect on and engage with various types of literature.

Course Objectives
Upon completion of this course the student will be able to:
1. Explain the works studied in relation to and as expressions of cultural and historical influences.
2. Bring various critical approaches to bear on the interpretation of fiction.
3. Analyze and critique assigned texts with regard to elements such as structure, narration, point of view, plot, character, style, and setting.
4. Analyze and critique critical responses to the works studied.

Course Content
A. An overview and examination of various theoretical approaches to fiction, such as:
1. New Criticism
2. Structuralism
3. Deconstruction
4. Psychoanalysis
5. Feminism
6. Queer studies
7. Marxism
8. Historicism and cultural studies
9. Postcolonial and race studies
10. Reader response
B. Reading and analysis of short fiction
C. Reading and analysis of at least three novels
D. Cultural and literary context of works studied
E. Application of various critical approaches to works studied, such as those listed under ‘A’ and other approaches as applicable.

Lab Content
Instruction Methods
Lecture, discussion, research, composition and other appropriate activities to be determined by the instructor.

Out of Class Assignments
1. Three critical essays
2. Short out-of-class writing assignments

Evaluation Methods
The first day of class, the instructor will provide each student with a written course syllabus indicating the evaluation procedures to be used. The formulation of a student grade can be based upon:
1. Papers, participation, examinations, presentations, and exercises.
2. Optional additional grade impact for participation, commitment and appropriate conduct.

Other Materials
Required - And two or more novels/collections of stories of instructor's choice.
Examples include:
Defoe, Daniel. Robinson Crusoe

Other Outline Information

Textbooks
How to Interpret Literature: Critical Theory for Literary and Cultural Studies, Parker, Robert, 2011
Lassen Community College ENGL 4
British Literature II

proposed areas: Add F13 3B Humanities

current approvals per ASSIST: F13  C2 Humanities

reviewers:
1 Juliette Parker
2 Nicholas Franco
3 Terri Eden

comments from college at the time of submission:
Re IGETC: Re CSUGE:
Re CSU AI: Re TCA:

Units: 3 3 5
min max type
Hours: 51 0
lecture lab
repeatable: N same as:
first offered: F13 outline approved: Dec 4 2012 12:00AM

registration restrictions:
Prerequisites: English 1
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes: UCOP Status changed to Approved by cbuck on 6:10 PM 8/5/2013
UC notes:
footnote:

Course Description
This course surveys British literature from the late eighteenth century to contemporary British and post-colonial texts. Areas of focus include the literary traditions and context as well as relevant historical, philosophical, social and political developments.

Course Objectives
Upon completion of this course the student will be able to: 1. Demonstrate familiarity with important authors, works, genres, and themes of the period. 2. Analyze and interpret themes found in the literature and intellectual movements of the period. 3. Demonstrate understanding of appropriate academic discourse and the conventions of critical literary analysis. 4. Relate the literary works to their historical, philosophical, social, political, and/or aesthetic contexts. 5. Demonstrate comprehension of the above through class discussion, written exams, and essays using appropriate citation form.

Course Content

Lab Content

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Instruction Methods
Lecture, discussion, research, composition and other appropriate activities to be determined by the instructor.

Out of Class Assignments
1. At least one formal out-of-class essay
2. Shorter written responses to literary texts
3. At least one research-based essay

Evaluation Methods
Essays, papers, participation in class discussions, presentations, midterm and final essay exams, and optional additional grade impact for commitment and appropriate conduct.

Other Materials
Required - One or more novels indicative of the major authors, developments, movements, and/or concepts as decided on by the profes

Other Outline Information

Textbooks
Norton Anthology of English Literature (Volumes A, B, C), Greenblatt, Stephen, 2012
Lassen Community College ENGL 5  
Survey of World Literature II

proposed areas:  
Add F13  C2 Humanities  
Add F13  3B Humanities

reviewers:  
1  Maria Jasso  
2  Laura Castro  
3  Merv Maruyama

units:  3 min 3 max  S type  
hours:  51 lecture 0 lab

registration restrictions:  
Prerequisites:  ENGL-1
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved:  Y

course description
This course is a comparative study of selected works, in translation and in English, of literature from around the world, including Europe, the Middle East, Asia, and other areas, from the mid or late seventeenth century to the present.

Course Objectives
A. Course Student Learning Outcomes¶1. Articulate the connection between a theme in a given work and the larger social, political, philosophical, religious and/or aesthetic conditions in an essay adhering to MLA and appropriate form.¶2. Compose a critical essay that demonstrates a sophisticated understanding of relevant literary movements. ¶3. Critically read and analyze a piece of literature. ¶4. Demonstrate familiarity with important authors, works, genres, and themes of the period. ¶5. Analyze and interpret themes found in the literature and intellectual movements of the period. ¶6. Demonstrate understanding of appropriate academic discourse and the conventions of critical literary analysis. ¶7. Demonstrate comprehension of the above through class discussion, written exams, and essays using appropriate form.

Course Content
A. Influential and significant texts and authors. Evolution of literary traditions, contexts, and genres. Contexts of world literature: historical, philosophical, social, political, and aesthetic. Reading, analyzing, interpreting and writing about literature from the seventeenth century to the twenty-first century, including diverse voices and cultures.

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Lassen Community College ENGL 5
Survey of World Literature II

Lab Content

Instruction Methods
Lecture, discussion, research, composition and other appropriate activities to be determined by the instructor.

Out of Class Assignments
Students will complete three critical essays, at least one of which will involve outside research.

Evaluation Methods
Essays, in-class writings, participation in class discussions, presentations, midterm and final essay exams, and optional additional grade impact for commitment and appropriate conduct.

Other Materials
Optional supplemental texts indicative of the major authors, developments, movements, and/or concepts as decided on by the professor.

Other Outline Information
This course is being submitted for C-ID.

Textbooks
The Bedford Anthology of World Literature (Books 4, 5, 6 - Pack B), Davis, Paul, Gary Harrison, David M. Johnson, and Patricia Clark Smith, 2003
Lassen Community College ENGL 7
Argumentative Writing and Critical Thinking Through Literature

proposed areas: current approvals per ASSIST:
Add F13  A3 Critical Thinking
Add F13  1B Critical Thinking

reviewers:
1  Megan Lawrence
2  Barbara Pereida
3  Aurelia Long

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 4 4 5
min max type
Hours: 68 0
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Apr 9 2013 12:00AM

registration restrictions:
Prerequisites: English 1
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
This course offers instruction in analytical, critical, and argumentative writing, critical thinking, research strategies, information literacy, and proper documentation through the student of literary works from major genres, while developing students’ close reading skills and promoting an appreciation of the aesthetic qualities of literature. This course has been approved for Hybrid (online/traditional) Delivery.

Course Objectives
Course Student Learning Outcomes: Upon completion of this course the student will be able to:
1. Think and read critically about literary texts through a variety of theoretical lenses.
2. Write well-articulated, nuanced literary criticism about texts using various theoretical apparatuses.
3. Generate a research-driven analysis and interpretation of a literary work.
Upon completions of this course the student will be able to:
1. Critically read, analyze, compare, and evaluate complex literary texts.
2. Demonstrate understanding of formal and informal fallacies in language and thought.
3. Identify a text’s premises and assumptions in various social, historical, cultural, psychological, or aesthetic contexts.
4. Analyze and employ logical and structural methods such as inductive and deductive reasoning, cause and effect, and logos, ethos, and pathos.
5. Compose thesis-driven arguments to suit a variety of rhetorical situations, including interpretation, evaluation, and analysis, support them with a variety of appropriate textual evidence and examples and demonstrating appropriate academic discourse and the conventions of literary analysis.
6. Find, analyze, interpret, and evaluate primary and secondary sources, incorporating them into written work using appropriate documentation format without plagiarism.
7. Use style, diction, and tone appropriate to the academic community and the purpose of the specific writing task; proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.
8. Identify

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2013 submissions from region 2 for general education in UC and CSU
key elements of major genres in order to analyze and interpret texts. Define common literary terms and apply these to analysis of specific texts.

Course Content

The following topics may be included; however, the order of presentation, relative emphasis and the depth of treatment will depend on the preference of the instructor. A. Scope

1. Write 4 essays totaling 8400 words using analysis, synthesis, and summary utilizing the modes of causal analysis, persuasion, refutation, interpretation, definition and the advocacy of ideas. (Focus is on development of logical reasoning and analytical and argumentative writing skills.)

2. Write substantial argumentative and persuasive essays designed to address positions relative to critical analysis of literature.

3. Defend claims of fact, value or policy. B. Essay Style & Logic (Critical Thinking)

1. Development of critical writing: construction of sound arguments avoiding fallacies, providing a variety of support types, the use of induction & deduction, refutation, advocacy, and persuasiveness.

2. Differentiation between knowledge and opinion, facts and judgments.

3. Recognition of classical concepts of rhetoric, such as ethos, pathos, logos, etc.

4. Identification of common abuses and manipulations of rhetoric in order to avoid their use.

C. An overview and examination of various terminology and theoretical approaches to fiction, such as:

1. New Criticism
2. Structuralism
3. Deconstruction
4. Psychoanalysis
5. Feminism
6. Queer studies
7. Marxism
8. Historicism and cultural studies
9. Postcolonial and race studies
10. Reader response

D. Reading and analysis of short fiction, poetry and drama.

E. Reading and analysis of at least two novels.

F. A focus on the cultural and literary context of works studied.

G. Application of various critical approaches to works studied, such as those listed under ‘C’ and other approaches as applicable.

H. Reading and writing critically about literature, with a focus on logical reasoning and argumentation.

I. Purpose, Style, Language, Audience, Tone

1. Combination of essay types for strategic reasons.

2. Recognize hostile, supportive, and undecided audiences.

3. Refinement of an effective personal style.

4. Identification of common fallacies of thought and language.

5. Exploration of rhetorical devices: satire, irony, over and understatement, paradox.

6. Identification and effective use of denotative and connotative language.

J. Reading Skills

1. Identify stated and unstated premises and conclusions.

2. Identify inductive and deductive arguments.

3. Evaluate arguments for validity and soundness.

4. Analyze claims of fact, value, and policy.

5. Recognize denotative and connotative language.


7. Analysis of critical thinking processes as modeled in readings.

8. Identification and analysis of the structure of arguments underlying various written material.

9. Reading and understanding classical texts.

Lab Content

Instruction Methods

Traditional Classroom Instruction

Lecture, discussion, research, composition and other appropriate activities to be determined by the instructor.

Hybrid Delivery

A combination of traditional classroom and online instruction will be utilized in two possible formats: 1) Every week, three hours of class will be taught face-to-face by the instructor and the remaining one hour will be instructed online through Moodle; 2) Every week, two hours of class will be taught face-to-face by the instructor and the remaining two hours will be instructed online through Moodle. Online delivery consists of participation in forum-based discussions, readings, email communications, web links, and lecture posts.

Out of Class Assignments

1. Four critical essays
2. Short out-of-class writing assignments
3. Critical readings

Evaluation Methods

The first day of class, the instructor will provide each student with a written course syllabus indicating the evaluation procedures to be used. The formulation of a student grade can be based upon:

A. Papers, participation, examinations, presentations, and exercises.

B. Optional additional grade impact for participation, commitment and appropriate conduct.

Hybrid Delivery

A combination of traditional classroom and online evaluations will be used, such as (1) Traditional Classroom: essay examinations and assignments; (2) Online delivery: online examinations, essay forum postings, reading, and email communications.

Other Materials

Required Reading: And two or more novels/collections of stories of instructors choice. Examples include:

Defoe, Daniel. Robinson Crusoe

Other Outline Information

This is course is being submitted for C-ID

Textbooks

How to Interpret Literature: Critical Theory for Literary and Cultural Studies, Parker, Robert, 2011
Lassen Community College PSY 5
Introduction to Research Methods

proposed areas:
Add F13  D9 Psychology
Add F13  4I Psychology

reviewers:
1 Audrey Green
2 Aurelia Long
3 Terri Eden

- UCOP Status changed to Approved by cbuck on 6:44 PM 8/5/2013
- Registration restrictions:
  - Prerequisites: PSY 1 (Introduction to Psychology); Math 40 (Statistics)
  - Corequisites:
  - Advisories: English 50 and Reading 51 or equivalent placement through the assessment process.

Course Description
This course surveys various psychological research methods with an emphasis on research design, experimental procedures, descriptive methods, instrumentation, and the collection, analysis, interpretation, and reporting of research data. Research design and methodology will be examined through a review of research in a variety of the subdisciplines of psychology. This course has been approved for Hybrid and Online Delivery.

Course Objectives
Course Objectives Upon successful completion of this course, the student will:
1. Demonstrate knowledge of general research designs, experimental and non-experimental methods, and standard research practices.
2. Critically evaluate research reports.
3. Explain the basic principles of the scientific method.
4. Synthesize a body of research findings.
5. Develop and test hypotheses.
6. Explain the ethical treatment of human and animal participants in research and the institutional requirements for conducting research.
7. Assess the generalizability of study results.

Course Content
A. Scientific and nonscientific approaches to knowledge.
2. Dependent and independent variables.
3. Validity and reliability.
5. Causal and correlational relationships.
6. Samples and sampling methods.
7.
Lassen Community College PSY 5
Introduction to Research Methods

Theoretical and operational definitions
Selection of appropriate statistical tests (chi-square, correlation, t-tests, ANOVA)
Evaluating peer-reviewed literature
APA format
Ethical Issues in the Conduct of Psychological Research
APA ethical standards
Risk/benefit ratio of research
Use of deception in research
Human and animal subject use
Descriptive Methods - Observation and Survey Research
Observational techniques and rationale
Reactivity, demand characteristics, observer bias, expectancy effects, and other biases
Theories, research questions, hypotheses
Interpretation and limits of correlational data
Levels of measurement
Unobtrusive Measures of Behavior (physical trace methods, archival research methods, content analysis)
Experimental Methods - Independent Group Designs
Repeated Measures Designs
Reasons to use and limitations of experimental methods
Counterbalancing and practice effects
Main effects and interaction effects using both table and graph methods
Other Research Designs - Single-Case Research Design
Quasi-Experimental Designs
Program Evaluation
Characteristics of true experiments and quasi-experiments

Lab Content

Instruction Methods
Traditional Classroom Instruction:
Lecture, class discussion, selected multimedia presentations
Online lectures, participation in forum based discussion, online exercises/assignments contained on website.
Discussion papers, email communications, postings to forums, and web-links will comprise the method of instruction.
Hybrid Delivery:
A combination of traditional classroom and online instruction will be utilized. Every week, one 50 minute class period will be taught face-to-face by the instructor and the other 100 minutes will be instructed online through the technology platform adopted by the District, currently Moodle. Traditional class instruction will consist of lectures, multimedia presentations, and group discussions. Online delivery will consist of participation in forum-based discussions and posts, web links, email communications, lecture posts, and online lectures.

Out of Class Assignments
Expected Outside Assignments
Design and conduct pilot study in area appropriate to psychological research

Evaluation Methods
Traditional Classroom Delivery:
In-class quizzes using mixed format, objective multiple choice taken from the reading assignments, written assignments in APA format (required), and class participation/discussion of current research practices
Online Delivery:
A variety of methods will be used to include research papers, synchronous and asynchronous discussion, online quizzes developed from text and other reading assignments and written assignments in APA format (paper appropriate for publication)
Hybrid Delivery:
A combination of traditional classroom and online evaluations will be used to include traditional objective and essay exams taken from the text and other reading assignments, written assignments in APA format (paper appropriate for publication) and in class and online discussions.

Other Materials

Other Outline Information
This course is being submitted for C-ID review.

Textbooks
Course Description
This course introduces the scientific study of psychopathology and atypical behaviors, broadly defined. Students investigate abnormal behavior from a variety of perspectives including biological, psychological, and sociocultural approaches. An integrative survey of theory and research in abnormal behavior, and intervention and prevention strategies for psychological disorders are also introduced.

Course Objectives
A. Course Student Learning Outcomes
Upon successful completion of this course, the student will:
1. Define and use basic biological and psychological terminology to describe psychopathology and atypical behavior and mental processes.
2. Compare and contrast the various theoretical perspectives on etiology and implications for treatment of various psychological disorders.
B. Course Objectives
Upon successful completion of this course, the student will:
1. Summarize the major disorder classifications and give concrete examples using appropriate diagnostic terminology (i.e., DSM).
2. Explain specific research methods and the ethical principles for the study and treatment of psychopathology.

Course Content
A. Psychopathology and Mental Disorders: Historical, Cultural, Social, Scientific, and Ethical Considerations
B. Issues in classification and diagnosis
C. Introduction to Clinical Assessment Procedures
D. Research Methodology in...

Outcomes and Issues of Psychological Intervention

Lab Content

Instruction Methods
Traditional Classroom Instruction. Lecture, group discussion and selected audio visual materials. Online Delivery. A variety of methods will be used, such as: research papers, asynchronous and synchronous discussions (chat/forum), online quizzes and exams, postings to online website, and email communications. Correspondence Delivery. Students will be expected to complete assignments and activities equivalent to in-class assignments and activities. Students will be provided additional journal readings relevant to a specific disorder. Written correspondence and a minimum of six opportunities for feedback will be utilized to maintain effective communication between instructor and student in place of group discussions. Hybrid Delivery. A combination of traditional classroom and online evaluations will be used, such as (1) Traditional Classroom: objective examinations and essay examinations and (2) Online delivery: online quizzes and exams, essay forum postings, chat rooms and email communications.

Out of Class Assignments
Analysis of readings in appropriate journals

Evaluation Methods
Traditional Classroom Delivery. Objective Exams, Quizzes, Written Assignment/Project (interview of practioner treating disorders or patient or family member dealing with disorder). Correspondence Delivery. Same as traditional with the exception of group discussions. Students will be required to respond to a minimum of 6 prompts outlining their understanding and experience with abnormal behavior with specific feedback from the instructor. Objective Exams and quizzes evaluating understanding of written lecture material and text content, Written Assignment/Project (interview). Online Delivery. A variety of methods will be used, such as: research papers, asynchronous and synchronous discussions (chat/forum), online quizzes and exams, postings to online website, and email communications, Written Assignment/Project (interview). Hybrid Delivery. A combination of traditional classroom and online evaluations will be used, such as (1) Traditional Classroom: objective examinations and essay examinations and (2) Online delivery: online quizzes and exams, essay forum postings, chat rooms and written assignments/ Project (interview).

Other Materials

Other Outline Information
This course is being submitted for C-ID

Textbooks
Fundamentals of Abnormal Psychology, Comer, 2013
Mendocino College ART 170A
Weaving I

proposed areas: current approvals per ASSIST:
Review Again F13  C1 Arts

reviewers:
1  Mai Warren
2  Maria Jasso
3  Gloria Arevalo

comments from college at the time of submission:

registration restrictions:
Prerequisites:  Corequisites:
Advisories:  ART 213
Enrollment Limitations:

Units:  3  3  S  Hours:  25.5  77  repeatable: N  first offered: F95
min max type  lecture lab  same as:  outline approved: Mar  8 2013 12:00AM

registration restrictions:
UC transferability  approved: N

Prerequisites:  Corequisites:
Advisories:  ART 213
Enrollment Limitations:

Units:  3  3  S  Hours:  25.5  77  repeatable: N  first offered: F95
min max type  lecture lab  same as:  outline approved: Mar  8 2013 12:00AM

Course Description
This course covers fundamental weaving techniques, fibers and yarns, yarn calculations, weaving tools and equipment, historic and contemporary weaving, and design elements involved in weaving. Included are four-harness looms and equipment, pattern drafting, twill weaves, finishes, and one of these techniques: inkle weaving, fiber basketry, or card weaving.

Course Objectives

Course Content
Mendocino College ART 170A
Weaving I


Lab Content

Instruction Methods
Substantial writing is inappropriate because the course primarily involves the application of skills learned in the course. Students are required to compile and submit a notebook containing lecture notes, handouts, drawings and records of completed weavings, including, yarn calculations and sketches or photos for future weavings.

Outside Assignments
Students are expected to spend a minimum of two hours of independent work out of class for each unit of credit, by doing the following: 1. Skill practice in planning and executing four harness weaving techniques. 2. Reading assignments as indicated on the course syllabus. 3. Completion of assigned exercises for each unit of instruction. Reading Assignment Students will be required to read and study the assigned handouts, as well as assignments from library books and magazines.

Out of Class Assignments

Evaluation Methods

Other Materials

Other Outline Information
Upon successful completion of the course the student will be able to: 1. Calculate yarn quantities needed for specific projects. 2. Recognize how to set up and warp a loom. 3. Weave basic woven structures on a 4 harness loom. 4. Apply finishing techniques

Textbooks

2013 submissions from region 2 for general education in UC and CSU

report generated on 1/3/2014
# Mendocino College ART 170B
## Weaving II

### Course Description
This course will offer further development of weaving skills through advanced four-harness weaves, multiple harness weaves, and experimentation with traditional threading drafts. A variety of assignments, techniques, and materials encourage the use of weaving as a design medium for self-expression.

### Course Objectives
1. Experiment with advanced four-harness and multiple-harness loom techniques.
2. Calculate yarn quantities needed for specific projects.
3. Use and read advanced four-harness and multiple-harness drafts.
4. Recognize how to warp and set up four-harness and multiple-harness looms.
6. Apply finishing techniques.
7. Produce an advanced four-harness sampler.
8. Produce a multiple-harness sampler.
9. Apply the basic design principles to four-harness and multiple-harness weaving.

### Course Content
1. Introduction to Advanced Four-Harness Weaving
2. Choosing the Correct Fiber and Yarn for the Project
3. Weaving Terms and Equipment Usage
4. Advanced Four-Harness Loom Sampler
   - Specification for the sampler
   - Warping
   - Threading
   - Twill (straight draw)
   - Goose eye (pointed draw)
   - Rosepath
   - Cord velvet
   - Broken twill
   - Bird’s eye
   - Wheat
   - Sleying
   - Tie-up of treadles or levers
   - Treading order
   - Plain weaves (5 variations)
   - Basket weave
   - Twills
   - Twill alternated with plain weave
   - Tromp as writing
   - Finishing
5. Multiple-Harness Loom Weaving (five to eight harnesses)
   - Pattern drafting
   - Multiple-Harness Sampler
   - Specifications for the sampler
   - Warping
   - Threading the pattern
   - Sleying
   - Tie-up of treadles or levers
   - Treading order
   - Whippcord
   - Regular sateen
   - Irregular sateen
   - Broken surface or oatmeal weaves
   - Honeycomb
   - Color and weave effects

### Registration Restrictions
- **Prerequisites:** ART 170A with a minimum grade of C or better
- **Corequisites:**
- **Advisories:** ART 213
- **Enrollment Limitations:**

### UC Transferability
- **Approved:** N

### Current Approvals per ASSIST:
- **min:** 3
- **max:** 3
- **type:** S
- **first offered:** F95
- **outline approved:** Mar 8 2013 12:00AM

### Comments from College at the Time of Submission:
- **Re IGETC:**
- **Re CSUGE:**
- **Re CSU AI:**
- **Re TCA:**

### Registration Information:
- **Units:** 3 3 S
- **Hours:** 25.5 77
- **repeatable:** N
- **same as:**

### Transcripts:
- **registration restrictions:**
- **UC transferability:**

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**reviewers:**
1. Megan Lawrence
2. Terri Eden
3. Ben Weinberg

**report generated on 1/3/2014**

2013 submissions from region 2 for general education in UC and CSU
Fabric
a. Patterns and draft
b. Appropriate warp and weft
c. Calculating the warp and weft
d. Weaving the fabric
e. Finishing

Lab Content
1. Calculate yarn types and quantities needed for specific projects.
2. Determine sett and length of warp.
3. Measure warp.
4. Determine warp colors.
5. Count and measure ends.
6. Set up loom for multiharness weaving.
7. Use and read advanced four-harness and multiple harness drafts.
8. Thread heddles and sley reed.
9. Wind and tension warp on the loom.
10. Weave multiharness weave structures.
11. Treadle following a drafting plan.
12. Treadle tromp as written.
13. Explore color, texture, line and pattern in the weaving process.
14. Explore the effect of beat and tension.
15. Use multiple shuttles and weft colors.
17. Finishing techniques.
18. Hems, knotting, wrapping, fringe.
19. Mounting techniques for wall or hanging pieces.
20. Design a weaving project.

Instruction Methods
Methods of instruction may include, but are not limited to: Lectures, Powerpoint presentations, skills demonstrations, handouts, reading assignments, laboratory instruction, class discussions, individual and group critiques.

Out of Class Assignments
Writing Assignment
Substantial writing is inappropriate because the course primarily involves the application of skills learned in the course. Students are required to compile and submit a notebook containing lecture notes, handouts, drawings and records of completed weavings, including yarn calculations and sketches or photos of future weavings.

Outside Assignments
Students are expected to spend a minimum of two hours of independent work out of class for each unit of credit, by doing the following:

1. Skill practice in planning and executing advanced four-harness sampler, multiple-harness sampler and multiple harness fabric.
2. Reading assignments as indicated on the course syllabus.
3. Completion of assigned exercises for each unit of instruction.

Reading Assignment
Students will be required to read and study the assigned handouts, as well as assignments from library books and magazines. Examples of recommended reading: Color and Texture in Weaving: 150 Contemporary Designs, Margo Selby, Interweave Press 2012; Cover magazine, Hali Publications, Current editions.

Other Assignments
ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:
1. Evaluate and choose yarns and material suitable for advanced four-harness sampler, multiple-harness sampler and fabric.
2. Design and produce original four and multiple-harness projects.
3. Develop personal expression in weaving through the creation of original woven designs.

Evaluation Methods
A student's grade will be based on class participation and class work and 1. Exams and final (approximately 10-20%) 2. Database articles or Web based reviews (approximately 20-30%) 3. Class assignments and completion of in-class exercises (approximately 50-60%).

Other Materials

Other Outline Information
Upon successful completion of the course the student will be able to:
1. Recognize how to warp and set up four-harness and multiple-harness looms.
2. Utilize and read advanced four-harness and multiple-harness drafts.
3. Produce an advanced four-harness s

Textbooks
Color and Texture in Weaving: 150 Contemporary Designs, Margo, Selby, 2012
**Course Description**

This course will cover the application and appreciation of basic drawing methods and material. Emphasis will be on problems of shape, line, value, texture, volume, light and shadow, proportions, pictorial composition, and expression. It includes the development of an appreciation for the integrity of both the emotional and intellectual responses to western and non-western works of human imagination.

**Course Objectives**

1. Demonstrate ability to recognize and represent observed values in various media.
2. Demonstrate a conceptual and theoretical understanding of drawing, by successfully designing and completing assigned projects.
3. Explain how line, shape, texture, value, space and composition interact by using these design elements in drawings.
4. Evaluate development of personal expression in drawing that has been improved by instruction and conscious effort.
5. Demonstrate ability to recognize, compare and verify proportions.
6. Demonstrate proper use and selection of drawing tools and surfaces.

**Course Content**

1. Tools and Materials
   - Pencil
   - Charcoal
   - Pen and ink
   - Erasers
   - Surfaces
   - Newsprint
   - White drawing paper
   - Colored or toned papers
2. Elements of Design Applied to Drawing
   - Line
   - Shape
   - Texture
   - Value and shading
   - Pattern and rhythm
   - Space and atmospheric perspective
   - Composition
3. Drawing Methods
   - Gesture
   - Contour
   - Cross-contour
   - Negative shapes
   - Recognizing, comparing and verifying
Mendocino College ART 210A
Fundamentals of Drawing

- Recognizing and comparing value differences:
- Value scales in pencil, charcoal and ink
- Personal expression
- Drawing Sources, Inspiration and History:
  - Objective sources:
    - Still life
    - Landscape
    - Flat or two dimensional sources such as photographs
  - Architectural forms
  - Organic forms
  - Subjective sources:
    - Analog drawings
    - Imagination, dreams, fantasy and memory
- History of Drawing:
  - A brief history of western and non-western drawing techniques and traditions

Lab Content
1. Drawing from observation
2. Application of perspective concepts
3. Assignments and exercises related to: line, value, form, composition, perspective, the use and application of materials
4. Critique and evaluation of drawing assignments and exercises

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory and other/unspecified method of instruction and Instruction will be presented through lectures, slide, film and video presentations, handouts, reading assignments, skill demonstrations, class discussions, and individual and group critiques.

Out of Class Assignments

Evaluation Methods

Other Materials

Other Outline Information
Student Learning Outcomes:
1. Demonstrate proper use and selection of drawing tools and surfaces.
2. Demonstrate ability to recognize and represent observed values and proportions in

Textbooks
proposed areas: current approvals per ASSIST:

Add F13  C1 Arts

reviewers:
1 Joseph Bielanski
2 Estela Narrie
3 Jeanne Howard

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<th>Enrollment Limitations:</th>
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UC transferability approved: Y

college notes:

internal notes:

UC notes:

footnote:

Course Description

This course will be an introduction to the processes, principles, and tools of photography. Topics to be covered include the development of technical and aesthetic skills, elements of design and composition, camera technology, materials and equipment and contemporary trends in photography.

Course Objectives

1. Apply the elements and principles of design in finished photographs; ¶2. Create a portfolio of work demonstrating formal, conceptual, and technical development; ¶3. Produce photographs skillfully using photographic tools, materials, and processes; ¶4. Examine and describe historical and contemporary trends, in photography; ¶

Course Content


report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/labatorylecture/labatory and other unspecified method of instruction presented through lectures, slide, film and video presentations, handouts, reading assignments, skills demonstrations, class discussions, and individual and group critiques.

Out of Class Assignments

Evaluation Methods
The assignment of a grade is based on the level of achievement of the outcomes and objectives of the course outline and is reflected in quantifiable terms in the course syllabus. ¶A student's grade will be based on Portfolio of completed work; Group and individual critiques in oral and/or written formats; Written assignments, which may include quizzes, essays, exams, or reports.

Other Materials
OTHER SUPPLIES:¶1. Students must provide their own cameras and photo papers.

Other Outline Information
Student Learning Outcomes:¶Upon successful completion of the course the student will be able to:¶1. Produce photographs that are technically proficient; ¶2. Be able to verbalize relevant photographic terminology and concepts; ¶3. Safely handle and maintain

Textbooks
Digital Photography Expert Techniques, Milburn, Ken, 2004
Mendocino College AST 205
Astronomy Observation

proposed areas:
Review Again F13  B3 Science Laboratory

current approvals per ASSIST:
F98  B3 Science Laboratory
F99  5C Science Laboratory

reviewers:
1. Ken O'Donnell
2. Joanne Benschop
3. Duane Short

comments from college
at the time of submission:
Re IGETC: This course is taught online.
Re CSUGE: This course is taught online.

Units: 1.5 1.5  S
      min max type
Hours: 17 34
       lecture lab
repeatable: N
same as:

registration restrictions:
Prerequisites: REQUISITES:¶Prerequisite:¶ ¶AST 200 ¶or ¶ ¶Corequisite:¶ ¶AST 200 ¶
Corequisites: REQUISITES:¶Prerequisite:¶ ¶AST 200 ¶or ¶ ¶Corequisite:¶ ¶AST 200 ¶
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

registration restrictions:
Prerequisites: REQUISITES:¶Prerequisite:¶ ¶AST 200 ¶or ¶ ¶Corequisite:¶ ¶AST 200 ¶
Corequisites: REQUISITES:¶Prerequisite:¶ ¶AST 200 ¶or ¶ ¶Corequisite:¶ ¶AST 200 ¶
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

Course Description
This course will cover principles of astronomical observation and measurement, identification of constellations and celestial phenomenon, and astronomical tracking and coordinate systems.

Course Objectives
1. Traverse the night sky using constellations as a guide.
2. Learn to use the coordinate system of Right Ascension and Declination.
3. Understand the observational consequences of a heliocentric solar system.
4. Understand the relationship between luminosity, distance, and apparent brightness.

Course Content
1. Earth, Moon, and Sun
   a. Diurnal Motion
   b. Earth's Revolution Around the Sun
   c. The Local Coordinate System
   d. Measuring Angles in the Sky
   e. The Celestial Sphere
   f. The Celestial Coordinate System
   g. The Year and Seasons
   h. Phases of the Moon
   i. Lunar and Solar Eclipses
2. The Solar System
   a. Geocentric and Heliocentric Models
   b. Galileo's Heliocentric Observations
   c. Size and Scale of the Solar System
   d. Romer's Light Experiment
3. The Planets
   a. Inner Planets of the Solar System
   b. Outer Planets of the Solar System
   c. Direct and Retrograde Motion of the Planets
   d. The Moons of the Planets
4. Small Solar System Bodies
   a. Asteroids of the Main Belt
   b. Comets and Meteors
   c. Trans-Neptunian Objects
5. Star Finding and

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Mendocino College AST 205
Astronomy Observation

Lab Content
Students will perform weekly lab activities typical of observational astronomy such as: locating Polaris and measuring its angle above the horizon; becoming familiar with the seasonal constellations and which ones lie on the ecliptic; charting the positions of visible planets to track their apparent motion; using a map to locate deep sky objects such as nebulae and galaxies (Messier Objects).

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory, distance education, field experience / field trip.

Out of Class Assignments

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, research projects, oral presentation, field trips, simulation, class participation, class work, home work, lab activities.

Other Materials

Other Outline Information
As the positions of astronomical objects in the night sky can be calculated well in advance, new editions of the Peterson Field Guide are only published approximately once every 20 years. The current edition contains valid data through 2017.

Textbooks
Peterson Field Guide Stars and Planets, Menzel, Pasachoff, Mifflin, 1999
Mendocino College BIO 230
Human Anatomy

proposed areas: Review Again F13  B2 Life Science (lecture)
Review Again F13  5B Life Science (lecture)
Review Again F13  B3 Science Laboratory
Review Again F13  5C Science Laboratory

current approvals per ASSIST:
B2 Life Science (lecture)
5B Life Science (lecture)
B3 Science Laboratory
5C Science Laboratory

reviewers:
1  Sheila Lau
2  Mai Warren
3  Cynthia Turner

| Units: | 5 | 5 | S |
| Hours: | 51 | 102 |
| Lecture | Lab |
| repeatable: | N |
| same as: | |
| first offered: | F95 |
| outline approved: | Nov 26 2012 12:00AM |

registration restrictions:
Prerequisites: ENG 80 or qualification for ENG 200 through the assessment process ¶
MTH 56 or high school college-prep Algebra II with a minimum grade of C taken within the last three years or placement into MTH 121 through the assessment process ¶

Corequisites:
Advisories: BIO 202 ¶ BOT 50 ¶

Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 2:44 PM 7/12/2013

Course Description
This course will cover an introduction to human cytology and cellular organization, fundamental tissues and organ systems, and appropriate laboratory study of basic human anatomy.

Course Objectives
1. Be familiar with the structure of the major organ systems of the human body. ¶
2. Develop the fundamental laboratory skills, which enhance the study of human anatomy and that are essential to further study. ¶
3. Understand the general function of the major human organ systems. ¶
4. Know the major tissues of the human body. ¶
Human Anatomy

Course Content

Introduction to Biological Systems/Body Organization 
- a. anatomical position 
- b. body planes, sections 
- c. body cavities and regions
- d. directional terms 
- e. basic terminology 
- f. levels of organization
- Embryology
- Cell Structure
- Tissues
- a. Epithelium
- b. Connective Tissue
- c. Nervous System
- d. Integument
- a. general functions of the skin
- b. gross and microscopic anatomy of the skin and accessory structures
- c. roles of the specific tissue layers of skin
- d. roles of accessory structures
- Bone Tissue
- a. general functions of bone and the skeletal system
- b. histology and structure of a typical bone
- c. physiology of bone formation, growth, remodeling, and repair
- d. names and markings of bones
- Skeletal Structure
- a. axial skeleton
- b. appendicular skeleton
- Articulation
- Muscle Tissue
- a. general functions of muscle tissue
- b. identification, general location, and comparative characteristics of skeletal, smooth, and cardiac muscle tissue
- Muscle System
- a. nomenclature of skeletal muscles
- b. group actions of skeletal muscles
- c. location and function of skeletal muscles
- Digestive System
- a. general functions of the digestive system
- b. gross and microscopic anatomy of the GI tract and the accessory organs of digestion
- Respiratory System
- a. general functions of the respiratory system
- b. gross and microscopic anatomy of the respiratory system and related organs
- Urinary System
- a. general functions of the urinary system
- b. gross and microscopic anatomy of the urinary tract
- c. innervation and control of the urinary bladder
- Reproductive System
- a. general functions of the reproductive systems
- b. gross and microscopic anatomy of the male and female reproductive tracts
- Nervous System
- a. general functions of the nervous system
- b. organization of the nervous system from anatomical and functional perspectives
- c. gross and microscopic anatomy of nerve tissue
- d. sensory receptors
- e. division, origin, and function of component parts of the brain
- f. protective roles of the cranial bones, meninges, and cerebro-spinal fluid
- g. structure and function of cranial nerves
- h. anatomy of the spinal cord and spinal nerves
- i. reflexes and their roles in nervous system function
- j. sensory and motor pathways of the brain
- k. autonomic nervous system
- l. comparison of somatic and autonomic systems
- Special Senses
- Endocrine
- Lymphatic System
- Cardiovascular System
- a. general functions of the cardiovascular system
- b. gross and microscopic anatomy of the heart
- c. structure of blood vessels
- d. pattern of blood circulation throughout the body, including systemic, pulmonary, coronary, hepatic portal, and fetal circulations

Lab Content

1. Microscopic Observations
2. Anatomical Terminology
3. Epithelium
4. Connective Tissue
5. Bones of the Skeleton
6. Bone Tissue
7. Muscle Structure
8. Major Human Muscles
9. Dissection of Cadaver
10. Splanchnology
11. Internal Organ Dissection
12. Structures of the Central Nervous System
13. Major Human Blood Vessels
14. Major Spinal Nerves and related structures
15. Structures of the Eye and Ear

Instruction Methods

Methods of instruction may include, but are not limited to: lecture/laboratory Lecture, laboratory experiments, slide presentation, handouts, reading assignments, laboratory skill demonstrations and class discussions.

Out of Class Assignments

Six hours of independent work must be completed outside of class each week. This work includes studying lecture discussions, reviewing and writing laboratory results, answering questions presented in lecture, reading the textbook and preparing for upcoming laboratory assignments.

Evaluation Methods

A student’s grade will be based on exams/tests, class work and lab activities and The grade will be based on at least four lecture exams and four laboratory practical exams each with equal weighting.

Other Materials

Students will be required to read and study assigned chapters in the textbook, as well as assignments from the laboratory manual prior to class.

Other Outline Information

Upon successful completion of the course the student will be able to:
1. illustrate the ability to think critically and to integrate factual conceptual information into an understanding of scientific data and information as it relates to human anatomy.
2

Textbooks

Mendocino College BIO 231
Human Physiology

proposed areas:
Review Again F13  B2 Life Science (lecture)
Review Again F13  5B Life Science (lecture)
Review Again F13  B3 Science Laboratory
Review Again F13  5C Science Laboratory

current approvals per ASSIST:
B2 Life Science (lecture)
F91  5B Life Science (lecture)
F91  B3 Science Laboratory
F91  5C Science Laboratory

reviewers:
1 Maria Jasso
2 Judy Osman
3 Merv Maruyama

Units: 5 5 5 min max type
Hours: 68 68 lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Nov 16 2012 12:00AM

registration restrictions:
Prerequisites: ENG 80 or qualification for ENG 200 through the assessment process ¶
¶MTH 56 or qualification for MTH 121 or higher through the assessment process ¶
Corequisites:
Advisories: CHM 200 ¶ ¶BIO 202 ¶
Enrollment Limitations:

Course Description
This course will cover the study of human organ systems and the associated physiological principles with appropriate practical experimentation in the laboratory.

Course Objectives
1. Be familiar with the function of the major organ systems of the human body. ¶2. Develop the fundamental laboratory skills which enhance the study of physiology ¶3. Understand clinical examples of human physiology. ¶4. Know the major biochemical processes involved in homeostasis. ¶

Course Content
Lab Content

This course includes a minimum of 80% hands-on learning within a lab setting that supports the course outcomes. Students will be required to write scientific laboratory reports demonstrating their ability to collect, analyze, and discuss physiological experiments.

Instruction Methods

Methods of instruction may include, but are not limited to: lecture/laboratory.

Out of Class Assignments

Writing Assignment Students are required to investigate, complete and record their laboratory experiments and analyze their results. Extensive writing is also required to successfully complete the research project.

Reading Assignment Students will be required to read and study assigned chapters in the textbook, as well as assignments from the laboratory manual prior to laboratory experiments. Supplemental reading from selected journal articles will be assigned. Examples of appropriate recommended reading are: Scientific American; New England Journal of Medicine; Journal of the American Medical Association; and Biological Bulletin.

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:

Out of Class Assignments


Other Assignments

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:

Out of Class Assignments


Other Assignments

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:
The experimental laboratory by its very nature, requires critical thinking on the part of the student. Students must analyze laboratory results and demonstrate their understanding by interpreting the results in a well-written scientific laboratory report.

**Evaluation Methods**

A student's grade will be based on exams/tests, quizzes, class work and lab activities and the total grade for the semester will be comprised of 2/3 for the lecture and 1/3 for the laboratory.

**Other Materials**

Students will be required to read and study assigned chapters in the textbook, as well as assignments from the laboratory manual prior to class.

**Other Outline Information**

Upon successful completion of the course the student will be able to:

1. Describe the function of the major organ systems of the human body
2. Evaluate clinical examples of human physiology.
3. Relate the function and integration of various organs systems.

**Textbooks**

- Experiments in Physiology, Tharp, Woodman, 2011
- Physiology: An Integrated Approach, Silverthorn, D, 2012
Mendocino College BIO 259
Microbiology

proposed areas:
- Review Again F13  B2 Life Science (lecture)
- Review Again F13  5B Life Science (lecture)
- Review Again F13  B3 Science Laboratory
- Review Again F13  5C Science Laboratory

current approvals per ASSIST:
- B2 Life Science (lecture)
- F91  5B Life Science (lecture)
- B3 Science Laboratory
- F91  5C Science Laboratory

reviewers:
1. Maria Jasso
2. Judy Osman
3. Merv Maruyama

Units: 5 5 5 min max type
Hours: 68 68 lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Mar 22 2013 12:00AM

registration restrictions:
Prerequisites: BIO 231 or BIO 250 and CHM 200 or CHM 250 with a minimum grade of C
Corequisites:
Advisories: ENG 80 or qualification for ENG 200
Enrollment Limitations:

UC transferability
approved: Y
college notes:
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 8:47 PM 7/14/2013
UC notes:
footnote:

Course Description
This course will cover the morphology, physiology and ecology of bacteria and microorganisms and their role in areas related to human health and disease. Laboratory sessions will be devoted to culturing, staining and identifying pathogenic organisms.

Course Objectives
1. Understand "Genetic Engineering" and the role that microorganisms are playing in this process. ¶2. Develop the fundamental laboratory skills that are essential to further study and entry-level employment. ¶3. Identify the organisms of importance that require study under the microscope. ¶4. Develop an understanding of the anatomy and physiology of microorganisms and the consequential effect of various environmental factors upon them. ¶5. Know the causative organism of the more common human diseases and the physiological effect of the drugs most commonly used in the fight against these diseases. ¶

Course Content
1. Fundamentals of Microbiology
a. Microbial world
b. Functional anatomy of prokaryotic cells
c. Functional anatomy of eukaryotic cells
d. Microbial metabolism
e. Microbial growth
f. Control of microbial growth
g. Microbial genetics
h. Biotechnology and
Mendocino College BIO 259
Microbiology

recombinant DNA
Survey of the Microbial World
Classification of microorganisms
Prokaryotes: Domain Bacteria and Archaea
Eukaryotes: Fungi, Algae, Protozoa, Helminths
Viruses, Viroids, Prions
Interaction Between Microbe and Host
Principles of disease and epidemiology
Microbial mechanisms of pathogenicity
Specific defenses of the host
Practical applications of immunology
Disorders associated with the immune system
Diseases by Systems Affected
Skin
Upper respiratory
Lower respiratory
Alimentary
Genitourinary
Nervous
Wounds
Blood and lymphatic
Applied Microbiology
Epidemiology
Microorganisms in the environment
Microorganisms in food
Commercial applications

Lab Content
1. Lab may include topics such as:
Lab safety and sanitation
Aseptic technique
Microscopy—safe and proper handling and usage, oil immersion, calibration (measurements)
Smear Preparation—solid and liquid media sources, heat fixing
Negative Stain
Simple Stain
capsular Stain
Gram Stain
Spore Stain
Acid Fast Stain
Pure Culture Techniques
Bergey’s Manual Usage
Bacterial Counts of Foods
Bacterial Counts in the Community
Temperature: Lethal Effects
Effectiveness of Disinfectants, Antiseptics and Antibiotics
Effectiveness of Hand Washing
Bacterial Counts in Water
Bacterial Identification of Unknown
Motility Determination
Biochemical Tests
Polymerase Chain Reaction and Gel Electrophoresis
Bacterial Transformation
Pure Culture Techniques

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory.

Out of Class Assignments
Writing Assignment
Students are required to investigate and complete selected laboratory reports, which are submitted to the instructor at the end of each week.
Outside Assignments
Independent work must be completed out of class each week. This work includes studying lecture discussions, reviewing and writing laboratory reports, answering questions presented in the textbook and preparing for upcoming laboratory activities.
Reading Assignment
Students will be required to read and study the assigned chapters in the textbook, as well as assignments from the laboratory manual prior to laboratory experiments. Supplemental reading from selected journal articles will be assigned. Examples of appropriate recommended reading are: Scientific American; New England Journal of Medicine; Journal of the American Medical Association; and Biological Bulletin.
Other Assignments
ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING: The experimental laboratory by its very nature requires critical thinking on the part of the student. Students must analyze laboratory results and demonstrate their understanding by interpreting the results in a well-written laboratory report.

Evaluation Methods
A student’s grade will be based on exams/tests, research projects, papers, oral presentation, projects and lab activities and The lecture grade will be based on at least four exams. The laboratory grade will be based on at least one lab practical exam and the indicated lab reports.

Other Materials
REPRESENTATIVE MANUALS:
Brown, R, Microbiology, Created by McGraw Hill. 01/01/2013

Other Outline Information
Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
1. demonstrate an understanding of the central metabolic pathways used by biological organisms.
2. demonstrate an awareness of the diversity of life, the evo

Textbooks
Microbiology with Diseases by Body System, Bauman, R., W, 2012
Mendocino College BIO 260
Cell and Molecular Biology

proposed areas:

- Add F13  B2 Life Science (lecture)
- Add F13  5B Life Science (lecture)
- Add F13  B3 Science Laboratory
- Add F13  5C Science Laboratory

reviewers:

1  Patti Garnet
2  José Lozano
3  Song Le Graham

Units: 5 5 5 S
min max type

Hours: 68 68
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Mar 22 2013 12:00AM

registration restrictions:

Prerequisites: CHM 250 with a minimum grade of C or better ¶ MTH 56 with a minimum grade of C or better or qualification for MTH 220 or higher through assessment process ¶

Corequisites:

Advisories: ENG 80 with a minimum grade of C or better or qualification for ENG 200 through assessment process

Enrollment Limitations:

Prerequisites Approval:

college notes:

internal notes: ¶UCOP Status changed to Approved by cbuck on 11:35 AM 7/13/2013

UC notes:

footnote:

Course Description
This course will cover structure and function, origin, evolution and diversity of cells, biochemistry, metabolism, Mendelian genetics, molecular genetics and biotechnology, cell regulation, cell differentiation and evolutionary development. The philosophy of science, methods of scientific inquiry and experimental design are foundational to the course. This course is intended for biology majors.

Course Objectives
1. Identify and describe biological molecules and cell structures and explain their functions. ¶2. Compare and contrast cellular processes and interactions between prokaryotes and eukaryotes (including metabolism, reproduction, and communication). ¶3. Relate evolutionary processes to the origin and evolution of cells. ¶4. Explain how DNA replicates and transmits genetic information within organisms. ¶5. Use the scientific method to develop and test hypotheses. ¶6. Analyze and present student-generated data using formal scientific paper format. ¶7. Explain cell regulation based on control of gene expression and signal transduction. ¶8. Explain cell
differentiation during embryogenesis and development, and how mechanisms of cellular differentiation contribute to evolutionary change.

Use standard laboratory techniques to study cells, DNA and proteins (microscopy, gel electrophoresis, PCR).

Course Content

1. Introduction to Biology
   a. Characteristics of life
   b. Biological levels of organization
   c. Disciplines of biology
   d. Scientific method
   e. Evolution and biological thought
   f. Cell theory and origins of life
2. Chemistry of Life
   a. Atoms and molecules
   b. Water and carbon
   c. Biochemistry
   d. Chemical Reactions
3. Cell Structure and Function
   a. Cell theory
   b. Evolution, classification and diversity of cells
   c. Archaea, Bacteria and Eukarya
   d. Cytoskeleton and organelles
   e. Cell membranes and transport
   f. Bioenergetics and enzymes
4. Energy Flow
   a. Respiration
   b. Photosynthesis
5. Information Flow in Cells
   a. Cell reproduction: mitosis and meiosis
   b. Inheritance: genes and chromosomes
   c. Mendelian genetics: monohybrid crosses, dihybrid crosses, probability theory, sex-linkage, epistasis, mult-gene traits, pleiotropy, analysis of genetic data
   d. DNA structure, replication, mutation and repair
   e. Transcription, RNA processing and translation
   f. Genetic regulation: epigenetics, transcriptional and post-transcriptional regulation, signal transduction pathways and allosteric proteins
6. Genomes
   a. Genome sequencing: techniques and lessons
   b. Proteomics and Metabolomics
   c. Recombinant DNA, biotechnology and applications
   d. Differential gene expression in development: fertilization, embryonic development and stem cells, homeotic genes and morphogens
   e. Generation of diversity
7. Scientific Inquiry

Lab Content

Laboratory exercises in this course may include:
   a. Molecular model building
   b. Microscopy, cell structure, diversity and adaptation
   c. Experimental design and data analysis
   d. Statistical analysis of data: chi square and probability theory
   e. Enzyme activity using spectrophotometry
   f. Drosophila monohybrid and dihybrid crosses
   g. Chromatography of Drosophila eye pigments
   h. Bacterial transformation
   i. Plasmid DNA extraction and restriction enzyme digestion
   j. Gel electrophoresis of DNA
   k. Polymerase chain reaction
   l. Performance of student-designed original experiments

Instruction Methods

Methods of instruction may include, but are not limited to: lecture/laboratory.

Out of Class Assignments

Writing Assignment
Students will be preparing formal laboratory reports, which may include graphing, calculations, data analysis and discussion of results. They may also be preparing a written report on a current topic in biology.

Outside Assignments
Independent work must be completed out of class each week. This work includes studying lecture discussions, reviewing and writing laboratory reports, answering questions presented in the textbook and preparing for upcoming laboratory activities.

Reading Assignment
Students will be required to read and study the assigned chapters in the textbook, as well as assignments from the laboratory manual prior to laboratory experiments. Supplemental reading from selected journal articles will be assigned.

Other Assignments
The experimental laboratory by its very nature requires critical thinking on the part of the student. Students must analyze laboratory results and demonstrate their understanding by interpreting the results in a well-written laboratory report.

Evaluation Methods

A student's grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, projects, field trips, group projects, class participation, class work, home work, lab activities, final public performance.

Other Materials

2. UC Davis, Introductory Biology BIS 2A Manual

Other Outline Information

Upon successful completion of the course the student will be able to:
1. Apply the scientific method to develop hypotheses and use lab skills to investigate these hypotheses by measuring biological phenomena and analyzing the resulting data.
2. Generate lab

Textbooks

proposed areas:
- Review Again F13  B1 Physical Science (lecture)
- Review Again F13  5A Physical Science (lecture)
- Review Again F13  B3 Science Laboratory
- Review Again F13  5C Science Laboratory

current approvals per ASSIST:
- B1 Physical Science (lecture)
- F91  5A Physical Science (lecture)
- B3 Science Laboratory
- F91  5C Science Laboratory

reviewers:
1. Barbara Pereida
2. Megan Lawrence
3. José Lozano

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 5 5 5
min max type
Hours: 68 51
lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: MTH 55 or high school college-prep Algebra I with a minimum grade of C or better.
Corequisites: None

UC transferability
approved: Y

college notes:
internal notes: Course designed for non-science majors¶I noted that introductory Chemistry courses must have a prerequisite of Intermediate Algebra for CHEM majors this is a health science course.¶UCOP Status changed to Course Retained by cbuck on 2:25 PM 7/13/2013

Advisories:
Enrollment Limitations:

Course Description
This course will study basic chemical principles including atoms, chemical bonds, gases, chemical reactions, aqueous solutions, pH, inorganic elements, and chemical calculations. This course is intended for health sciences, general education, and as a prerequisite for CHM 250.

Course Objectives

2013 submissions from region 2 for general education in UC and CSU

report generated on 1/3/2014

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such as gas laws and heat calculations. ¶11. Establish safety, awareness, and comfort in the chemistry laboratory. ¶12. Make observations and analyze experimental results in the chemistry laboratory.

**Course Content**


**Lab Content**


**Instruction Methods**

Methods of instruction may include, but are not limited to: lecture/laboratory. The lecture will be augmented by demonstrations, use of power point slides and group activity worksheets. The hands-on laboratory exercises will follow a short lecture on concept, techniques and safety.

**Out of Class Assignments**

Writing Assignment ¶In addition to written exams and quizzes, the student will maintain a laboratory notebook and submit written report sheets of all laboratory experiments. ¶ ¶Outside Assignments ¶The student will be responsible for accessing problems and submitting solutions via on-line homework. The student will be responsible for pre-lab preparation prior to arriving to lab for a given experiment. ¶ ¶Reading Assignment ¶The student will be responsible for all reading assignments from the textbook and laboratory manual relating to the topics of the course.

**Evaluation Methods**

A student’s grade will be based on exams/tests, quizzes, home work and lab activities and 1. Exams are approximately 50% of total grade. 2. Quizzes are approximately 10% of total grade. 3. Homework is approximately 15% of total grade. 4. Lab Activities account for approximately 25% of total grade.

**Other Materials**

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING: ¶ ¶All exams, quizzes, laboratory assignments, and homework require that the student

**Other Outline Information**

Student Learning Outcomes: ¶1. Upon successful completion of the course the student will be able to: ¶1. Demonstrate basic understanding of the periodic table of elements. ¶2. Communicate understanding of chemical vocabulary and chemical names. ¶3. Solve basic

**Textbooks**

Essential Laboratory Manual for General, Organic and Biological Chemistry,;, Timberlake, K.,, 2011

General, Organic and Biological Chemistry, Smith, Janice G.,, 2011
Course Description
This course will study covalent bonding, organic molecules, chemical structures, functional groups, chemical reactivity and elementary mechanisms as it applies to organic and biochemistry. Families of molecules include alkanes, alkyl halides, alcohols, alkenes, alkynes, carbonyl compounds, benzene chemistry carboxylic acids, amines, difunctional compounds, amino acids, peptides, proteins, lipids carbohydrates, and nucleic acids.

Course Objectives
2. Write chemical reactions using structural representations.
3. Name organic molecules following the IUPAC system and common naming.
4. Relate chemical structure to physical properties such as melting, boiling, and solubility.
5. Identify and name metabolic intermediates from glycolysis and the citric acid cycle.
6. Identify redox intermediates in oxidative phosphorylation.
7. Identify vitamins in biomolecules.
8. Explore protein structure and enzyme function.
9. Compare structural features of DNA and RNA.
10. Solve one and two step organic synthesis reactions.
11. Diagram enzymatic reactions.
12. Make observations and analyze experimental results in the laboratory.
Course Content

Week 1: Introduction to Organic Molecules and Functional Groups: Characteristic Features, Shapes of Molecules, Carbon Bonding, Drawing structures, Functional Groups, Physical and Chemical Properties

Week 2: Alkanes: Simple, Branched, Cyclic, IUPAC Nomenclature, Constitutional Isomers, Physical Properties, Combustion of

Week 3: Unsaturated Hydrocarbons: Alkenes, Alkynes, IUPAC Nomenclature, cis/trans isomers, Physical Properties

Week 4: Aromatic Substitution


Week 6: The Three-Dimensional Shape of Molecules: Isomers, Stereoisomers, Mirror Images, Chirality Centers, Enantiomers, Fischer Projections


Week 8: Carboxylic Acids, Esters, and Amides: IUPAC Nomenclature, Acidity, Formation of, Esterification, Amidation, Hydrolysis of Esters and Amides

Week 9: Amines: IUPAC Nomenclature, Structure and Bonding, Basic Quality, Heterocycles, Alkaloids, Ammonium Salts

Week 10: Lipids: Fatty Acids, Saturated vs. cis/trans Unsaturated Fats, Waxes, Triglycerides, Phospholipids, Steroids, Cholesterol, Bile Salts, Hormones, Cell Membranes, Membrane Transport

Week 12: Carbohydrates: Mono-, Di-, and Polysaccharides, Aldoses, Ketoses, Cyclic Forms, Anomeric Carbon, Anomers, Oxidation/Reduction, Reducing Sugars


Week 14: Nucleic Acids: DNA vs RNA, Nucleotide Structure, Double-Helix Structure

Week 15: Metabolism: Overview, ATP and Energy, Coenzymes and Vitamins

Week 16: Catabolism: Glycolysis, Beta-Oxidation of Fatty Acids, Amino Acids

Lab Content

The following are examples of material to be covered in lab:

1. Laboratory Introduction, Safety and Waste disposal
2. 7 Structural Modal Activities (SMAs): 7 molecular model activities throughout the semester to identify, name, and draw molecules representing a variety of functional groups
3. Properties of Organic Compounds
4. Reactions of Hydrocarbons
5. Reactions of Alcohols
6. Reactions of Aldehydes, Ketones
7. Reactions of Carboxylic Acids and Esters
8. Lipids: Saponification Reaction and Soap
9. Carbohydrate Reactions
10. Peptides and Proteins
11. Enzymes: Affects of temperature, pH, inhibitors on catalysis
12. Vitamins: Solubility, Analysis of Vit. C in juice
13. Digestion of Foods

Instruction Methods

Methods of instruction may include, but are not limited to: lecture/laboratory. The lecture will be augmented by white board lecture, demonstrations, use of power point slides and group activity worksheets. The hands-on laboratory exercises will follow a short lecture on concept, techniques and safety.

Out of Class Assignments

The student will access problems and submit solutions via an on-line homework system. The student will be responsible for pre-lab preparation prior to arriving to lab for a given experiment.

Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, home work and lab activities and 1. Exams are approximately 50% of total grade. 2. Quizzes are approximately 10% of total grade. 3. Homework is approximately 15% of total grade. 4. Laboratory activities are approximately 25% of the total grade.

Other Materials

Lab manual is second textbook in list above.

Other Outline Information

Student Learning Outcomes:
1. Upon successful completion of the course the student will be able to:
2. Identify organic functional groups and demonstrate an understanding of t

Textbooks

Essential Laboratory Manual for General, Organic, and Biological Chemistry, Timberlake, Karen, 2011

General, Organic and Biological Chemistry, Smith, Janice G, 2011
Mendocino College CHM 250
General Chemistry I

proposed areas:
Review Again F13  B1 Physical Science (lecture)
Review Again F13  5A Physical Science (lecture)
Review Again F13  B3 Science Laboratory
Review Again F13  5C Science Laboratory

current approvals per ASSIST:
B1 Physical Science (lecture)
F91  5A Physical Science (lecture)
B3 Science Laboratory
F91  5C Science Laboratory

reviewers:
1  Patty Faiman
2  Audrey Green
3  Megan Lawrence

Units: 5 5 5 5
min max type

Hours: 68 68
lecture lab

repeatable: N
same as:

first offered: F95
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: MTH 56 with a minimum grade of C or better or one year of high school college prep Algebra II or the equivalent and CHM 200 with a minimum grade of C or better or one year of high school chemistry.

Corequisites:

Advisories:

Enrollment Limitations:

UC transferability approved: Y

college notes:

internal notes: UCOP Status changed to Course Retained by jforsberg on 12:45 PM 8/7/2013

UC notes:

footnote:

Course Description
This course will study general chemical principles including: measurements, matter, atomic structure, the periodic table, chemical bonding, energy, nomenclature, reactions, mass relationships, gases, and solutions. This course is often for science, engineering, and pre-professional majors.

Course Objectives
1. Understand chemical concepts including: measurements, states of matter, atomic structure, electronic structure, bonding, molecular shape and properties, gases, intermolecular forces, reactions, solutions, and stoichiometry. ¶2. Solve basic level problems (using formulae and measurements) related to chemical concepts learned from objective 1. ¶3. Relate chemical concepts to the areas of science, engineering, and their everyday lives. ¶4. Write scientific laboratory reports which include analysis and interpretation of data generated from student experimentation. ¶
Mendocino College CHM 250
General Chemistry I

Course Content
1. Matter and Energy (4 hours)
   a. Measurements
   b. Unit Conversion
2. Atoms, Ions and Compounds (4 hours)
   a. Atomic Structure
      i. Rutherford Model
   b. The Periodic Table
   c. Isotopes
   d. Atomic Mass
   e. Nomenclature
3. Chemical Reactions (6 hours)
   a. The Mole
   b. Chemical Formulas
   c. Empirical Formulas
   d. Stoichiometry
   e. Balancing Chemical Equations
   f. Percent Yield
4. Chemistry of Solutions (6 hours)
   a. Acid-Base
   b. Oxidation-Reduction
5. Thermochemistry (6 hours)
   a. Energy Transfer Processes
   b. Enthalpy
   c. Calorimetry
   d. Endothermic and Exothermic Reactions
   e. Hess's Law
6. Properties of Gasses (6 hours)
   a. Gas Laws
   b. Boyle's Law
   c. Charle's Law
   d. Avogadro's Law
   e. Dalton's Law
7. Electrons (6 hours)
   a. Quantum Theory
   b. Atomic Orbitals
   c. Electron Configurations
   d. Periodic Properties
8. Chemical Bonding (6 hours)
   a. Lewis Structures
   b. The Octet Rule
   c. Electronegativity
   d. Covalent and Ionic Bonding
   e. Intramolecular Forces
9. Molecular Geometry (4 hours)
   a. Molecular Shape
   b. VSEPR
   c. Polarity
   d. Valence Bond Theory
   e. Molecular Orbital Theory
10. Intermolecular Forces (4 hours)
    a. Interactions Between Polar Molecules
    b. Dispersion Forces
    c. Phase Diagrams
11. Colligative Properties (4 hours)
    a. Vapor Pressure
    b. Mixtures of Volatile Solutes
    c. Colligative Properties of Solutions
    d. Boiling Point Elevation
    e. Freezing Point Depression
    f. Osmotic Pressure

Lab Content
The following is a representative description of the content covered in the laboratory:
1. Safety
2. The Scientific Method
3. Careful Observation and Data Collection
4. Measurement and Calculations Derived from Measurement
5. Utilization of Basic Laboratory Equipment, Tools, and Instrumentation
6. Experiments that reinforce concepts covered in lecture including:
   a. Measurements and density
   b. Chromatography
   c. Chemical Formula
   d. Mass Relationships
   e. Titration
   f. Acid-Base Reactions
   g. Thermochemistry and Calorimetry
   h. Atomic Spectrum, Molecular Geometry
   i. Periodic Properties
   j. Heat Transfer Processes
   k. Colligative Properties

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory and the lecture will be augmented by demonstration and use of white board discussions and Power Point slides with appropriate handouts. The hands-on laboratory exercises will follow a short lecture and safety/techniques discussion. The student will analyze the data and record the results in laboratory notebooks.

Out of Class Assignments
Writing Assignment
The student will submit lab reports for all laboratory experiments. Lab notebooks will also be completed for each experiment.

Outside Assignments
The student is responsible for pre-lab preparation and recommended problem assignments.

Reading Assignment
The student will be responsible for all reading assignments from the textbook and laboratory manual relating to the topics of the course.

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, home work and lab activities and the weight of assessments toward the final grade will be determined using the following system: Exams approximately 40%; Quizzes approximately 15%; Homework approximately 15%; and Laboratory Activities approximately 30%.

Other Materials
Second textbook in list above is the lab manual.

Other Outline Information
Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
1. Solve chemical and physical problems including: dimensional analysis, states of matter, atomic structure, molecular geometry, solutions, gasses, thermochemistry

Textbooks
Chemistry Principles in the Laboratory, Slowinski, E.J.; Wolsey, W.C.; Rossi, R.C, 2012

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
**Course Description**

This course will study general chemical principles including: Solutions, Chemical Kinetics, Chemical Equilibrium, Acids and Bases, Thermodynamics, and Electrochemistry. This course is often a requirement for science, engineering, and pre-professional majors.

**Course Objectives**

2. Relate chemical concepts to the areas of science, engineering, and their everyday lives.  
3. Solve basic level problems (using formulae and measurements) related to chemical concepts learned from objective 1.  
4. Write scientific lab reports which include analysis and interpretation of data generated from student experimentation.  
5. Apply chemical concepts in laboratory chemistry environment.

**Course Content**

1. Chemistry of Solids (4 hours)
   - Metals
   - Metallic Bonds
   - Conductivity
   - Alloys
   - Semiconductors
   - Salts  
2. Introduction to Organic Chemistry (6 hours)
Mendocino College CHM 251
General Chemistry II

Groups
i. Alkanes
ii. Alkenes
iii. Alkynes
iv. Aromatics
v. Amines

Chirality

Nomenclature

Thermodynamics (8 hours)
- a. Entropy
- b. Free Energy
- c. Reaction Rates
- d. Temperature/Arrhenius Equation
- e. Reaction Mechanisms
- f. Catalysis
- g. Chemical Equilibrium
- h. Equilibria
- i. Le Chatelier’s
- j. Dependence of K on Temperature

Aldehydes (8 hours)
- a. Acid/Base
- b. Polyprotic Acids
- c. Common-Ion Effect
- d. Buffers
- e. Solubility Equilibria

Metallic Complexes (6 hours)
- a. Lewis Acid/Base
- b. Complex Ions
- c. Nomenclature
- d. Equilibria
- e. Ligands
- f. Chelate Effect
- g. Crystal Field Theory
- h. Magnetism/Spin States

Electrochemistry (4 hours)
- a. Redox Reactions
- b. Electrochemical Cells
- c. Standard Potentials
- d. Chemical Potentials
- e. Reference Electrodes
- f. Electrolytic Cells

Introduction to Biochemistry (6 hours)
- a. Proteins
- b. Carbohydrates
- c. Lipids
- d. Nucleotides

Nuclear Chemistry (6 hours)
- a. Radioactive Decay
- b. Binding Energy
- c. Nuclide Synthesis
- d. Fission
- e. Radioactivity

Lab Content
The following describes representative material to be included in the laboratory content:
1. Safety
2. The Scientific Method
3. Careful Observation and Data Collection
4. Measurement and Calculations Derived from Measurement
5. Utilization of Basic Laboratory Equipment, Tools, and Instrumentation
6. Experiments that reinforce concepts covered in lecture including:
   a. Chemical Kinetics
   b. Chemical Equilibrium
   c. Acids and Bases
   d. Thermodynamics
   e. Electrochemistry
   f. Quantitative Analysis
   g. Spectroscopy and Beer’s Law

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory, and the lecture will utilize a number of presentation techniques including: board-work, Power Point slides, molecular models, demonstrations and in-class problem solving sessions.

Out of Class Assignments
Writing Assignment
- The student will submit lab reports for all laboratory experiments.
- Experiments must also be recorded in laboratory notebooks.
- Outside Assignments
- The student is responsible for pre-lab preparation and recommended problem assignments.
- Reading Assignment
- The student will be responsible for all reading assignments from the textbook and laboratory manual related to the topics of the course.

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, home work and lab activities and the course grade is based on the following metrics:
- Tests (40%), Quizzes (15%), Home Work (15%) and Laboratory Activities (30%). The proposed percentages are only suggestions and should be established by instructor.

Other Materials
Second textbook listed above is the lab manual.

Other Outline Information
Student Learning Outcomes:
- Upon successful completion of the course the student will be able to:
  1. Solve chemical and physical problems and calculations including: Chemistry of Solids, Introductory Organic Chemistry, Thermodynamics, Entropy, Free Energy

Textbooks
Chemistry: Principles in the Laboratory, Slowinski, E.J.; Wolsey, W.C.; Rossi, R.C., 2012
Mendocino College CHM 255
Organic Chemistry I

proposed areas:
Review Again F13  B1 Physical Science (lecture)
Review Again F13  5A Physical Science (lecture)
Review Again F13  B3 Science Laboratory
Review Again F13  5C Science Laboratory

current approvals per ASSIST:
F04  B1 Physical Science (lecture)
S04  5A Physical Science (lecture)
F04  B3 Science Laboratory
S04  5C Science Laboratory

reviewers:
1  Nicholas Franco
2  Cathy Beane
3  Ben Weinberg

Units: 5 5 5
min max type
Hours: 51 102
lecture lab
repeatable: N
same as:
first offered: F03
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: CHM 251 with a minimum grade of C or better ¶
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability: approved: Y
college notes:
internal notes: UCOP Status changed to Course Retained by cbuck on 2:40 PM 7/13/2013
UC notes:
footnote: No credit for if taken after CHM-256

Course Description
The course will study the mechanisms and reactions of the hydrocarbons, alkyl halides, alcohols and ether compounds, as well as, the use of spectroscopy as it relates to the functional groups. This is an introduction to laboratory techniques of organic chemistry. Techniques include: separating, purification, synthesis, and isolation of organic compounds. This is the first semester of a two-semester sequence. This organic chemistry course is for science majors primarily in chemistry, chemical engineering, biochemistry, biology, environmental toxicology, pre-medical, pre-dental, and pre-veterinary.

Course Objectives
1. Apply IUPAC nomenclature rules when assigning a chemical name for a given molecular structure, and when given a chemical name draw the relevant chemical structure in condensed structural formula, Lewis structure and/or bond-line structure. When appropriate assign stereochemistry. ¶2.Use Newman Projections to analyze steric hindrance among possible conformations. ¶3.Construct/Interpret energy versus dihedral angle energy diagrams for free rotating sigma bonds within a molecule. ¶4.Use the steric effect to perform conformational analysis in cyclic structures particularly mono- and di-substituted cyclohexanes. ¶5.Describe hybridization states (sp3, sp2, and sp) of Carbon and other non-metal elements utilizing Valence Bond Theory and Molecular Orbital Theory. ¶6.Compare acidities and basicities of compounds utilizing inductive effects through sigma bonds. ¶7.Describe in detail
reaction mechanisms for unimolecular/bimolecular nucleophilic substitution reactions (SN1/SN2) and unimolecular/bimolecular elimination reactions (E1/E2).

8. Distinguish the factors affecting reaction rates for SN1, SN2, E1, and E2 reaction mechanisms.

9. Identify the major reaction mechanism (SN1, SN2, E1, E2) and the major product resulting when given only the reactants and the reaction conditions.

10. Use Molecular Orbital Theory to describe aromaticity.

11. Describe in detail the mechanism of electrophilic aromatic substitution and identify the products of electrophilic aromatic substitution.

12. Identify signature frequencies indicative of certain chemical bonds and functional groups in Infrared spectroscopy (FT-IR).

13. Identify signature chemical shifts of certain chemical bonds and functional groups in proton and carbon nuclear magnetic resonance (1H-NMR and 13C-NMR).

14. Determine molecular formula of a compound from mass data obtained by Mass Spectroscopy.

15. Perform gas chromatographic separations and analysis.

16. Perform experiments exhibiting facility with protocol, equipment, and instrumentation.

17. Perform FT-IR experiments and interpret results.

18. Develop a rationale for the identification of an unknown organic compound.

19. Document experiments: prepare and maintain a proper laboratory notebook.

20. Construct formal laboratory reports that represent data and clearly explain results in a discussion.

Course Content

1. Molecular Structure and Properties
   - a. Bonding, Formal Charge, Resonance
   - b. Geometric Shapes, dipole moments

2. Valence Bond Theory
   - a. sp3, sp2, sp hybridization states of carbon

3. Molecular Orbital Theory
   - a. Bonding and antibonding orbitals

4. HOMO and LUMO

5. Functional Groups

6. Hydrocarbons: Alkanes, Alkenes, Alkynes, Aromatic

7. Alcohols

8. Aldehydes and Ketones

9. Organic halides

10. Aromatic and Alkyl systems

11. Constitutional Isomers

12. Stereochemistry
   - a. cis/trans isomers and E/Z-notation

13. Enantiomers, diastereomers, mesocompounds

14. Acid and Base Structure and Reactivity

15. Organic Reaction Mechanisms
   - a. Reaction rate, rate-limiting step and activation energy

16. Molecularity

17. Reaction Intermediates

18. Transition state structures

19. Homolytic vs. heterolytic bond cleavage

20. Curved arrows

Lab Content

The following describes representative material to be included in the laboratory content. The laboratory will primarily work at the microscale quantity level to prevent excess waste. When possible analysis of products will be conducted using preparatory and analytical equipment such as melting point apparatus, gas chromatography, thin-layer-chromatography, liquid chromatography, infrared spectroscopy, and mass spectroscopy whenever possible and applicable. When applicable NMR spectra will be provided for the student for compound identification.

1. Safety and awareness in handling, utilizing and disposing of common organic and inorganic chemicals.

2. Solubility: partitioning between organic and aqueous phases

3. Crystallization: purification of solid mixtures, solvent selection

4. Extraction: liquid-liquid extraction and solute partitioning

5. Chromatography: TLC, Column

6. Distillation: simple and fractional

7. Melting point/Boiling point determination

8. Infrared Spectroscopy

9. Synthesis of an analgesic

10. Isolation of a natural product

11. Synthesis of an ester

12. Mass Spectroscopy

13. Dehydration of an alcohol

14. Diels-Alder Addition

15. Gas chromatography separation and analysis

16. Measurement of optical rotation

Instruction Methods

Methods of instruction may include, but are not limited to: lecture/laboratory.

Out of Class Assignments

Writing Assignment

The student will be responsible for maintaining a duplicate sheet laboratory notebook with a professional style format and strong organization. The student will be responsible for submitting copies of their lab book entries for every lab experiment. The student will be responsible for writing and submitting a minimum of three formal lab reports digitally formatted using software programs.

Outside Assignments

The student will access problems and submit solutions via an on-line homework system. The student will be required to prepare for lectures and laboratory experiments outside of class time, laboratory write-ups, and assigned problems.

Reading Assignment

The student will be responsible for all reading assignments from the textbook and laboratory manual relating to the topics of the course and laboratory preparation.

Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, home work and lab activities and Exams will constitute 50% of the overall grade. Laboratory will constitute 30% of the overall grade. Quizzes will constitute 10% of the overall grade. Homework will constitute 10% of the overall grade.

Other Materials

Second textbook above is the lab manual.
Mendocino College CHM 255
Organic Chemistry I

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to:
1. Communicate structure of organic molecules including stereochemistry by structural representation and using the IUPAC system of nomenclature with emphasis

Textbooks
Organic Laboratory Techniques-A Microscale Approach, Pavia, Lemyman, Kriz, Engel, 2012
Mendocino College CHM 256
Organic Chemistry II

proposed areas:
Review Again F13  B1 Physical Science (lecture)
Review Again F13  5A Physical Science (lecture)
Review Again F13  B3 Science Laboratory
Review Again F13  5C Science Laboratory

current approvals per ASSIST:
F04  B1 Physical Science (lecture)
S04  5A Physical Science (lecture)
F04  B3 Science Laboratory
S04  5C Science Laboratory

reviewers:
1  Joseph Bielanski
2  Juliette Parker
3  Jeanne Howard

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 5 5 5 5
min max type
Hours: 51 102
lecture lab
repeatable: N
same as:

registration restrictions:
Prerequisites: CHM 255 with a minimum grade of C or better
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes: UCOP Status changed to Course Retained by cbuck on 2:44 PM 7/13/2013
UC notes:
footnote:

Course Description
This course will study organic reactions, multi-step synthetic preparation, and mechanisms for various functional groups including: aromatic compounds, aldehydes, ketones, carboxylic acids, phenols, thiols, and the chemistry of biomolecules such as carbohydrates, lipids, amino acids and proteins. This is the second semester of a two-semester sequence. This organic chemistry course is for science majors primarily in chemistry, chemical engineering, biochemistry, biology, environmental toxicology, pre-medical, pre-dental, and pre-veterinary.

Course Objectives
1. Deduce and draw structure of a molecule including correct stereochemistry when given a chemical name using the IUPAC convention.
2. Given a structure, write the corresponding IUPAC name including stereochemical designation.
3. Describe structure and reactivity details when solving mechanistic and synthetic problems.
4. Design synthetic schemes for simple target molecules.
5. Use retrosynthetic analysis to design a viable synthetic scheme of a complex target molecule.
6. Utilize protection and deprotection strategies when synthesizing molecules with more than one functional group.
7. Given multiple synthetic steps, deduce the structure of the target molecule.
8. Identify signature wavenumbers of major functional groups in FT-IR spectroscopic analysis.
9. Identify signature chemical shifts of the major functional groups in 1H-NMR and 13C-NMR.
10. Determine the molecular formula of a
compound from Mass Spectroscopy analysis. ¶11. Deduce the structure of an unknown compound from spectroscopic data. ¶

**Course Content**


**Lab Content**


**Instruction Methods**

Methods of instruction may include, but are not limited to: lecture/laboratory. This course will offer extensive hands on training with analytical and preparatory instruments such as GC, GC-MS, FT-IR, and HPLC.

**Out of Class Assignments**

Writing Assignment ¶The student will be responsible for the construction and maintenance of a duplicate sheet laboratory notebook. The student will be responsible for the regular submission of formal lab reports for each laboratory experiment. ¶Outside Assignments ¶The student will access problems and submit solutions via an on-line homework system. The student will be responsible for preparing for lecture and laboratory prior to coming to class. ¶Reading Assignment ¶The student will be responsible for all reading assignments from the textbook, laboratory manual and pertinent literature relating to topics of the course and laboratory preparation. ¶Other Assignments ¶Assignments include weekly homework, weekly reading, weekly lab preparation and regular submission of lab reports.

**Evaluation Methods**

A student’s grade will be based on exams/tests, quizzes, class work and home work and Exams will constitute 50% of the overall grade. Laboratory will constitute 30% of the overall grade. Quizzes will constitute 10% of overall grade. Homework will constitute 10% of overall grade.

**Other Materials**

Second textbook above is the lab manual.

**Other Outline Information**

Student Learning Outcomes: ¶Upon successful completion of the course the student will be able to: ¶1. Communicate structure of organic molecules including stereochemistry by structural representation and by naming molecules using the IUPAC system of nomenclature.

**Textbooks**


Organic Laboratory Techniques-A Microscale Approach, Pavia, Lemymen, Kriz, Engel, 2012
Mendocino College COM 200
Mass Media and Society

proposed areas:
- Review Again F13  D7 Interdisciplinary Social Science
- Review Again F13  D7 Interdisciplinary Social Science
- Review Again F13  4G Interdisciplinary Social Science

current approvals per ASSIST:
- F12  D7 Interdisciplinary Social Science
- F12  4G Interdisciplinary Social Science

reviewers:
1. Bernie Day
2. Gloria Kerkhoff
3. Mai Warren

Units: 3 3 5
min max type

Hours: 51 0
lecture lab

repeatable: N
same as:

first offered: F95
outline approved: Sep 25 2012 12:00AM

registration restrictions:
Prerequisites: ¶ENG 80 with a minimum grade of C or better or placement into ENG 200 through the assessment process. ¶
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

college notes:
internal notes:
UC notes:

footnote:

Course Description
This course will introduce students to the history, structure, function and influence of all major forms of mass media and their support industries. ¶

Course Objectives
1. Evaluate the historical development of printed, electronic and digital media. ¶2. Analyze the economic, social, technological, and aesthetic impacts of the media on culture. ¶3. Critically analyze the ways in which the media have influenced mass consciousness. ¶4. Gather, identify, and interpret mass media’s overt and covert messages. ¶5. Demonstrate a critical understanding of media’s impact on their daily lives. ¶

Course Content
1. General Introduction to the Mass Media in Western and Non-Western Cultures. ¶a. The theory of mass communication. ¶b. The process of communication. ¶c. Media convergence. ¶d. Comparative media systems -- theories of the press. ¶e. Historical, economic and geographical influence on communication content and structure. ¶f. The history of mass communication. ¶g. Print as the first mechanical mass media. ¶h. The language of photography. ¶i. Electronic communication. ¶j. Digital communication. ¶k. The effects of mass communication. ¶l. The social effects of the media. ¶m. Cultural -- racial, ethnic, and gender perception. ¶n. Individual -- personal
Mendocino College COM 200
Mass Media and Society

needs, identity, and attitudes
Audience fragmentation
The aesthetic effects of the media
The relationship between media and politics
The strategies for critical awareness and visual literacy
Electronic Communications
Radio
History of radio
The unrealized potential of radio drama
Advertising and radio
News and radio
Education and radio
Government and radio
International radio
Radio production techniques
Television
History of television
Television genres
Stereotypes, including racial, gender and socio-economic status
Film and television
Advertising and television
Journalism and the TV photo-essay
Education and television
Film
History of film
Film genres
Synergy
Branding
Digital Communication -- the Internet
History of the internet’s development
Examination of uses
Email, Instant Messaging
Online communities
E-Commerce
News and information
Entertainment downloading
Facebook, Twitter
Tumbler
Emerging social networks
Impact on society
“Global Village”
Evolving language -- emoticons and online lingo
Online education
E-Commerce
Telecommuting
Social relationships
Journalism and the internet
Advertising on the internet
Convergence: radio, magazines, TV, movies, music, ebooks
Blogging
File-sharing and piracy
Wireless Web (mobile technology) and the Evernet
Popular Music as Communication

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
Reading Assignment
30-40 pages of assigned weekly readings from the textbook.
Other Assignments
Twenty five to fifty percent of the student’s grade will be based on assignments that demonstrate writing skills requiring a student to select, organize and explain ideas.
Exams will be multiple-choice, true/false, matching items, completion or essay.
Students will be expected to participate in class discussions and group work.
Writing Assignment
2-4 writing assignments of 3-5 pages each, such as:
- An assignment demonstrating understanding and application of mass communication theory to print advertisements.
- An assignment critically analyzing persuasive techniques in television advertisements.
- An assignment demonstrating awareness of mass communication theory related to the process of political campaigning via the media.
- An assignment analyzing the underlying cultural mythology of a secular icon of contemporary American culture.
- An assignment evaluating social relationships and the internet.
- An assignment evaluating propaganda in advertising and journalism.
- An assignment evaluating editorial bias in print, radio, television and internet journalism.
- An analysis of cultural, ethnic, racial and gender portrayals on television.
- A comparative essay on news, political, editorial, advertising, or entertainment content of Western and Non-Western countries.
Outside Assignments
A multimedia project pitching a new mass media product (i.e. magazine, website, or newspaper) including analysis of the target demographic and why this product is needed.

Evaluation Methods
A student’s grade will be based on exams/tests, papers, oral presentation, class participation.

Other Materials

Other Outline Information
Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
1. Explain the history and structure of modern American media.
2. Explain the amount and type of influence major media industries have in America.
3. Critic

Textbooks
Introduction to Mass Communication: Media Literacy and Culture, Baran, S., 2011
Mass Communication: Living in a Media World, Hanson, R. E., 2010
The Dynamics of Mass Communication: Media in Transition, Dominick, J., 2012
The Media of Mass Communication, Vivian, J., 2012

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
page 371
Mendocino College COM 202
Argumentation and Debate

proposed areas:

Add F13  A1 Oral Communication
Add F13  1C Oral Communication
Add F13  A3 Critical Thinking
Add F13  1B Critical Thinking

reviewers:

1  Ken O'Donnell
2  Barbara Pereida
3  Duane Short

comments from college at the time of submission:

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units:  3  3  5  
min  max  type
Hours:  51  0  
lecture  lab
repeatable:  N
same as:

first offered:  F13
outline approved:  Sep 25 2013 12:00AM

registration restrictions:

Prerequisites:  ENG 200 with a minimum grade of C or better
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved:  Y

Prerequisites:
ENG 200 with a minimum grade of C or better
Corequisites:

Advisories:
Enrollment Limitations:

Course Description
This course will prepare students to present sound arguments and evaluate the arguments of others in both written and verbal formats. Students learn to assert a clear thesis and provide appropriate evidence in the context of verbal argument and debate. A series of writing assignments will focus on developing critical thinking skills, persuasive rhetoric, and sophisticated argumentative skills. The fundamentals of analysis, case building and dissent are discussed and applied to written assignments and oral presentations.

Course Objectives
1. Critically read, analyze, view, compare, and evaluate complex verbal and written arguments.
2. Compose thesis-driven presentations to suit a variety of situations, supporting each stance with a variety of evidence and demonstrating a knowledge of appropriate academic discourse.
3. Demonstrate proficiency in live debate situations, effectively dealing with challenging rebuttals and counterarguments.
4. Demonstrate understanding of formal and informal fallacies in language and thought.
5. Identify an argument’s premises and assumptions in various social, historical, cultural, and psychological contexts.
6. Analyze and employ logical and structural methods such as inductive and deductive reasoning, cause and effect, and logos, ethos, and pathos.
7. Find, analyze, interpret, and evaluate primary and secondary sources, incorporating them into written and verbal form using appropriate documentation format.
8. Use style, diction, and tone appropriate to the audience and the purpose of the specific writing task or debate context.
9. Identify key elements of major argument forms.
10. Demonstrate an understanding of audience and adjust...
rhetorical strategies accordingly.

Course Content

1. Course Introduction, Advocacy in a Democratic Society
   a. Advocacy: Its Importance in a Functional Democracy
   b. Define and give examples of Claims
   c. Define and give examples of Propositions
   d. What is an Argument?
   e. Distinguishing Argumentation from Arguing
   f. The History of Debate: from Ancient Greece to Modern Day
   g. Define and give examples of Critical Thinking
   h. Concepts of Justification: Clarify via Readings and Discussion
   i. Aristotle’s Classical Structures
   j. The Toulmin Model
   k. Elements of Effective Composition
   l. Ethical Advocacy: Define, give examples
   m. Rhetorical Sensitivity: Understanding Audience and the Power of Language
   n. Writing Advocacy: Explore examples of Historical Advocacy, Modern Advocacy
   o. Stock Issues, The Building Blocks of Effective Debate
   p. Topicality: Does the Affirmative Plan Meet the Terms of the Resolution?
   q. Harms: What’s the Problem with the Status Quo?
   r. Significance: What is the Scope of the Problem with the Status Quo?
   s. Inherency: Does the Plan Exist in the Status Quo, what Structural Barriers exist?
   t. Solvency: Does the Affirmative Plan solve the Problem?
   u. Identifying Debate Formats
   v. Parliamentary Debate Rules and Procedures
   w. Online Debate: Bringing Order to Chaos
   x. Team Debate: Cross-Examination, Working Together for a Common Goal
   y. Lincoln-Douglas Debate: Developing a Persuasive Moral Position
   z. Public Forum Debate: Thinking on Your Feet
   {. Parliamentary Debates: Explore the Most Common College Formats in-Depth
   a. Building a Case: The Evidence to Support Your Stand
   b. Study Historical Examples of Parliamentary Debates
   c. Study Modern Examples of Parliamentary Debate
   d. Rehearse and Perform Parliamentary Style Debate
   e. Formal Evidence-Based Collegiate Debates
   f. Types of Fallacies in Reasoning
   g. Tests of Reasoning
   h. Evidence Construction
   i. Examples of Logical Fallacies in Written Arguments
   j. Examples of Logical Fallacies in Live Debate
   k. Library and Online Technologies
   l. Case Construction, Brief Construction
   m. Negative Strategies
   n. Case Attacks
   o. Disadvantages
   p. Counter-Plans
   q. Cross Examination, Speaker Responsibilities
   r. Tracking Arguments, Listening Critically
   s. Presenting Arguments Effectively
   t. Audience Analysis: Understanding the Demographics
   u. Language Choice and Style: Crafting Rhetoric
   v. Delivery: Vocal Projection, Vocal Variation, body Language and Gestures
   w. Establishing Rapport: Connecting with your Audience

Lab Content

Instruction Methods

Methods of instruction may include, but are not limited to: lecture, discussion, in class exercises, written assignments (such as argument analysis, designing an affirmative case, and writing briefs), extensive library and electronic research of a topic resulting in argumentative essays with in-text citations and thorough works cited pages. Students will frequently present speeches and participate in formal debates.

Out of Class Assignments

Writing Assignment
   The students may be assigned, but are not limited to, writing assignments requiring critical thinking (such as audience analysis and argument analysis), outlining, critiquing of debates and presentations, library and electronic research, preparation of debate briefs and cases, and exercises pertaining to the use of evidence and the delivery of debate/presentations (Minimum of 6,000 words).

Outside Assignments
   See writing assignments.

Reading Assignment
   1-2 textbook chapters per week.

Other Assignments
   Skills demonstration consisting of two or three oral debates and optional field work including critiques of live presentations.

Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, field trips, class participation, class work, home work, class performance, final class performance and final public performance and methods of evaluation must include major assignments that emphasize argumentative writing that includes at least 6,000 words. Essays will be evaluated for the quality of composition and critical thinking. Students will be evaluated using multiple measures, including but not limited to: quizzes and exams, argumentative essays, speech outlines, performance exercises (such as debates, advocacy and refutation speeches), as well as peer and instructor critiques of oral and written assignments.

Other Materials

Other Outline Information

Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
1. Distinguish and evaluate the viability of different types of arguments, including the ability to identify the thesis, support, and any weaknesses such as

Textbooks

Advocacy and Opposition: An Introduction to Argumentation, 7 Ed, Rybacki, D. & Rybacki, K., 2011
Argumentation and Debate, 13 Ed, Freeley, A., 2013
Inventing Arguments, 3 Ed, Mauk, J & Metz, J., 2012
Mendocino College CSC 240
Discrete Structures

proposed areas:
Review Again F13  B4 Quantitative Reasoning
Review Again F13  2A Quantitative Reasoning

current approvals per ASSIST:
F11  B4 Quantitative Reasoning
F11  2A Quantitative Reasoning

reviewers:
1  Megan Lawrence
2  Gloria Arevalo
3  Aurelia Long

course description
This course will introduce the discrete structures used in Computer Science, with an emphasis on their applications. Topics covered include: Functions, Relations and Sets; Basic Logic; Proof Techniques; Basics of Counting; Graphs and Trees; and Discrete Probability.

Course Objectives
1. Describe how formal tools of symbolic logic are used to model real-life situations, including those arising in computing contexts such as program correctness, database queries, and algorithms.
2. Relate the ideas of mathematical induction to recursion and recursively defined structures.
3. Analyze a problem to create relevant recurrence equations.
4. Demonstrate different traversal methods for trees and graphs.
5. Apply the binomial theorem to independent events and Bayes' theorem to dependent events.

registration restrictions:
Prerequisites: ¶CSC 221 with a minimum grade of C or better ¶ ¶MTH 56 or high school college-prep Algebra II with a minimum grade of C or better ¶
Corequisites:
Advisories:
Enrollment Limitations:

 UC transferability approved: Y

 UC notes:

 internal notes: UCOP Status changed to Course Retained by cbuck on 11:49 PM 7/14/2013

 registration restrictions:

 UC transferability approved: Y

 UC notes:

 internal notes: UCOP Status changed to Course Retained by cbuck on 11:49 PM 7/14/2013

 Course Description
This course will introduce the discrete structures used in Computer Science, with an emphasis on their applications. Topics covered include: Functions, Relations and Sets; Basic Logic; Proof Techniques; Basics of Counting; Graphs and Trees; and Discrete Probability.

Course Objectives
1. Describe how formal tools of symbolic logic are used to model real-life situations, including those arising in computing contexts such as program correctness, database queries, and algorithms.
2. Relate the ideas of mathematical induction to recursion and recursively defined structures.
3. Analyze a problem to create relevant recurrence equations.
4. Demonstrate different traversal methods for trees and graphs.
5. Apply the binomial theorem to independent events and Bayes' theorem to dependent events.
Course Content

1. Functions, Relations and Sets
   a. Functions (surjections, injections, inverses, composition)
   b. Relations (reflexivity, symmetry, transitivity, equivalence relations)
   c. Sets (Venn diagrams, complements, Cartesian products, power sets)
   d. Pigeonhole principles
   e. Cardinality and countability

2. Basic Logic
   a. Propositional logic
   b. Logical connectives
   c. Truth tables
   d. Normal forms (conjunctive and disjunctive)
   e. Validity
   f. Predicate logic
   g. Universal and existential quantification
   h. Modus ponens and modus tollens
   i. Limitations of predicate logic

3. Proof Techniques
   a. Notions of implication, converse, inverse, contrapositive, negation, and contradiction
   b. The structure of mathematical proofs
   c. Direct proofs
   d. Proof by contradiction
   e. Mathematical induction
   f. Strong induction
   g. Recursive mathematical definitions
   h. Well orderings

4. Basics of Counting
   a. Counting arguments
   b. Sum and product rule
   c. Inclusion-exclusion principle
   d. Arithmetic and geometric progressions
   e. Fibonacci numbers
   f. The pigeonhole principle
   g. Permutations and combinations
   h. Basic definitions
   i. Pascal’s identity
   j. The binomial theorem
   k. Solving recurrence relations
   l. Common examples
   m. The Master theorem

5. Graphs and Trees
   a. Trees
   b. Undirected graphs
   c. Directed graphs
   d. Spanning trees/forests
   e. Traversal strategies
   f. Discrete Probability
   g. Finite probability space, probability measure, events
   h. Conditional probability, independence, Bayes’ theorem
   i. Integer random variables, expectation
   j. Law of large numbers

Lab Content

Instruction Methods

Methods of instruction may include, but are not limited to: directed study, field experience / field trip, lecture, other independent study, other/unspecified method of instruction.

Out of Class Assignments

Outside Assignments
   a. Homework and projects from required text(s) or supplementary materials chosen by the instructor.
   b. Writing Assignment
   c. Reading Assignment
   d. Daily reading outside of class.
   e. Other Assignments
   f. Homework and projects from required text(s) or supplementary materials chosen by the instructor. Possible class presentations.

Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, oral presentation, projects, class participation, class work, home work.

Other Materials

Other Outline Information

Student Learning Outcomes:
1. Apply symbolic logic and proof methods to model and analyze program/algorithms correctness.
2. Explain the relationship between mathematical induction and

Textbooks

Discrete Mathematics and its Applications,, Rosen, 2006
Introduction to the Theory of Computation, Sipser, Michael, 2012
Outline of Discrete Mathematics, Lipschutz, Seymour, Schaum’s, 2009

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Mendocino College HLH 202
First Aid, Emergency Care and Cardiopulmonary Resuscitation

proposed areas: current approvals per ASSIST:
Review Again F13  E Lifelong Learning  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3 3 5
min max type
Hours: 51 0
lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Nov 26 2012 12:00AM

registration restrictions:
Prerequisites:
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

college notes:
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 12:08 PM 7/15/2013

footnote:

Course Description
This course will qualify students for American Red Cross certification in First Aid, CPR, AED and Oxygen Delivery for the Professional Rescuer.

Course Objectives

Course Content

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
Students are expected to spend approximately 3 hours per week completing reading assignments, homework assignments and skill practice outside of classroom time. ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING: Students are expected to be able to perform all first response skills (CPR, primary survey, bandaging and splinting) utilizing the critical thought process to arrive at a treatment plan during skill sessions. These events are performed in a mock scenario situation to stimulate First Responder activities in the public.

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, simulation, class participation, class work, final class performance.

Other Materials

Other Outline Information
Upon successful completion of the course the student will be able to:
1. Demonstrate a thorough understanding of the emergency action principles.
2. Discuss and explain the legal aspects of emergency care.
3. Identify and correctly apply the initial step

Textbooks
First Aid, CPR, and AED for the Professional Rescuers, American Red Cross, 2012
Mendocino College MTH 120
Math for Educators

proposed areas:  
Add F13  B4 Quantitative Reasoning

reviewers:  
1. Gloria Arevalo  
2. Duane Short  
3. Estela Narrie

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3  3  5  
min max type  
Hours: 51  0  
lecture lab  
repeatable: N  
same as:  
first offered: F14  
outline approved: Feb 22 2013 12:00AM

registration restrictions:  
Prerequisites: MTH 56 with a minimum grade of C or better, or qualification for MTH 120 through the assessment process, or One year of college-prep Algebra II or a higher-level math class, with a minimum grade of C or better, taken within three years of enrollment.

Corequisites: 
Advisories: 
Enrollment Limitations: 

UC transferability  
approved: N

college notes:

internal notes:

UC notes:

footnote:

Course Description
This course will provide an in-depth investigation of the quantitative reasoning skills recommended for students considering careers in education. The course will include topics such as patterns and sequences, inductive and deductive reasoning, problem solving, logic, set theory, the set of real numbers and its subsets.

Course Objectives
1. Apply accumulated skills to the solution of problems, using both inductive and deductive reasoning.  
2. Analyze multiple approaches to solving problems.  
3. Analyze the development of the base ten numeration system; use exponent, scientific notation, and place value notation.  
4. Compare numeration systems, including their historical development.  
5. Add, subtract, multiply, and divide whole numbers in different bases.  
6. Evaluate the equivalence of algorithms and explain the advantages and disadvantages of using algorithms in different circumstances.  
7. Perform set operations including unions, intersections, subsets and Venn diagrams.  
8. Recognize functions and utilize functional notation.  
9. Explain concepts of addition, subtraction, multiplication and division of whole numbers using non-traditional algorithms.  
10. Explain concepts of addition, subtraction, multiplication and division of integers by extending the rules for whole number operations.  
11. Apply concepts from Number Theory to determine divisibility, greatest common factor, least common multiple, and whether a number is prime or composite.  
12. Explain concepts and provide justification
Mendocino College MTH 120
Math for Educators

for the rules of addition, subtraction, multiplication and division of rational numbers, using both ratio and decimal representations. ¶13. Explain concepts and provide justification for the rules of addition, subtraction, multiplication and division of real numbers, which includes the concept of rational and irrational numbers and their number line representations. ¶14. Apply the concepts of ratio, proportion and percent to solve both general and application problems. ¶15. Select and appraise appropriate teaching strategies for content delivery. ¶

Course Content

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, projects, group projects, class participation, class work and home work and Journal entries.

Other Materials

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to: ¶1. Demonstrate understanding of the historical development of numeration systems and perform basic mathematical operations using the base ten and other numera

Textbooks
Mendocino College MTH 212
Calculus and Analytic Geometry III

proposed areas:
Review Again F13   B4 Quantitative Reasoning
Review Again F13   2A Quantitative Reasoning

current approvals per ASSIST:
F89   B4 Quantitative Reasoning
F91   2A Quantitative Reasoning

reviewers:
1 Juliette Parker
2 Song Le Graham
3 Terri Eden

Units: 5 5 5
min max type
Hours: 85 0
lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Oct 30 2012 12:00AM

registration restrictions:
Prerequisites: MTH 211
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Course Retained by cbuck on 9:17 AM 7/15/2013
UC notes:
footnote:

Course Description
This course will cover vectors and vector functions in two and three dimensions; surfaces in space; cylindrical and spherical coordinates; partial differentiation; multiple integration; Green's, Stoke's and Divergence Theorems.

Course Objectives
1. Perform vector math in two- and three-space, including norm, dot product, and cross product. ¶2. Apply vector techniques to analyze lines and planes in two- and three-space. ¶3. Identify and sketch cylinders and quadratic surfaces. ¶4. Define and graph vector valued functions: find limits, derivatives and integrals of vector valued functions. ¶5. Use the velocity, acceleration, tangent and normal vectors; Find tangential and normal components of acceleration. ¶6. Analyze the curvature of a curve in space. ¶7. Define functions of several variables; determine limits, continuity and partial derivatives involving them. ¶8. Calculate differentials, directional derivatives and gradients and be able to use them in applications. ¶9. Find tangent planes to surfaces. ¶10. Analyze extrema by using the second partial derivative test. ¶11. Be able to work with cylindrical and spherical coordinate systems. ¶12. Define and evaluate double and triple integrals (in rectangular, polar, cylindrical, and spherical coordinates) and use them in applications such as finding areas, volumes, moments, center of mass and/or surface area. ¶13. Understand and work with vector fields, line integrals, independence of path of line integrals, surface integrals, Green's Theorem, the Divergence Theorem and Stokes' Theorem.

Course Content
1. Three-Dimensional Space; Vectors ¶a. Rectangular Coordinates in 3-Space; Spheres; Cylindrical Surfaces ¶b. Vectors ¶c. Dot Product; Projections ¶d. Cross Product ¶e. Parametric Equations of Lines ¶f. Planes in 3-Space ¶g. Quadric Surfaces ¶h. Cylindrical and Spherical

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU

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Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture, other/unspecified method of instruction.

Out of Class Assignments
Writing Assignment ¶ Students will be required to complete homework problem sets for each instructional unit. Students may also be asked to complete journal responses, short essays, or extended writings on math related topics. ¶ Outside Assignments ¶ Students will be expected to spend a minimum of two hours of study outside class for each hour in class. This study will include: ¶ 1. Assigned homework for each instructional unit. ¶ 2. Preparation for chapter tests and the final examination. ¶ Reading Assignment ¶ Students will be required to read and study the assigned chapters, problem sets and selected handouts.

Evaluation Methods
A student's grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, projects, group projects, class participation, class work, home work

Other Materials

Other Outline Information
Upon successful completion of the course the student will be able to: ¶ 1. Select vector operations for use in deriving equations of lines and planes in three dimensions, and quadric surfaces. ¶ 2. Calculate first and second partial derivatives and gradients

Textbooks
Student Solutions Manual for Thomas' Calculus, Weir, M.,, 2010
Thomas' Calculus - Early Transcendentals, Thomas, G.,, 2010
Course Description
This course will examine applications of differential and integral calculus to the fields of business and economics.

Course Objectives
1. Understand the use of functions, graphs, and the algebra of functions in modeling business and economic applications.
2. Become cognizant of the use of derivatives in finding maximum and minimum values of functions which describe economic behavior, such as the cost-revenue-profit paradigm.
3. Comprehend the interaction between the supply-and-demand model and the concepts of integral calculus.
4. Distinguish between pricing policies based on determination of elasticity of demand.
5. Comprehend the similarities between the growth of money through investment and the growth of population, and be able to use calculus to determine indices of these trends.
6. Know how calculus in general applies specifically to the areas of business and economics.

Course Content
1. Algebra Review and Extension
   a. Polynomial functions and the use of the algebra of functions to explain the interaction of the revenue, cost, and profit functions.
   b. Rational functions and their manipulation, as employed to construct formulas for the elasticity of demand.
   c. Exponential and logarithmic functions with applications to population and investment, in particular the calculation of doubling time and present value.
   d. Algebraic modeling and the construction of objective and constraint equations and functions.
   e. Graphing and algebraic techniques, specifically those used to locate equilibrium points of supply and demand.

registration restrictions:
Prerequisites: MTH 56 or qualification for MTH 230 through the assessment process.
Corequisites:
Advisories:
Enrollment Limitations:
Calculus for Business and Economics

Curves
2. Differential Calculus
   a. Limits of functions
   b. Derivatives, as used in the concept of marginality, and in optimizing revenue and profit
   c. Techniques of differentiation, including product, quotient and chain rules, especially those employed in optimization and in the determination of elasticity of demand
   d. Applications of the derivatives including maxima and minima as determined by the first and second derivative rules

3. Integral Calculus
   a. Definite integrals and their use in calculating revenue, cost and profit
   b. The Fundamental Theorem of Calculus
   c. Applications of integration, including producers' and consumers' surplus

4. Multivariable Calculus
   a. Functions and limits
   b. Partial differentiation and its role in optimizing functions of two variables
   c. Relative maxima and minima in two variables
   d. LaGrange multipliers

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: other/unspecified method of instruction, lecture.

Out of Class Assignments
Applications and related problem-solving analysis.
1. Outside Assignments
   a. Reading assigned sections in required text
   b. Written solutions to assigned problems
   c. Information gathering or other projects as assigned

2. Reading Assignment
   a. Outside readings from required text and relevant articles
   b. Other Assignments

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:
1. Interactive participation in class discussion and class activities
2. Problem solving during class and homework assignments
3. Problem solving on examinations

Evaluation Methods
A student's grade will be based on exams/tests, quizzes, class work, home work.

Other Materials

Other Outline Information
Upon successful completion of the course the student will be able to:
1. Explain the interaction of the revenue, cost, and profit functions, and apply the concepts of marginality and optimization to these functions
2. Discuss the theory of demand and supply

Textbooks
Brief Calculus & Its Applications, Goldstein/Lay/Schneider, 2009
Course Description
This course, through guided composition and analysis, will incorporate the following concepts: rhythm and meter; basic properties of sound; intervals; diatonic scales and triads; diatonic chords; basic cadential formulas and phrase structure; dominant seventh chords; figured bass symbols; and non-harmonic tones. Music 200 or equivalent skill is strongly recommended.

Course Objectives
1. Analyze in writing a four part chorale style song using figured-bass symbols. ¶2. Incorporate traditional voice leading principles in a four part chorale (including root position, first and second inversion triads, connection of chords with root movement by fifth, second and third, and diminished chords in first inversion). ¶3. Write harmonic cadences (authentic, perfect, imperfect, plagal, half and deceptive). ¶4. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions. ¶5. Identify major, minor, diminished and augmented intervals. ¶6. Write a melody in score form after hearing it. ¶7. Distinguish increasingly complex rhythmic patterns. ¶8. Incorporate the above principles in a final composition. ¶

Course Content
Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
Writing Assignment: Students are required to write evaluative, critical, and interpretive homework assignments on the completion of each topic.

Outside Assignments: Students are expected to spend a minimum of 2 hours of independent work out of class for each unit of credit by doing the following: 1. Chapter reading assignments. 2. Completion of assigned exercises during each unit of instruction.

Reading Assignment: Students will be required to read and study the assigned chapters in the textbook.

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, papers, projects, group projects, class participation, class work, homework, class performance.

Other Materials

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to:
1. Demonstrate an understanding of music notation.
2. Apply listening skills to identify intervals contained within a major scale.
3. Demonstrate an underst

Textbooks
Tonal Harmony with and Introduction to Twentieth Century Music, Kostka, Stephen and Payne, Dorothy, 2009
Workbook for Tonal Harmony, kostka, Stephen and Payne, Dorothy, 2009
Mendocino College MUS 201B
Music Theory/Musicianship II

proposed areas: current approvals per ASSIST:
Review Again F13   C1 Arts
S05   C1 Arts

reviewers:
1 Jeanne Howard
2 Terri Eden
3 Joanne Benschop

comments from college at the time of submission:
Re IGETC: Units reduced from five to four.
Re CSUGE: 
Re CSU AI: Reduced to four units to accommodate C-ID requirements.
Re TCA: 
first offered: S05
outline approved: Nov 26 2012 12:00AM

Units: 4 4 5
Hours: 68 0
repeatable: N
same as: 

registration restrictions:
Prerequisites: NONE
Corequisites:
Advisories: MUS 201A.
Enrollment Limitations:

UC transferability
approved: Y

college notes: 
internal notes: UCOP Status changed to Course Retained by cbuck on 10:46 AM 7/15/2013
UC notes: 
footnote:

Course Description
This course will incorporate the concepts from Music Theory I. In addition, through guided composition and analysis, the course will include: an introduction to two-part counterpoint; voice leading involving four-part chorale writing; diatonic harmony; and an introduction to secondary function in tonization and modulation.

Course Objectives
1. Analyze in writing a four part chorale style song using figured-bass symbols. 2. Incorporate traditional voice leading principles in a four part chorale (including root position, first and second inversion triads, connection of chords with root movement by fifth, second and third, and diminished chords in first inversion). 3. Write harmonic cadences (authentic, perfect, imperfect, plagal, half and deceptive). 4. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions. 5. Identify major, minor, diminished and augmented intervals. 6. Write a melody in score form after hearing it. 7. Distinguish increasingly complex rhythmic patterns. 8. Incorporate the above principles in a final composition.

Course Content
Mendocino College MUS 201B
Music Theory/Musicianship II

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
Reading Assignment
Students will be required to read and study the assigned chapters in the textbook.

Other Assignments
ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:
Both in recognition and production, students are required to do analysis, synthesis, and application of concepts in each unit of instruction. Example: "demonstrate the use of an appoggiatura using an appropriate approach and resolution."

Outside Assignments
Students are expected to spend a minimum of 2 hours of independent work out of class for each unit of credit by doing the following:
1. Chapter reading assignments
2. Completion of assigned exercises for each unit of instruction
3. Skill practice in computer assisted four part chorale writing

Writing Assignment
Students are required to write evaluative, critical, and interpretive homework assignments on the completion of each topic.

Evaluation Methods
A student's grade will be based on exams/tests, quizzes, papers, projects, home work.

Other Materials

Other Outline Information
Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
1. Demonstrate an understanding of the resolution of dominant seventh chords.
2. Apply listening skills to identify chords contained within a major key.
3. 

Textbooks
Tonal Harmony with and Introduction to Twentieth Century Music, Kostka, Stephen and Payne, Dorothy, 2009
Workbook for Tonal Harmony, Kostka, Stephen and Payne, Dorothy, 2009
Course Description

This course will incorporate the concepts from Music Theory/Musicianship II. In addition, through composition and analysis, the course will include: introduction to chromatic harmony; secondary/applied chords; modulation; borrowed chords; and an introduction to Neapolitan and augmented-sixth chords.

Course Objectives

1. Describe the difference between borrowed chords and secondary dominants. ¶2. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions. ¶3. Identify major, minor, diminished and augmented chords. ¶4. Write a melody in score form after hearing it. ¶5. Distinguish increasingly complex rhythmic patterns. ¶6. Incorporate all the above in the final composition, with a minimum of ¶7. Analyze in writing 4-part chorale-style harmony, using figured-bass symbols. ¶8. Incorporate voice leading principles in a 4-part chorale, using dominant seventh and secondary dominant seventh chords in root position and inversion. ¶9. Incorporate voice leading principles in a 4-part composition using altered non-harmonic tones. ¶10. Analyze the effect of modulation to a closely related key. ¶

Course Content

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
Writing Assignment Students are required to write evaluative, critical, and interpretive homework assignments on the completion of each topic.
Outside Assignments Students are expected to spend a minimum of 2 hours of independent work out of class for each unit of credit by doing the following: 1. Chapter reading assignments. 2. Completion of assigned exercises for each unit of instruction. 3. Skill practice in computer-assisted four part chorale writing.
Reading Assignment Students will be required to read and study the assigned chapters in the textbook.

Evaluation Methods
A student's grade will be based on exams/tests, quizzes, papers, projects, home work.

Other Materials

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to:
1. Demonstrate an understanding of secondary dominant seventh chords. 2. Apply listening skills to write a melody from dictation. 3. Demonstrate an understa

Textbooks
Tonal Harmony with and Introduction to Twentieth Century Music, Kostka, Stephen and Payne, Dorothy, 2009
Workbook for Tonal Harmony, Kostka, Stephen and Payne, Dorothy, 2009
Course Description
This course incorporates concepts from Music Theory/Musicianship III. In addition, through writing and analysis, the course will include: post-Romantic techniques such as borrowed chords and modal mixture; chromatic mediants; Neapolitan and augmented-sixth chords; 9th, 11th, and 13th chords; altered chords; and 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism, and polytonalism.

Course Objectives
1. Distinguish increasingly complex rhythmic patterns.
3. Incorporate voice leading principles in a 4-part chorale using augmented sixth chords, the neapolitan sixth, and altered dominants & diminished seventh chords in root position and inversion.
4. Describe the difference between chromatic third-relation harmony and borrowed chords.
5. Analyze the effect of modulation to a foreign key.
6. Incorporate all of the above in a final composition, with a minimum of 32 measures.
7. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions.
8. Identify Neapolitan, German, French, and Italian sixth chords.
9. Identify seventh and extended chords.
10. Write a melody in score form after hearing it.
11. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions.

Course Content
1. Borrowed chords and modal mixture
2. Neapolitan and augmented-sixth chords
3. Altered dominants and leading-tone chords
4. Chromatic third-relation harmony
5. Extended terrian sonorities
6. Synthetic scales
7. Enharmonic reinterpretation and modulation
8. Quartal, quintal, and secundal harmony
9. Nonfunctional harmonic
Mendocino College MUS 202B
Music Theory/Musicianship IV

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
Writing Assignment: Students are required to write evaluative, critical and interpretive homework assignments on the completion of each topic.

Outside Assignments: Students are expected to spend a minimum of 2 hours of independent work out of class for each unit of credit by doing the following:

1. Chapter reading assignments.
2. Completion of assigned exercises for each unit of instruction.
3. Skill practice in computer-assisted four part chorale writing.

Reading Assignment: Students will be required to read and study the assigned chapters in the textbook.

Evaluation Methods
A student's grade will be based on exams/tests, quizzes, papers, projects, home work.

Other Materials

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to:

1. Demonstrate an understanding of augmented sixth chords.
2. Apply musicianship skills to sing a melody using solfege.
3. Demonstrate an understanding of 9

Textbooks
Tonal Harmony with and Introduction to Twentieth Century Music, Kostka, Stephen and Payne, Dorothy, 2009

Workbook for Tonal Harmony, Kostka, Stephen and Payne, Dorothy, 2009
Course Description
This course will give students a non-calculus-based introduction to classical physics. Topics include vectors, kinematics and dynamics, Newton's Laws, work and energy, momentum, conservation principles, static equilibrium, vibrations and waves, fluids, sound, and thermodynamics. This course assumes knowledge of basic algebra and trigonometry and is recommended for students majoring in the life sciences and similar programs.

Course Objectives
1. Develop physical intuition and problem-solving skills using algebra and trigonometry.
2. Apply theoretical principles in practical laboratory experiments and prepare formal lab reports.
3. Apply the laws of motion, the conservation principles of energy and momentum, and the laws of thermodynamics to practical and theoretical problems of physics.

Course Content
1. Measurement and Problem Solving
   a. How to Measure
   b. SI Units
   c. Unit Analysis and Conversion
   d. Significant Figures
   e. Problem Solving
2. Kinematics in One Dimension
   a. Scalar Quantities
   b. Distance
   c. Speed
   d. Vector Quantities
   e. Displacement
3. Kinematic Equation for Constant Acceleration
4. Motion in Two Dimensions
   a. Components of Motion
   b. Vector Addition and Subtraction
   c. Projectile Motion
   d. Relative Velocity
Mendocino College PHY 210
General Physics I

and Motion
Concepts of Force and Net Force
Inertia and Newton's First Law of Motion
Newton's Second Law of Motion
Newton's Third Law of Motion
Translational Equilibrium
Friction
Work and Energy
Work Done By a Constant Force
Work Done By a Variable Force
Kinetic Energy
The Work-Energy Theorem
Potential Energy
Gravitational Potential Energy
Potential Energy of a Spring
Conservation of Energy
Power
Linear Momentum and Collisions
Linear Momentum
Impulse
Conservation of Linear Momentum
Elastic and Inelastic Collisions
Center of Mass
Jet Propulsion and Rockets
Circular Motion and Gravitation
Angular Measure
Angular Speed and Velocity
Uniform Circular Motion and Centripetal Acceleration
Angular Acceleration
Newton's Law of Gravitation
Kepler's Laws
Rotational Motion and Equilibrium
Rigid Bodies
Translations
Rotations
Torque
Rotational Equilibrium and Stability
Rotational Dynamics
Rotational Kinetic Energy
Angular Momentum
Simple Harmonic Motion
Oscillations
Equations of Motion
Simple Harmonic Oscillators
Mass on a Spring
Simple Pendulum
Solids and Fluids
Solids and Elastic Moduli
Pressure and Pascal's Principle
Buoyancy and Archimedes' Principle
Fluid Dynamics and Bernoulli's Equation
Temperature and Kinetic Theory
Temperature and Heat
The Celsius and Fahrenheit Temperature Scales
Gas Laws, Absolute Zero, and the Kelvin Temperature Scale
Thermal Expansion
The Kinetic Theory of Gases
Definition of Heat
Specific Heat and Calorimetry
Phases Changes and Latent Heat
Heat Transfer Mechanisms
Thermodynamics
Thermodynamic Systems, States, and Processes
The First Law of Thermodynamics
Thermodynamic Processes for an Ideal Gas
Isometric Processes
Isobaric Processes
Isothermal Processes
Adiabatic Processes
The Second Law of Thermodynamics and Entropy
Heat Engines and Refrigerators
The Carnot Cycle

Lab Content
The course will include Weekly labs demonstrating the principles of classical mechanics and thermodynamics. Activities will include standard experiments such as measurement of the gravitational acceleration near Earth’s surface; verification of Newton's second law in one dimension; demonstration of the conservation of energy in a rolling ball (translational and rotational); exploration of basic harmonic oscillators including a mass on a spring and a simple pendulum; measuring the value of absolute zero by demonstrating Gay-Lussac's Law; and demonstrating the mechanical equivalent of heat.

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory.

Out of Class Assignments
Writing Assignment
Students will complete the problems at the end of the chapter as listed in the syllabus and other assigned homework.
Students are expected to submit detailed formal reports of laboratory activities and experiments.
Outside Assignments
Students are expected to spend two hours or more outside of class for each hour of lecture accomplishing:
Scheduled textbook reading.
Assigned library research/reading.
Finalizing of reports and writing assignments as described above.
Reading Assignment
Students are expected to read each chapter before it is discussed in class, as well as any other reading assignments that may include scientific journals and internet science articles.

Evaluation Methods
A student’s grade will be based on exams/tests, home work, lab activities.

Other Materials

Other Outline Information
Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
Analyze and interpret scientific data and conclusions using the scientific method of problem solving.
Demonstrate understanding of the principles relating to density and mass.

Textbooks
College Physics, Wilson, Buffa, Lou, 2010
Mendocino College POL 200
American Government and Politics

proposed areas:
Review Again F13  D8 Political Science
Review Again F13  4H Political Science
Review Again F13  US-2 U.S. Politics
Review Again F13  US-3 California Government

reviewers:
1  Sheila Lau
2  Mai Warren
3  Cynthia Turner

comments from college at the time of submission:
Re IGETC:       Re CSUGE:       Re CSU AI:

Units:  3  3  S  
        min max type
Hours:  51  0 lecture lab
repeatable: N
same as:

registration restrictions:

Prerequisites:

Corequisites:

Advisories: ENG 80 or placement into ENG 200 through the assessment process.

Enrollment Limitations:

UC transferability

approved: Y

college notes:       internal notes:        UC notes:        footnote:

first offered: F95

outline approved: Feb 22 2013 12:00AM

Course Description
This course will provide an introduction to United States and California government and politics, including their constitutions, political institutions and processes, and political actors. The course also examines political behavior and its influences, as well as key contemporary political issues. ¶ ¶

Course Objectives
1. Explain the founding and development of the U.S. Constitution. ¶2. Identify and evaluate institutions and political processes within the United States and California. ¶3. Discuss and analyze contemporary political issues and operations in the United States and California. ¶4. Explain the civil liberties and civil rights of individuals as articulated in the U.S. Constitution and federal court decisions. ¶5. Analyze the role of culture, diversity and ideology in shaping public opinion and public policy in the United States and California. ¶6. Analyze how to effectively participate in politics at the national, state, county and/or city levels ¶

Course Content
Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, group projects, class participation, class work, homework.

Out of Class Assignments


Lab Content

Instruction Methods

Methods of instruction may include, but are not limited to: internet-based, simultaneous interaction, lecture.

Out of Class Assignments


Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, group projects, class participation, class work, homework.

Other Materials
Mendocino College POL 200
American Government and Politics

Other Outline Information
Upon successful completion of the course the student will be able to:

1. Identify American political ideals and institutions
2. Recognize key dynamics of how the government of the United States functions, including but not limited to the separation of power.

Textbooks
California Government and Politics Today, Field, Mona, 2012

We the People: A Concise Introduction to American Politics, Patterson, Thomas, 2012
Course Description
This course is an introductory overview of the field of human sexuality. Human sexuality will be examined from psychological, biological, sociocultural, and historical perspectives. Students will be encouraged to become aware of their own sexual attitudes, values, and behaviors and to evaluate the consistency of their behaviors within their own moral frameworks. Current sex norms and various aspects of interpersonal and individual sexual adjustment will be explored.

Course Objectives
1. Study methods and objectives of sexuality research  
2. Understand wide variations in gender behavior, roles, and identification  
3. Learn the functions of major male and female anatomical structures in the process of human reproduction  
4. Understand the physical and emotional responses of sexual arousal and response  
5. Become aware of the scientific research and dispel the myths surrounding sexual orientation  
6. Learn that sexual feelings and behaviors should be approached from a life span perspective  
7. Become acquainted with the research on love, physical attraction, intimate relationships, and sexual communication  
8. Understand the complexities (most of them) of conception, pregnancy, and birth  
9. Acquire a working knowledge of sexual problems and solutions  
10. Learn the signs, symptoms, routes of transmission, and prevention strategies of STIs  
11. Explore the types and origins of paraphilias  
12. Become aware of the scientific research and dispel myths relating to sexual orientation and transgender issues  
13. Become aware of coercive sexual behaviors including rape, child sexual abuse, prostitution (including human trafficking), and pornography
Mendocino College PSY 206
Human Sexuality

Course Content
1. The human sexual body
   a. Sexual Anatomy
   b. Sexual Physiology
   c. Related Health Issues
2. Relationships
   a. Successful intimate relationships
   b. Communication
   c. Relationship problems
   d. Unhealthy relationships
3. Contraception
   a. Methods
   b. Using properly
   c. Related health and illness problems
4. Sexual Activities
   a. Common behaviors
   b. Sexual disorders
   c. Atypical sexual behaviors
   d. Sexual aggression and violence
5. Conception, pregnancy, and birth
6. Gender
   a. Expectations
   b. Roles
   c. Behaviors
   d. Cultural influences
   e. Sexual Development
7. Sexual Orientation
   a. Definitions
   b. Causal theories
   c. Politics
   d. Coming out
   e. Prejudice and discrimination
8. Prostitution
   a. Defining
   b. Legal status
   c. Trafficking and sexual slavery
   d. Related personal and public health issues
9. Pornography
   a. Defining
   b. Legal issues and censorship
   c. Effects of pornography on attitudes and aggression toward women
   d. Child Pornography
   e. Combating child pornography

Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: Lecture; Class discussions on all topics covered; written exercises in class; handouts; multimedia and electronic presentations of material.

Out of Class Assignments
Writing Assignment
1. Midterm essay exam
2. Short, written assignments on key class discussion points.
3. Reflections and analysis paper.
Reading Assignment
1. Textbook chapters corresponding to class lectures.
2. Articles on related topics from approved periodicals or electronic media.
Outside Assignments
1. Midterm essay
2. Reflections and analysis project

Evaluation Methods
A student’s grade will be based on papers and class work and exams on all covered material (50%); take-home essay (20%); in-class exercises (10%); reflections and analysis paper (20%).

Other Materials

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to:
1. Explain and demonstrate understanding of sexual diversity and values of various cultures (i.e., sexual orientation; transgender issues; gender expectations)

Textbooks
Human Sexuality, Roger Hock, 2013
Mendocino College PSY 250
Research Methods for the Social Sciences

proposed areas:
Review Again F13  D9 Psychology
Review Again F13  4I Psychology

current approvals per ASSIST:
F99  D9 Psychology
F00  4I Psychology

reviewers:
1  Aurelia Long
2  Gloria Arevalo
3  Jane Leaphart

Units: 3 3 5  min max type
Hours: 51 0  lecture lab
repeateable: N
same as:
first offered: F99
outline approved: Feb 22 2013 12:00AM

registration restrictions:
Prerequisites:
PSY 205 with a minimum grade of C or better ¶ MTH 220 with a minimum grade of C or better ¶
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

college notes:

internal notes: ¶UCOP Status changed to Course Retained by cbuck on 7:58 PM 7/13/2013

UC notes:

footnote:

Course Description
This course will provide an introduction to scientific research methods in the social sciences. Topics will include research ethics, research and experimental design, searching and synthesizing relevant literature, collecting and analyzing data, interpreting results, becoming familiar with American Psychological Association (APA) writing format, and critical analysis of scientific findings.

Course Objectives
1. Understand the difference between scientific research and personal experience or common sense ¶
2. Gain an awareness of the distinction between causation and correlation ¶
3. Design various types of research projects including both correlational and experimental ¶
4. Acquire a deep understanding and respect for ethical considerations in human and animal research ¶
5. Learn to gather, analyze, and interpret social scientific data ¶
6. Become familiar with American Psychological Association (APA) writing format ¶
7. Conduct a literature search ¶
8. Become critical consumers of scientific research reported in the media ¶

Course Content
1. Uses of Research Methods¶
a. The Scientific Approach¶
b. Goals of Science¶
c. Basic and Applied Research¶
2. Hypotheses and Predictions¶
a. Source of Ideas¶
b. Library Research¶
c. Anatomy of a Research Article¶
3. Research Ethics¶
a. Milgram’s Obedience Experiment¶
b. Assessment of Risks and Benefits¶
c. Informed Consent¶
d. The Importance of Debriefing¶
e. Federal Regulations and the Institutional Review Board¶
f. APA Ethics Code¶
g. Research with Human Participants¶
h. Ethics and Animal Research¶

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Studying Human Behavior

Validity: An Introduction

b. Variables

c. Operational Definitions of Variables

d. Relationships Between Variables

e. Independent and Dependent Variables

f. Internal Validity: Inferring Causality

g. External Validity

5. Measuring Variables

a. Reliability of Measures

b. Construct Validity of Measures

c. Variables and Measurement Scales

6. Observational Methods

a. Quantitative and Qualitative Approaches

b. Naturalistic Observation

c. Case Studies

d. Archival Research

7. Survey Research

a. Why Conduct Surveys?

b. Constructing Questions

c. Responses to Questions

d. Sampling From a Population

8. Experimental Design

a. Confounding Variables

b. Internal Validity

c. Assigning Participants to Experimental Conditions

9. Carrying out an Experiment

a. Manipulating the Independent Variable

b. Measuring the Dependent Variable

c. Ensuring Control

10. Research Results: Description and Correlation

a. Analyzing the Data

b. Frequency Distributions

c. Descriptive Statistics

d. Graphing Relationships

e. Correlation Coefficients: Describing the Strength of

11. Understanding Research Results: Statistical Inference

a. Samples and Populations

b. Inferential Statistics

c. Null and Research Hypotheses

d. The T and F Tests

e. Type I and Type II Errors

f. Choosing a Significance Level

Interpreting Nonsignificant Results

12. Generalizing

a. Generalizing to Other Populations of Research Participants

b. Cultural Considerations

c. Generalizing from Laboratory Settings

d. The Importance of Replications

13. Writing Research Reports

a. Writing Style

b. Organization of the Report

c. The Use of Headings

d. Citing and Referencing Sources

e. Abbreviations

f. Some Grammatical Considerations

g. Reporting Numbers and Statistics

Lab Content

Instruction Methods

Methods of instruction may include, but are not limited to: Class discussions; lecture; in-class quizzes; exams; analysis of mass-media scientific reporting, a literature review assignment; an actual experiment and write-up including both group and individual assignments..

Out of Class Assignments

Students will be required to work outside of class to complete the required reading, gather data, work on data analysis, find and critique media articles, and write as well as assemble their experiment portfolios. Reading Assignment

Readings will be required on a regular (weekly at least) basis and will be drawn from a primary text plus journal articles, popular press materials, and Internet sites. Assigned readings will be used as a basis and foundation for class discussions, weekly quizzes, and exams. Students will also be required to critique specific readings pertaining to media reporting of scientific findings. Critical thinking requirements will be reflected in the media critiques, analysis and interpretation of research findings, the selection of research designs, data-gathering techniques, and interpretation of research findings. These skills will be applied in successful completion of experiment portfolios, media critiques, and essay exam questions.

Evaluation Methods

A student’s grade will be based on exams/tests, quizzes, portfolios, class participation and class work and A student’s grade will be based on the level of achievement of the outcomes and objectives of the course outline and is reflected in quantifiable terms in the course syllabus..

Other Materials

Other Outline Information

Upon successful completion of the course the student will be able to: Apply appropriate scientific methodologies (including observational methods, correlational research, experimental methods, etc.) to address and answer questions about human behavior

Textbooks

Methods in Behavioral Research, Cozby, P., 2009
# Mendocino College SOC 202
## Racial and Ethnic Relations

**proposed areas:**
- Review Again F13  D3 Ethnic Studies
- Review Again F13  4C Ethnic Studies
- Review Again F13  D0 Sociology & Criminal Justice
- Review Again F13  4J Sociology & Criminal Justice

**current approvals per ASSIST:**
- F08  D3 Ethnic Studies
- F08  4C Ethnic Studies
- D0 Sociology & Criminal Justice
- F91  4J Sociology & Criminal Justice

**reviewers:**
1. Audrey Green
2. Laura Castro
3. Gloria Arevalo

**Units:** 3 3 S

**Hours:** 51 lecture 0 lab

**repeatable:** N

**same as:**

**first offered:** F95
**outline approved:** Nov 15 2012 12:00AM

**registration restrictions:**

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<tr>
<th>Prerequisites:</th>
<th>Corequisites:</th>
<th>Advisories:</th>
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<tr>
<td>ENG 80 or placement into ENG 200 through the assessment process</td>
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**UC transferability**

| approved: | Y |

**college notes:**

**internal notes:** UCOP Status changed to Course Retained by cbuck on 9:59 PM 7/13/2013

**UC notes:**

**footnote:**

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### Course Description
This course will analyze historical experiences and relations among various racial, religious, national, and gender groups as they interact with racism, ethnocentrism and class in the U.S. and the world. Successful students will be able to analyze racial and ethnic relations using sociological theories, literature, and current events.

### Course Objectives
1. Analyze United States racial-ethnic relations through application of the major sociological perspectives.
2. Identify theoretical causes and effects of prejudice, discrimination, tolerance, and acceptance in a multi-ethnic society.
3. Recognize the relationship between social stratification, subordination and social movements.
5. Identify historical and contemporary social structures that cultivate stratification and increase barriers to economic and social mobility.
6. Analyze the similarities and differences among the major ethnic and racial groups in the United States.

### Course Content

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*report generated on 1/3/2014*

2013 submissions from region 2 for general education in UC and CSU
Racial and Ethnic Relations

Mendocino College SOC 202

2013 submissions from region 2 for general education in UC and CSU page 403

labeling perspective, and the power/conflict model of ethnic/racial relations. b. Evaluation of various models of prejudice, discrimination and institutional racism. c. Merton's typology of the relationship between prejudice and discrimination. i. Theories of prejudice including exploitation/ Marxist theory, normative. ii. Role of ethnocentrism in prejudice and discrimination. iii. Institutional racism based on laws and customs. iv. Discussion of race and ethnicity as a social construction that is not based on biology. 

1. Introduction to modern theories of race and ethnicity including symbolic racism and white privilege. 2. Patterns of racial and ethnic interaction. 3. Evaluation of historical and current issues of immigration in the United States. 4. Critique of the impact of internal and external colonialism within United States and internationally. c. Compare and contrast the ways immigrants become "American" including acculturation, assimilation, and integration. d. Recognition of "white privilege" and the challenges non-white groups face in overcoming discrimination. 

2. Evaluate the role of religion in the lives of immigrant groups especially as a socializing factor. f. Affirmative action and its impact on race relations. 3. Comparative study of the following racial and ethnic groups: a. Native Americans with emphasis on the historical background of genocide of indigenous people and the impact of the reservation system. b. African Americans with emphasis on the transitions from slavery to Jim Crow to Civil Rights Movement and ongoing challenges of inequality. c. Hispanic Americans with emphasis on the diversity of peoples considered to be Hispanic and an evaluation of the current focus on illegal immigration. d. Asian Americans with emphasis on the historical discrimination of Chinese and Japanese American and the current perception of Asian Americans as a "model majority." e. Arab and Muslim Americans with emphasis on their experience post 9/11.

Lab Content

Instruction Methods

Methods of instruction may include, but are not limited to: lecture, distance education.

Out of Class Assignments

Writing Assignment: Students will write essays, do research papers/projects, complete midterms, and a final exam. Outside Assignments: Students are expected to spend a minimum of two hours of independent work out of class for each hour. This work includes studying for midterms and final exams; completing essays; doing research; and preparing for upcoming lectures. Reading Assignment: Students will be required to read the assigned textbook and other materials that corresponds to each lecture. 

Supplemental readings may include: selected journal articles, research findings, and/or other publications and materials. Other Assignments: Sample assignments include: See No Bias- the IAT Test First read the article "See No Bias" (posted in Resources). Then, test your individual level of racial prejudice at https://implicit.harvard.edu/implicit/demo/. Follow the links to the Implicit Attitude Test and take TWO of the following tests: Asian IAT, Arab-Muslim IAT, Native IAT, Race IAT, or Skin-tone IAT. Note your results for each of the tests you take. Read the "Background Information" and "Understanding IAT Results" (the link is at the top of the results page). Be sure to explore the site and learn more about the test before signing off. Then visit http://www.tolerance.org/hidden_bias/tutorials/index.html, explore the links and write your paper. Identify your results from the IAT tests you took, evaluate your response to the results, and analyze your response in light of the textbook readings and information from the Hidden Bias site. Advertising Images and Their Social Impact First, go to the blog Sociological Images (www.thesocietypages.org/socimages) and select an advertisement that you believe uses sex, race, gender, nationality, or class (alone or in combination). Consider how those characteristics are used in the ad (the commentary by Sociological Images bloggers may help here). Second, look for four additional ads in your own environment (in magazines, on TV, on websites, etc) that complement the one you chose at Sociological Images. Hints: Look for (1) ads that use the same characteristics the same way (e.g., are Black men presented as violent frequently, or was the first ad just a fluke?); (2) ads that use the same characteristics different ways (e.g., when are women presented as sex objects and when are they not?); and (3) ads for the exact same product targeted to a different audience. Considering all five ads together, what kind of messages about social groups are being sold to us alongside products?

Evaluation Methods

A student's grade will be based on exams/tests, quizzes, research projects, papers, oral presentation, projects, group projects, class work, homework.

Other Materials

Other Outline Information

Student Learning Outcomes: Upon successful completion of the course the student will be able to: 1. Analyze United States racial-ethnic relations through application of the major sociological perspectives. 2. Identify theoretical causes and effects of pre

Textbooks

Mendocino College SOC 202
Racial and Ethnic Relations

**Course Description**

This course will introduce students to the primary research methods used by social scientists with an emphasis on the research methodologies of sociology. An integrative approach which includes an understanding of theory, sociological paradigms and scientific logic as these apply to the methodologies used in conducting empirical research. Focus will be on how social research is designed, conducted and analyzed both qualitatively and quantitatively. Major sociological research studies will be critiqued.

**Course Objectives**

1. Employ scientific methods utilized in sociological research.
2. Evaluate research designs, research methods, and statistical data.
3. Apply appropriate forms of qualitative analysis to research evidence.
4. Design and prepare research proposals.
5. Formulate comparative strategies for the analyses of theories and data.

**Course Content**

1. Social science as an objective academic discipline
2. Measurement
3. Measurement process
4. Reliability
5. Validity types
Lab Content

Instruction Methods
1. Social science as an objective academic discipline
   a. The need for scientific methodology
   b. The characteristics of modern science
   c. Applying the scientific method to human subjects
   d. Scientific explanation and social science research
   e. The continuum of richness / precision (qualitative & quantitative)
   f. Narrative level data
   g. Correlation
   h. The experimental process
2. Measurement
   a. Measurement process
   b. Reliability
   c. Validity types
3. Sampling
   a. Population vs. sample
   b. Sampling designs
   c. Factors affecting sampling design choice
   d. Sample size
   e. Sampling errors
   f. Generalizability
4. Experimental design
   a. Strengths and weaknesses
   b. Internal validity
   c. Assigning participants to conditions: Independent groups vs. repeated measures vs. matched pairs
5. Conducting experiments
   a. Selecting participants
   b. Manipulating the independent variable
   c. Measuring the dependent variable
6. Surveys & interviews
   a. Strengths and weaknesses
   b. Types
   c. Designs
   d. Constructing questions
   e. Response types
   f. Rating scales
    g. Challenges
7. Field research
   a. Strengths and weaknesses
   b. Types
   c. Stages
   d. Challenges
8. Using existing data
   a. Strengths and weaknesses
   b. Sources
   c. Types
9. Data processing & drawing conclusion
   a. Data processing methods
   b. Statistics and results
   c. Presenting results strategies
10. Generalizing results
   a. Other populations
   b. Other experimenters
   c. Laboratory settings
   d. Role of replications
11. Research Ethics
   a. Informed consent
   b. Debriefing
   c. Institutional review boards
   d. Protection of human subjects

Out of Class Assignments
Reading Assignment
1. Textbook
2. Journal articles
3. Newspapers

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, research projects, papers, group projects, class work, home work

Other Materials

Other Outline Information
Student Learning Outcomes:
1. Upon successful completion of the course the student will be able to:
   1. Explain the importance of ethical principles in all aspects of the research process
   2. Discuss the relationship between theory and research
   3. Conduct a

Textbooks
Basic Research Methods : An Entry to Social Science Research, Guthrie, G., 2010
Real Research Research Methods Sociology Students Can Use, Gordon, L, 2014
Mendocino College THE 200
Introduction to Theatre

proposed areas: 
Review Again F13  C1 Arts
Review Again F13  3A Arts

current approvals per ASSIST: 
C1 Arts
F91  3A Arts

reviewers:
1  José Lozano
2  Aurelia Long
3  David Esparza

comments from college at the time of submission: 
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: 

Units:  3  3  S
min max type

Hours:  51  0
lecture lab 

repeatable: N

same as: 

first offered: F95

outline approved: Nov 20 2012 12:00AM

registration restrictions:
Prerequisites: 
Corequisites: 
Advisories:  ENG 80 or placement into ENG 200 through the assessment process

Enrollment Limitations: 

UC transferability
approved: Y

college notes: 
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 9:13 AM 7/14/2013

UC notes: 
footnote:

Course Description
This course will introduce students to the principles and purposes of theatre. It will survey Western drama from its origins in ancient Greece through the Medieval, Renaissance, Modern and Contemporary periods. Students will also examine non-Western theatrical styles, multi-cultural approaches and cross-cultural theatrical directions. Students will investigate the creative contributions of playwrights, actors, directors, designers, stage managers, and technicians. Lectures, films, theatre attendance, assigned reading, and practical "hands-on" projects will acquaint students with some of the joys and challenges of creative work in the theatre.

Course Objectives
1. Recognize and identify major trends in international theatre history. ¶2. Define major Western and non-Western theatrical traditions. ¶3. Identify the elements of dramatic criticism and apply them subjectively and objectively as an audience member. ¶4. Compare and contrast the development of drama in varied centuries and cultural traditions. ¶5. Identify and differentiate the creative contributions of playwrights, actors, directors, designers and technicians. ¶6. Read and analyze various theatrical scripts of differing styles and traditions. ¶7. Differentiate between the theories and contributions of Aristotle, Stanislavsky, Shakespeare, Chekhov, Brecht, Beckett and other major figures in the development of drama.

Course Content
1. Defining Theatre. What is a play? ¶a. immediacy ¶b. audience, space, and actor ¶c. terms: theatre, drama, performance & play ¶d. theatre vs. film & television ¶e. where theatre happens (in our community & beyond) ¶f. Broadway ¶g. Off
Lab Content

Instruction Methods
Methods of instruction may include, but are not limited to: lecture.

Out of Class Assignments
1. Reading assignments as indicated on course syllabus. View and read plays and prepare reviews/play breakdowns.
2. Complete creative project and present to class.
3. Prepare for in-class discussion, exams, and exercises.
4. Reading Assignment
1. Assigned chapters in the text will be scheduled to correspond with class lectures and discussion.
2. Each student is expected to conduct research and analysis for selected creative project option.
3. Reading and analysis of selected play texts.
4. Other Assignments
Assignments which demonstrate critical thinking.
1. Written and oral critical analysis of dramatic texts.
2. Research on theatrical approaches and application of research in an individually designed semester project.

Evaluation Methods
A student's grade will be based on exams/tests, research projects, papers, oral presentation, projects, class participation, class work, home work.

Other Materials

Other Outline Information
Upon successful completion of the course the student will be able to:
1. Analyze a modern American play for given circumstances, character objectives, obstacles, beat transitions, and dramatic structure.
2. Complete an independent creative project projec

Textbooks
THEATRE, Brief Version, Robert Cohen, 2011
Mendocino College THE 210B
Beginning Acting

proposed areas: Review Again F13  C1 Arts

current approvals per ASSIST:
C1 Arts

reviewers:
1  Juliette Parker
2  Song Le Graham
3  Terri Eden

comments from college at the time of submission:
IGETC:
CSUGE:
CSU AI:

Units: 3 3 5  

Hours: 42.5 26  
lecture  lab

repeatable: N

same as:

first offered: F95
outline approved: Sep 11 2012 12:00AM

registration restrictions:

Prerequisites:
Corequisites:
Advisories: ENG 200
Enrollment Limitations:

UC transferability

approved: Y

college notes:
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 9:31 AM 7/14/2013

UC notes:
footnote:

Course Description
This class will introduce students to fundamental acting techniques and terminology. While the class is challenging and useful for students with varying levels of experience, no prior work in theatre is required. Through exercises, scene work, and improvisation, students will develop their ability to “live truthfully under imaginary circumstances.” The course focuses on Stanislavsky’s technique of realistic action (objectives) for characterization and script analysis. The class will explore fundamental acting skills, such as: relaxation, concentration, listening and spontaneity. The course culminates in a public performance of student scenes.

Course Objectives
1. Work creatively as a member of an ensemble. ¶2. Perform a memorized and rehearsed scene from an assigned play and various rehearsed and/or improvised exercises. ¶3. Demonstrate practical and theoretical understanding of fundamental acting techniques. ¶4. Demonstrate physical flexibility in stage movement and understanding and application of body language. ¶5. Demonstrate fundamental acting skills of relaxation, concentration and spontaneity on stage. ¶6. Produce a thorough written analysis of the physical, emotional, and psychological aspects of a dramatic character. ¶7. Develop characterizations based on both careful textual study and imaginative work. ¶8. Define a code of ethics and responsibility for participating honorably in the art of theatre. ¶9. Evaluate and constructively criticize theatrical performances based on clear standards. ¶

Course Content

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Beginning Acting

Lab Content
Lab hours include supervised student scene rehearsals, scene performances and group practice sessions.

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory.

Out of Class Assignments
Writing Assignment ¶1. Each student will write an in-depth character analysis for an assigned play. ¶2. Write two performances critiques based on current theatrical productions.


Reading Assignment ¶Students will be required to read the entire text of an assigned play and to analyze specific scenes for performance. Various handouts, texts and articles may also be assigned by the instructor.

Evaluation Methods
A student's grade will be based on papers, group projects, class participation, class work, class performance.

Other Materials
1. Full texts of various scripts as assigned ¶2. Handouts ¶

Other Outline Information
Student Learning Outcomes: Upon successful completion of the course the student will be able to:
1. Analyze a play for given circumstances, character actions, and dramatic structure. Produce a detailed written character biography and analysis of a character.

Textbooks
A Challenge For The Actor, Uta Hagen, 1991
A Practical Handbook For The Actor, Bruder, Cohn, Olnek, Pollack, Previto & Zigler, 1986
An Actor Prepares, Constantin Stanislavsky, 1948
Respect For Acting, Uta Hagen, 1973
Mendocino College THE 242A
Ballet: Beginning

proposed areas: Review Again F13  C1 Arts

current approvals per ASSIST: F95  C1 Arts

reviewers:
1. Barbara Pereida
2. Megan Lawrence
3. José Lozano

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: Previously THE 242, content also revised.

Units: 2 2 5
min max type

Hours: 17 51
lecture lab

repeatable: N
same as:

first offered: F95
outline approved: Sep 18 2012 12:00AM

registration restrictions:
Prerequisites: 
Corequisites: 
Advisories: 
Enrollment Limitations: 

UC transferability
approved: Y

college notes: 
internal notes: ¶UCOP Status changed to Course Retained by cbuck on 10:18 AM 7/14/2013

UC notes: 
footnote:

Course Description
This course will introduce the beginning student to the fundamentals of ballet technique; basic positions, body placement, barre exercises, and combinations essential to the development of the ballet dancer. The history of ballet, from its beginnings through the Romantic Era, will be covered.

Course Objectives
1. Understand the differences between performance dance and dance done as recreation, therapy, or social activity. ¶2. Increase strength and flexibility of the major muscle groups involved in dance. ¶3. Increase range of movement in body joints. ¶4. Train motor/nerve synapses to respond in prescribed ways to specific movement situations. ¶5. Develop a varied movement vocabulary based on movements introduced in beginning ballet 242A. ¶6. Develop the ability to phrase separate movements introduced in beginning ballet into an integrated whole. ¶7. Develop the ability to phrase separate movements introduced in beginning ballet into an integrated whole. ¶8. Learn terminology, steps and movements introduced in beginning ballet 242A. ¶9. Develop a general understanding of proper nutritional needs, especially as they relate to the dancer's health and well being. ¶10. Understand how to administer basic first aid to minor strains, sprains, bruises, shin splints, tendinitis, blisters, and minor foot ailments. ¶11. Understand concepts related to stress brought about through dance and dance as a stress reducer. ¶12. Understand the history of ballet from its beginnings through the Romantic Era. ¶13. Understand the anatomical theories related to proper alignment and foot articulation.

Course Content
1. General history of ballet from its beginnings to the mid-19th century ¶a. The development of Western theatrical dance ¶b. Dance in the Middle Ages ¶c. Social and Theatrical Dances of the Renaissance - Beaujoyeux and the Balet Comique de la Royn, dance in the
French courts, Louis XIV. (the Sun King) and his influence on the art of ballet, the Royal Academy of Dance and Music, Opera Ballets, Ballet d’ Action, Ballet a Entre, Georges Noverre and his Letters on Dancing and Ballet, Italian Choreodramas, the development of the proscenium arch stage. The Golden Age of Romantic Ballet - "White" ballets, the art of pointe, Gautier and his influence on the romantic style, famous dancers such as Marie Taglioni and Fanny Elssler, famous ballets from this era such as Giselle, La Sylphide, Coppelia and Pas de Quatra, Carlo Blasis and his Elementary Treatise upon the Theory and Practice of the Art of Dancing and its impact on ballet technique. Exploration of the question: What is dance and why do people do it? Dance as recreation. Dance as a social activity. Dance as a theatrical art form. Dance as spiritual/religious expression.


Alignment of the head, spine, pelvis, legs, feet. Turnout - the anatomy of proper turnout in ballet. Articulation of the feet - anatomy of the pointed foot in ballet.

Lab Content
1. Axial Movement: Sitting and lying on the floor performing floor barre exercises. Floor barre work is a way for the beginning dancer to focus on alignment, technique and core strength building before moving on to the more difficult positions and movement exercises done standing at the ballet barre. Because the student does not have to worry about keeping their balance, floor barre exercises let him or her concentrate on one thing at a time. In the beginning class, the student learns a series of floor barre exercises and has an opportunity to perform and intellectually understand why and how they are done. Barre Technique: Introduction to basic ballet technique while standing at the barre. Alignment: Alignment of the head, shoulders, arms, ribs, hips, legs and feet are all essential in performing dance. Any departure from the balanced posture will strain muscles and ligaments and cause undue friction on joints. Mislignment can cause injuries and contradicts the line of the dancing body. Turnout: Contrary to other forms of dance, ballet is always performed in the turnout position; the outward turnout of the legs at the hip joints. Five positions of the feet: fundamental to all ballet technique, every step, movement, and pose relates in some way to one or more of these positions. Although the beginning student will not master these positions, he or she will know what each position looks like and how it should be performed. Use of the feet and legs: concepts of lengthening and articulation of the feet into a proper pointed foot position. Breath: proper use of the breath while performing dance. Other movements introduced while standing at the barre include: 1. Axial Movement: 2. Barre Technique: 3. Turnout: 4. Adagio: 5. Movement across the floor: 6. Simple petit allegro combinations performed in 2/4 or 4/4 rhythm and repeated at least four times.

Instruction Methods
Methods of instruction may include, but are not limited to: lecture/laboratory

Out of Class Assignments
Writing Assignment. Two page report on a book about ballet related to the period in history being studied in class. This may include an innovator in ballet during this time, a particular style or technique developed, or a well known school or company. Notebook - student will document weekly learning activities and progress. Outside Assignments Students will be expected to spend 2 hours outside of class for each 1-hour of lecture doing but not limited to the following: 1. Weekly movement assignments. Viewing applicable dance videos. 2. Notebook, reading from text and other assigned reading. 3. Reading Assignment. Applicable reading assignments will be selected from the following books or books of a similar title: Dance: A Short History of Classic Theatrical Dancing - Kirstein. Ballet and Modern Dance - Au. Dance Injuries: Their Prevention and Care - Arnheim. Preventing Dance Injuries: An Interdisciplinary Perspective - edited by Ruth Solomon. Other Assignments. Field trips to see live dance performance.

Evaluation Methods
A student’s grade will be based on exams/tests, quizzes, papers, field trips, class participation, class work, lab activities, class performance, final class performance.

Other Materials
Mendocino College THE 242A
Ballet: Beginning

Other Outline Information
Student Learning Outcomes:
Upon successful completion of the course the student will be able to:
1. Demonstrate consistency in performing proper skeletal alignment, body-part articulation, and strength, flexibility, agility, and coordination in axial, ada

Textbooks
Napa Valley College ADMJ 121
Introduction to Criminal Law

proposed areas:
Add F13  D8 Political Science

reviewers:
1 Thea Labrenz
2 Cynthia Turner
3 Song Le Graham

comments from college at the time of submission:
re IGETC:
re CSUGE:

Units: 3 3 S
Hours: 54 0 lecture  lab
repeatable: N
same as:

first offered: F95
outline approved: May 3 2013 12:00AM

registration restrictions:
Prerequisites: ADMJ 120 with a minimum grade of C or better
Corequisites: None
Advisories: None
Enrollment Limitations: None

UC transferability
approved: Y
college notes:
internal notes: ¶UCOP Status changed to Course Retained by crobin on 11:36 AM 7/23/2013
UC notes:
footnote:

Course Description
This course offers an analysis of the doctrines of criminal liability in the United States and the classifications of crimes against persons, property, morals, and public welfare. Special emphasis is placed on the classification of crime, the general elements of crime, the definitions of common and statutory law, and the nature of acceptable evidence. This course utilizes case law and case studies to introduce students to criminal law. The completion of this course offers a foundation upon which upper-division criminal justice courses will build. The course will also include some limited discussion of prosecution and defense decision making, criminal culpability, and defenses to crimes.

Course Objectives
1. Distinguish between procedural and substantive law.¶2. Articulate the appropriate procedural considerations related to an arrest by citizens and peace officers.¶3. Discuss the goals and characteristics of criminal law.¶4. Explain the adversary system and sources of criminal law.¶5. Discuss the philosophical and historical evolution of criminal law, noting the role of the judiciary in its development.¶6. Know the basic terminology, definitions, and theories of criminal law.¶7. Identify the elements of offenses against the person, property, morals, and public welfare.¶8. Classify crimes according to severity.¶9. Explain the concept of lesser included offenses.¶10. Explain the capacity to commit crime, causation, and culpability.¶11. Critically analyze various components of our system of criminal law.¶12. Explain and discuss criminal defense, legal justifications, and burdens of proof.¶
Napa Valley College ADMJ 121
Introduction to Criminal Law

Course Content
1. Introduction to Law
2. Historical background of criminal law
3. Sources of Law
4. Fundamentals of the adversarial system
5. Case Law System
6. Common Law
7. Case Law
8. Case Analysis
9. Federal Court System
10. State Court System
11. Legislation
12. Purpose of Legislation
13. Process of Legislation
14. Jurisdiction
15. Types
16. Federal
17. Other Jurisdictional Considerations
18. Intent in Criminal Law
19. Criminal Law
20. Definitions, Elements, and Categories of Crimes
21. Parties to a Crime
22. Laws of Arrest
23. Offenses against persons, property, morals and public welfare
24. Criminal law classifications
25. Criminal defenses and justifications

Lab Content
None

Instruction Methods
Distance Education

Out of Class Assignments
Reading Assignments
- Read the course text, court cases, and other assigned materials.
- For example: 1. The handout covering the history of criminal law in the United States.
2. Read Chapter 3, the Elements of a Crime and Corpus Delicti, and answer the ten Essay and Discussion Items on page 56.
- Read the course text, court cases, and other assigned materials. Prepare written responses to word-picture scenarios depicting possible crimes.
- Writing Assignments
- For example: 1. Penal Code section 26 presumes capacity to comply with standards of conduct set by criminal statutes, except in six exempted classes. Select one of these classes and make an argument for eliminating it from Penal Code section 26. You are to introduce legislation to prohibit an act and make its commission a crime. Write a new Penal Code section; 101 PC. List the corpus delicti of the crime, and be sure to identify the level of intent required.

Evaluation Methods
Exams/Tests - Examinations consisting of essay, short answer, multiple choice, true and false, and word/video scenarios.
- For example: 1. Bill is aware of where Jim keeps his firearm hidden inside the gas station where Jim works. While Jim is helping a customer outside, Bill walks into the office and places the gun in a paper bag. Before Bill can leave, Jim returns, and Bill leaves the bag containing the gun on the floor where it is later found by Jim. The revolver is currently valued at $375.00. Based upon these facts Bill has committed what crime(s)?
- The five penalties for committing a crime in California are:
- Quizzes - Examinations consisting of essay, short answer, multiple choice, true and false, and word/video scenarios.
- For example: 1. Bill is aware of where Jim keeps his firearm hidden inside the gas station where Jim works. While Jim is helping a customer outside, Bill walks into the office and places the gun in a paper bag. Before Bill can leave, Jim returns, and Bill leaves the bag containing the gun on the floor where it is later found by Jim. The revolver is currently valued at $375.00. Based upon these facts Bill has committed what crime(s)?
- The five penalties for committing a crime in California are:
- Papers - Examinations consisting of essay, short answer, multiple choice, true and false, and word/video scenarios.
- For example: 1. Bill is aware of where Jim keeps his firearm hidden inside the gas station where Jim works. While Jim is helping a customer outside, Bill walks into the office and places the gun in a paper bag. Before Bill can leave, Jim returns, and Bill leaves the bag containing the gun on the floor where it is later found by Jim. The revolver is currently valued at $375.00. Based upon these facts Bill has committed what crime(s)?
- The five penalties for committing a crime in California are:
- Additional assessment information:
- Examinations consisting of essay, short answer, multiple choice, true and false, and word/video scenarios.

Other Outline Information

Textbooks
California Criminal Law, Derald Hunt & Devallis Rutledge, 2012
Criminal Law for the Criminal Justice Professional, Garland, Norman M., 2009
Napa Valley College COUN 120
Introduction to Human Services

proposed areas:
Add F13  D7 Interdisciplinary Social Science
Add F13  D0 Sociology & Criminal Justice

reviewers:
1  Audrey Green
2  Laura Castro
3  Terri Eden

comments from college at the time of submission:
Re IGETC: Course was last revised in 2009 (will be updating textbooks in next semester - next local curriculum cycle), and faculty would like to submit this course now for possible CSU GE certifications. Thank you.
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3 3 5
min max type
Hours: 54 0
lecture lab
repeatable: N
same as:

registration restrictions:
Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations: None

UC transferability
approved: N

Course Description
The course is an introduction to the social welfare field and explores the historical, cultural and societal aspects of the social work profession. The course will introduce the essential helping skills of human service workers. The broad career opportunities within social services will be examined and a candid look at the demands and strains of choosing a social service career will be explored.

Course Objectives
A.Evaluate the historical perspectives of social work and human services. ¶B.Define common practices in social work and human service agencies including legal and ethical issues. ¶C.Research and describe the goals and functions of local social service agencies. ¶D.Examine community advocacy and design a mock plan for collaboration with local agencies. ¶E.Assess and demonstrate essential helping skills. ¶F.Evaluate biases, stereotypes and assumptions in working with diverse populations in social work. ¶G.Analyze career opportunities and select a career focus in the field of social work and human services. ¶H.Examine stress in self and clients and develop strategies for coping. ¶
Course Content

A. Introduction and Historical Overview of Social Work and Human Services
   a. Historical perspective of social work
   b. Current social issues in human services
   c. Models of service delivery

B. The Practice of Social Work and Human Services
   a. The helping process
   b. Legal and ethical issues in social work and human services
   c. Understanding the helping profession work environment
   d. Community Advocacy

C. The Practice of Social Work and Human Services
   a. Helping process
   b. Legal and ethical issues in social work and human services
   c. Understanding the helping profession work environment
   d. Community Advocacy

D. Community Advocacy
   a. The helper as a change agent
   b. Advocacy for individuals and community organizations
   c. Service coordination & collaboration in social work

E. Essential Helping Skills of Human Service Workers
   a. Working with individuals
   b. Active listening
   c. Paraphrasing, reflecting
   d. Summarizing
   e. Trust, respect, unconditional positive regard
   f. The intake interview
   g. Working with groups

Lab Content

Instruction Methods

Lecture

Out of Class Assignments

A. Reading Assignments
   Students will be assigned reading from the textbook and from articles on the topics discussed.
   Example 1: Students will read from an introductory chapter and critically analyze the historical contributions in the field of Social Work.
   Example 2: Read a chapter from the text and write a chapter summary as outlined by the instructor.

B. Writing Assignments
   Written assignments related to readings, research and in-class exercises.
   Example 1: Students will be required to design a written mock plan for collaboration with local agencies.
   Example 2: Students will choose a Human Services topic to research and write a paper that includes the historical and social perspectives and practical contributions within the field.

Evaluation Methods

Additional assessment information:

Other Materials

Textbooks


Course Description
The Maintenance for Movers course includes various techniques for dancers and anyone interested in strengthening the mind-body connection. This course will introduce different somatic (mind-body) modalities such as Feldenkrias, BMC, Bartenief and also include myofacial release techniques, proper core and flexibility concepts, basic bio-mechanics and alignment concepts, injury prevention and pre/post performance recovery techniques. The course teaches the dancer (or any mover) the proper maintenance of the body to ensure longevity and greater movement ability.

Course Objectives
1. Identify basic anatomy and bio-mechanics involved in movement.
2. Demonstrate, assess and verbally cue proper alignment.
3. Apply knowledge of nutrition, sleep/rest, recovery, stretch, and cross training to a personalized pre and post performance regimen.
4. Execute a variety of somatic concepts, therapies and techniques.
5. Create personalized movement maintenance program to enhance performance and longevity.

Course Content
I. Basic anatomy
   A. bones and joints
   B. skeletal muscles
   C. ligaments and tendons
   D. connective tissue
II. How movement occurs from brain to muscles
   A. how movement occurs from brain to muscles
   B. prime movers, stabilizers and the role of a healthy core
   C. proper alignment
   D. common imbalances
   E. Beneficial somatic concepts, techniques and exercises. Specific topics include, but are not limited to:
      A. Restorative yoga
      B. Myofascial release techniques using the foam roller
      C. various stretching techniques
         1. static vs. ballistic
         2. PNF (Proprioceptive Neuromuscular Facilitation)
      3. MRT (Movement release techniques)
         4. PIM (Progressive integrating movement)
      D. Alexander technique
      E. Feldenkrais technique
      F. BMC (Body-Mind Centering)
      G. various techniques with straps, bands and balls
   IV. Injury prevention
   V. Creation of a personalized regimen to enhance performance, reduce injury and increase
Napa Valley College DANS 101
Somatics 101: Maintenance for Movers

longevity as a dancer / mover.

**Lab Content**
Lab content integrated into course content. This is an integrated lab course.

**Instruction Methods**
Activity - practice techniques and self evaluation
Discussion - see content
Lab - individual or partner or small group assessments
Lecture - see content
Observation and Demonstration - verbal and kinesthetic alignment cues
Projects - journal, individual exercise plan, report on specific somatic modality
Visiting Lecturers - Feldenkrais or Alexander specialist

**Out of Class Assignments**
a. Reading Assignments
Read the handout on skeletal muscles of the human body and list the main muscles that are used often in your movement technique.
Read Chapter Two, “Alexander Technique: Overview and Basic Principles”.
b. Writing Assignments
Describe a basic restorative posture from Restorative yoga.
Create your personal workout/therapy plan or regimen from the techniques practiced in class.
c. Other Assignments
Review of guest lecturer.

**Evaluation Methods**
Quizzes - basic anatomy quiz and basic biomechanics quiz
Projects - Journal or individual workout plan
Class Participation - application of exercises
Class Work - small groups or pairs for practice evaluating others
Home Work - practice exercises
Final Exam - Written exam for common somatic principles within different modalities
Additional assessment information:
Initial assessments of alignment and flexibility.

**Other Materials**

**Other Outline Information**
a. Other materials and/or supplies required of students. Students may want to provide their own props such as foam rollers, but they will also be provided.
Course is cross-listed with PHYE 101.

**Textbooks**
Dance and the Alexander Technique: Exploring the Missing Link, Nettl-Fiol, F., Luc Vanier, 2011
Napa Valley College ENGL 200
Introduction to Creative Writing 1

proposed areas: Add F13  C2 Humanities

reviewers:
1  Ben Weinberg
2  Ken O'Donnell
3  Elizabeth Atondo

comments from college at the time of submission:

registration restrictions:
Units:  3 3  S
min max type
Hours:  54  0  lab
repeatable: N
same as:
first offered: F95
outline approved: Apr 8 2010 12:00AM

UC transferability
approved: Y

Prerequisites: ENGL 90 or equivalent
Corequisites:
Advisories:
Enrollment Limitations:

Course Description
An introductory course in the practice of creative writing, including work in creative nonfiction, short fiction, and poetry. Emphasis is placed on learning and practicing the basic elements of craft and closely examining the work of published writers and students. There will be some use of workshop format to critique student work.

Course Objectives
1. Demonstrate an understanding of the basic technical elements of fiction, creative nonfiction, and poetry by applying these elements in their own writing.
2. Distinguish among a variety of styles and forms of creative prose and poetry.
3. Examine significant writers as well as aesthetic developments as models to inform students about craft and style.
4. Apply the stages of the writing process, from the earliest trial stages, through drafting, revision, and editing.
5. Demonstrate self-expression, fluency, and confidence in writing.
6. Develop the ability to effectively critique their own writing and the writing of their classmates.

Course Content
Instructors may organize a class according to literary genre or craft elements. They will introduce a variety of published short fiction, poetry and creative non-fiction to inform students’ understanding of craft elements as well as the rigorous and rewards of each genre.

Instruction will also frame some of the major, ongoing innovations in each genre. This may include a focus on the work of a particular author, a particular form or a particular text. Instruction will include some instruction in workshop format to critique student work.

Reading and writing skills will be assessed with informal writing responses, e.g., quizzes, journal entries, and short exercises. Students will also submit formal assignments in each genre (poetry, fiction and creative nonfiction).

The Writing Process: Instructors will help students fully utilize the stages of the writing process by:
A. assigning multiple short exercises to generate material;
B. using readings and exercises to train students’ perspective;
C. helping students generate drafts in each of the
Introduction to Creative Writing 1

The Elements: Students will discuss and practice the following elements of craft:

A. vivid, concrete description, particularly in terms of character and setting;
B. plot and conflict;
C. language choices, including diction and devices of sound;
D. voice, tone and point-of-view;
E. narration and dialogue;
F. scene and summary;
G. imagery (metaphor, simile and other figurative language);
H. formal conventions, stylistic techniques as well as "open" and non-traditional forms;
I. thematic focus.

Reading as a Writer: Students will read a variety of texts, in each genre, in order to learn how to:

A. analyze form;
B. examine technique;
C. and apply some of those forms and techniques in their own writing.

The Workshop Process. Students will learn the basic elements of creative writing workshop by focusing on:

A. listening to critiques of their own work;
B. reading the work of their fellow students closely and constructively;
C. learning to provide constructive criticism;
D. and synthesizing and making use of student feedback about their own work.

Practice in Creative Nonfiction/Memoir, Fiction, and Poetry. Student will learn and practice the conventions of each genre through the use of informal and formal assignments.

Lab Content

Instruction Methods
Lecture, discussion, student presentations, writing practices and workshop focusing on literary works and their construction.

Out of Class Assignments

1. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.
   A. Reading Assignments:
      Weekly textbook and/or anthology readings focusing on fundamental craft elements.
      For Example: After reading the chapters "Imagery" and "Insight" in Heather Sellers#s The Practice of Creative Writing, read Michael Cunningham#s short story "White Angel." Note the imagery and details Cunningham uses to establish his characters and advance the tension of the plot. Consider how these images work together to advance the story#s thematic insight.
      For Example: Read Robert Frost#s "Fire and Ice" and look at the conventions of sound and lineation he uses in building the poem. Although it is a non-traditional form, consider how Frost works with the images and connotations of "fire" and "ice" in developing this form.
   B. Writing, Problem Solving or Performance:
      Weekly exercises and short pieces for the first 4 to 10 weeks. Thereafter, longer pieces, submitted in draft and finished form, in each of the three genres. A final project in the student#s preferred genre, submitted in at least two drafts. A portfolio of all work completed during the semester.
      For Example: As quickly as possible, make a list of 4 nouns, four verbs, and four adjectives/adverbs. Exchange this list with a partner in class. You now have 15 minutes to write a sonnet about your hands which must incorporate all the words from this list.
      For Example: Select a longer section (1-2 pages) from the current draft of your fiction manuscript. Rewrite this section utilizing a different Point-of-View technique. Besides 1st-person narration or 3rd-Person omniscient points of view, also consider the minimalist, objective style of Hemingway or Virginia Woolf#s stream-of-consciousness techniques.

Evaluation Methods
Manuscript production, evaluation of written creative work, written quizzes, written final examinations and/or final portfolio, journals, presentations, workshop and class discussion.

Other Materials
*An anthology of poetry or photocopies of poems.
*An anthology of creative non-fiction or photocopies of same.
Optional: A book on t

Other Outline Information

Textbooks
Imaginative Writing, Janet Burroway, 2007
Poems Poets Poetry, Helen Vendler, 2009
The Practice of Creative Writing, Heather Sellers, 2007
The Story and Its Writer, Ann Charters, 2009
Thirteen Ways of Looking for a Poem, Wendy Bishop, 1999

2013 submissions from region 2 for general education in UC and CSU
Course Description
An intermediate course in the practice of creative writing, including work in creative nonfiction, short fiction, and poetry. Emphasis is placed on learning and practicing elements of craft and closely examining the work of published writers and students. There will be some use of workshop format to critique student work.

Course Objectives
1. Demonstrate an understanding of intermediate and advanced elements of fiction, creative nonfiction, and poetry by applying these elements in their own writing.
2. Analyze a variety of styles and forms of creative prose and poetry.
3. Critique the work of significant writers and aesthetic developments as a means of learning about craft and style.
4. Utilize the stages of the writing process, from the earliest trial stages, through drafting, revision, and editing.
5. Demonstrate self-expression, fluency, and confidence in writing.
6. Demonstrate fluency with basic and intermediate elements of craft in written and verbal responses to student work.

Course Content
Instructors may organize a class according to literary genre or craft elements. They will introduce a variety of published short fiction, poetry and creative non-fiction to deepen students’ understanding of intermediate and advanced craft elements.

Instruction will also frame some of the major, ongoing innovations in specific genres with an eye toward advancing fluency in each. This may include a focus on the work of a particular author, a particular form or a particular text.

Instruction will include the use of workshop format and conferences to critique student work. Reading and writing skills will be assessed with informal writing responses, e.g., quizzes, journal entries, and short exercises. Students will also submit several formal assignments. These may be submitted in several genres or, at the student’s request, the instructor may focus on a single genre for formal assignments.

The course will include instruction in writing. The Writing Process: Instructors will help students fully utilize the stages of the writing process by:

A. assigning multiple short exercises to
generate and revise material; B. using readings and exercises to train students' perspective; C. helping students' generate and revise drafts; D. helping students' generate significant revisions; E. relying on workshop technique for student critiques.

III. The Elements:
Students will discuss and practice intermediate and advanced elements of craft. These may include instruction in: A. the use of significant detail; B. direct and indirect dialogue; C. internal and external conflict; D. narrative and poetic form; E. interior monologue; F. imagery (metaphor, simile and list some others).

Reading as a Writer: Students will read a variety of texts in order to analyze:
A. the relationship of form to content; B. a writer's use of particular techniques and their effect.

IV. The Workshop Process:
Students will develop their ear and eye in workshop by:
A. actively listening to critiques of their own work; B. reading the work of their fellow students closely and constructively; C. providing constructive written criticism; D. synthesizing and making use of student and instructor feedback about their own work.

Lab Content

Instruction Methods
Lecture, discussion, student presentations, writing practices and workshop.

Out of Class Assignments

a. Reading Assignments:
Weekly textbook and/or anthology readings focusing on literary craft. For example:
Compare the effectiveness of the first-person point of view in the following two stories. What contrasting effects do the authors receive from the way different ways they use the first person? a) "How I Met My Husband" Alice Munro
b) "Bartleby the Scrivener" Herman Melville.

Analyze John Cheever's characterization techniques in "The Enormous Radio." He begins the story with a generalized portrait of middle-class New Yorkers. What techniques does he use to do this? What is the function of numbers in this effect? How does Cheever signal internal conflicts in the major characters? b. Writing, Problem Solving or Performance:
Weekly exercises and short pieces for the first 4 to 10 weeks. Thereafter, longer pieces, submitted in draft and finished form, in each of the three genres or, if the student and professor agree, in the student's chosen genre. A final project submitted in the student's preferred genre, submitted in at least two drafts. A portfolio of all work completed during the semester.

Write a poem about driving to or from a place you either love or hate. Mention at least two road signs (SLOW, STOP, MERGE, Sausalito Exit 2 Miles, etc) and one establishment (a cafe, hotel, gas station, etc). Try to see the signs as SIGNS, the establishments as symbolic. The poem must include a list of concrete objects. Begin or end the poem with a question.

Choose a color and write a poem in which the name of the color is mentioned often during the poem. When writing the poem, you might want to consider the symbolic associations that different colors have. For example, "red" can yield feelings of anger, frustration, heat, etc. Also, consider the personal associations that you have with the color and utilize all of the senses, not just the visual.

Evaluation Methods
Manuscript production, evaluation of written creative work, written quizzes, written final examinations and/or final portfolio, journals, workshop and class discussion. For example:

Students will submit a manuscript of 10-12 pages in a genre of their choice demonstrating a thematic focus, vivid description, dramatic conflict and a coherent point of view.

Students will complete a journal comprised of weekly craft exercises based on the textbook reading demonstrating their understanding of various craft elements, such as symbols, metaphors, narration, etc.

Other Materials
An anthology of poetry or photocopies of poems. An anthology of creative non-fiction. Optional: A book on the creative process, e.g.

Other Outline Information

Textbooks
- Imaginative Writing, Janet Burroway, 2007
- Poems Poets Poetry, Helen Vendler, 2009
- The Practice of Creative Writing, Heather Sellers, 2007
- The Story and Its Writer, Ann Charters, 2009
- Thirteen Ways of Looking for a Poem, Wendy Bishop, 1999
 Course Description
An advanced course in the practice of creative writing, including work in creative nonfiction, short fiction and poetry. Emphasis is placed on learning and practicing elements of craft and closely examining the work of published writers and students. There will be some use of workshop format to critique student work.

 Course Objectives
1. Demonstrate fluency with intermediate and advanced elements of fiction, creative nonfiction, and poetry by applying these elements in their own writing. 2. Analyze a variety of styles and forms of creative prose and poetry. 3. Critique the work of significant writers and aesthetic developments as a means of learning about craft and style. 4. Utilize the stages of the writing process, from the earliest trial stages through drafting, revision, editing and submission. 5. Demonstrate self-expression, fluency, and confidence in writing. 6. Demonstrate fluency with intermediate and advanced elements of craft in written and verbal responses to student work.

 Course Content
Instructors may organize a class according to literary genre or craft elements. They will introduce a variety of published short fiction, poetry and creative nonfiction to deepen students' understanding of advanced craft elements. Instruction will also frame some of the major, ongoing innovations in specific genres with an eye toward advancing fluency in each. This may include a focus on the work of a particular author, a particular form or a particular text. Instruction will include the use of workshop format and conferences to critique student work. Reading and writing skills will be assessed with informal responses, e.g. quizzes, journal entries, and short exercises. Students will also submit several formal assignments. These may be submitted in several genres or, at the student's request, the instructor may focus on a single genre for formal assignments. The course will include instruction in. The Writing Process: Instructors will help students fully utilize the stages of the writing process by assigning short exercises to generate and revise.
Introduction to Creative Writing

Lab Content

Instruction Methods
Lecture, discussion, student presentations, writing practices and workshop.

Out of Class Assignments

a. Reading Assignments: Weekly textbook and/or anthology readings focusing on the fundamentals of craft. For example: Each week I will assign a set of poems, essays and/or stories which somehow relate to the particular craft element we will be discussing that week. You are required to write response papers to these readings. You should generate a separate response to EACH assigned reading. Each response should be between 3/4 and 1 1/2 pages long. Your response papers should focus on the ways each reading illustrates the craft element under discussion for that week. For example, we will be discussing the use of concrete detail and imagery during the first week of class. You should ask yourself how each of the titles assigned on that week’s syllabus uses concrete detail and imagery. What effect does the use of concrete detail and imagery have on the piece? Be sure to choose specific examples to illustrate your impressions and opinions.

b. Writing, Problem Solving or Performance: Weekly exercises and short pieces for the first 4 to 6 weeks. Thereafter, longer pieces, submitted in draft and finished form in the student’s chosen genre. A final project submitted in at least two drafts. Increased expectation of writing and critical proficiency from that of ENGL 201, as outlined in course objectives. A portfolio of all work completed during the semester.

c. Other (Terms projects, research papers, portfolios, etc.)

For example: A good approach to response papers is to simply annotate each piece as you read it, keeping your eye open for the craft element under discussion. Then gather your annotations into a coherent set of impressions, questions, ideas and/or opinions. Response papers are due each week. For example: Read the explanations given on p 195 (Try This 5.7) about the differences between prose poems and short-short stories. Compare “A Story About the Body” and “Nude Interrogation,” looking for similarities and differences.

Lab Content

Evaluation Methods
Written creative work, written quizzes, written final examination, and class discussion.

Manuscript production, evaluation of written creative work, written quizzes, written final examinations and/or final portfolio, journals, presentations, workshop and class discussion.

For example: Students will submit a manuscript of 15-20 pages in a genre of their choice demonstrating a thematic focus, vivid description, dramatic conflict and a coherent point of view. For example: Students will complete a journal comprised of weekly craft exercises based on the textbook reading demonstrating their understanding of various craft elements, such as symbols, metaphors, narration, etc.

Other Materials
An anthology of poems or short stories. A collection of poems by a single author, or a novel or collection of stories by a single author, or
Napa Valley College ENGL 202
Introduction to Creative Writing 3

Other Outline Information

Textbooks
Imaginative Fiction, Janet Burroway, 2007
Poems Poets Poetry, Helen Vendler, 2009
The Practice of Creative Writing, Heather Sellers, 2007
The Story and Its Writer, Ann Charters, 2009
Thirteen Ways of Looking for a Poem, Wendy Bishop, 1999
Napa Valley College PHYE 101
Somatics 101: Maintenance for Movers

proposed areas: current approvals per ASSIST:
Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC: Re CSUGE:
Re CSU AI:
Re TCA: New 0.5 - 1 unit course with integrated 18-36 hours. Cross-listed with DANS 101 Somatics 101: Maintenance for Movers.

Units: 0.5 1 S
min max type Hours: 18 36
lecture lab
repeatable: N
same as: DANS 101
first offered: F13
outline approved: Nov 16 2012 12:00AM

registration restrictions:

Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations: None

UC transferability approved: Y
college notes:
corresponding notes:
internal notes: ¶UCOP Status changed to Approved by crobin on 12:06 PM 7/24/2013

Course Description
The Maintenance for Movers course includes various techniques for athletes, dancers and anyone interested in strengthening the mind-body connection. This course will introduce different somatic (mind-body) modalities such as Feldenkrias, BMC, Bartenief and also include myofascial release techniques, proper core and flexibility concepts, basic bio-mechanics and alignment concepts, injury prevention and pre/post performance recovery techniques. The course teaches the athlete, dancer (or any mover) the proper maintenance of the body to ensure longevity and greater movement ability.

Course Objectives
A.Identify basic anatomy and bio-mechanics involved in movement. ¶B.Demonstrate, assess and verbally cue proper alignment. ¶C.Apply knowledge of nutrition, sleep/rest, recovery, stretch, and cross training to a personalized pre and post performance regimen. ¶D.Execute a variety of somatic concepts, therapies and techniques. ¶E.Create personalized movement maintenance program to enhance performance and longevity. ¶

Course Content
I. Basic anatomy¶ A. bones and joints¶ B. skeletal muscles¶ C. ligaments and tendons¶ D. connective tissue¶ II. Basic bio-mechanics¶ A. how movement occurs from brain to muscles¶ B. prime movers, stabilizers and the role of a healthy core¶ III. Proper alignment¶ A. basic assessment¶ B. common imbalances¶ IV. Beneficial somatic concepts, techniques and exercises. Specific topics include, but are not limited to:¶ A. Restorative yoga¶ B. Myofascial release techniques using the foam roller¶ C. various stretching techniques:¶ 1. static vs. ballistic¶ 2. PNF (Proprioceptive Neuromuscular Facilitation)¶ 3. MRT (Movement release techniques)¶ 4. PIM (Progressive integrating movement)¶ D. Alexander technique¶ E. Feldenkrais technique¶ F. BMC (Body-Mind Centering)¶ G. various techniques with straps, bands and balls¶ V. Benefit of cross-training¶ VI. Rest, recovery and sleep¶

2013 submissions from region 2 for general education in UC and CSU
Napa Valley College PHYE 101
Somatics 101: Maintenance for Movers

Basic nutrition. Injury prevention. Creation of a personalized regimen to enhance performance, reduce injury and increase longevity as a dancer / mover.

Lab Content
Lab content is included in course content above

Instruction Methods
Activity - practice techniques and self evaluation. Discussion - see content. Lab - individual or partner or small group assessments. Lecture - see content. Observation and Demonstration - verbal and kinesthetic alignment cues. Projects - journal, individual exercise plan, report on specific somatic modality. Visiting Lecturers - Feldenkrais or Alexander specialist.

Out of Class Assignments
A. Reading Assignments
Reading Assignments
Read the handout on skeletal muscles of the human body and list the main muscles list the muscles that are used often in your movement technique. Read Chapter Two, "Alexander Technique: Overview and Basic Principles". B. Writing Assignments
Writing Assignments
Describe a basic restorative posture from Restorative yoga. Create your personal workout/therapy plan regimen from the techniques practiced in class. C. Other Assignments
Review of guest lecturer.

Evaluation Methods
Typical classroom assessment techniques
Quizzes -- basic anatomy quiz and basic biomechanics quiz. Projects -- Journal or individual workout plan. Class Participation -- application of exercises. Class Work -- small groups or pairs for practice evaluating others. Home Work -- practice exercises. Final Exam -- Written exam for common somatic principles within different modalities. Additional assessment information: Initial assessments of alignment and flexibility.

Other Materials

Other Outline Information
New 0.5 - 1 unit course with integrated 18-36 hours. Cross-listed with DANS 101 Somatics 101: Maintenance for Movers.

Textbooks
Dance and the Alexander Technique: Exploring the Missing Link, Nettl-Fiol, F., Luc Vanier, 2011
Napa Valley College PHYE 153
Specific Training and Conditioning for Student Athletes

proposed areas:  Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC:
Re CSUGE:

registration restrictions:
Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations: None

Units: 1 1.5 S
min max type

Hours: 18 18
lecture lab

repeatably: Y
same as:

first offered: F13
outline approved: Nov 16 2012 12:00AM

UC transferability
approved: Y

college notes:

internal notes: ¶UCOP Status changed to Approved by crobin on 12:09 PM 7/24/2013

UC notes:

registration restrictions:
Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations: None

Course Description
In order to improve, succeed, and achieve in any sport, one must perform, practice, and compete in that sport. In addition to your specific sport training, a strength and conditioning program designed to compliment your sports needs will enhance your opportunity to reach your highest potential.

Course Objectives
A. Design and apply appropriate coaching and teaching skills to match the physical and psychological development of the athlete. 2. Designing, implementing and review conditioning training programs to improve athlete performance in athletes. 3. Design, implement and review a strength training program appropriate for beginner and advanced athletes 4. Design, implement and review a periodized speed, agility, and plyometric training program. 5. Design and implement training methods for improved flexibility. 6. Prepare warm up/warm down sessions for a wide range of athletes/sports 7. Demonstrate practical application of stretching and mobility exercises 8. Define and implement appropriate nutritional guidelines to enhance sports performance for athletes

Course Content
Utilizing coaching skills & new technologies to enhance sports performance ¶¶Appropriateness of training for the intercollegiate athlete.¶¶Identifying the stages of periodization & using them to improve physical capabilities of athletes¶¶Designing, teaching & assessing strength and conditioning training programs that maximize athlete performance¶¶Teaching and assessing proper & safe techniques using free weight training equipment¶¶Selecting & using a battery of tests, interpreting results and planning training for different sports and athlete levels.¶¶Principles of injury prevention, rehabilitation & management¶¶Nutrition guidelines to enhance performance in sport¶
Lab Content
Lab content is included in course content

Instruction Methods
Activity - Assessment of the sport specific skills to be performed
Field Experience - The student athlete will be able to apply the sport specific exercises to his/her sport directly.
Lab - The assessment of the various exercises to be performed by the student
Lecture - Formal lecture on subject matter with relating textbook assignment or handout. Informal or impromptu lecture from the sport specific exercises

Out of Class Assignments
A. Writing Assignments - Journal writing, which includes how this course has benefitted the student athlete in his/her sport and will track his/her progression
B. Other Assignments - A complete self-evaluation of one's development directly related to his/her sport will be turned in at end of course.

Evaluation Methods
Typical classroom assessment techniques
Exams/Tests -- written or practical
Class Work -- Review of handouts
Lab Activities -- must perform sport specific skills
Final Class Performance -- Assessment of student's plyometrics and agility skills

Other Materials

Other Outline Information

Textbooks
Developing Agility and Quickness (Sports Performance, Dawes, Jay., and Roozen, Mark., 2011)
Napa Valley College PSYC 220
Research Methods in the Behavioral Sciences

proposed areas: Add F13 D9 Psychology
Add F13 4I Psychology

reviewers:
1  Jane Leaphart
2  Cynthia Turner
3  Laura Castro

comments from college at the time of submission:
Re IGETC: New course cross-listed with SOCI 220
Re CSUGE: New course cross-listed with SOCI 220.
Re CSUGE: New course cross-listed with SOCI 220.
Re TCA: This course is cross-listed with SOCI 220 Research Methods in the Behavioral Sciences (also a new course).

Units: 3 3 5 min max type
Hours: 54 0 lecture lab
repeatable: N
same as: SOCI 220
first offered: F13
outline approved: May 3 2013 12:00AM

registration restrictions:
Prerequisites: MATH 232 Statistics with a minimum grade of C or better
PSYC 120 General Psychology with a minimum grade of C or
Corequisites: None
Advisories: ENGL 120 Reading and Composition 1 with a minimum grade of C or better
Enrollment Limitations: None

UC transferability approved: Y
college notes:
internal notes: ¶UCOP Status changed to Approved by crobin on 12:19 PM 7/24/2013

Course Description
This course surveys various behavioral science research methods with an emphasis on research design, experimental procedures, descriptive methods, instrumentation, and the collection, analysis, interpretation, and reporting of research data. Research design and methodology will be examined through a review of research in a variety of the disciplines and subdisciplines in the behavioral sciences.

Course Objectives
A. Explain the basic principles of the scientific method. ¶B. Critically evaluate research reports. ¶C. Synthesize a body of research findings. ¶D. Develop and test hypotheses. ¶E. Demonstrate knowledge of general research designs, experimental and non-experimental methods, and standard research practices. ¶F. Select appropriate research designs to test hypotheses. ¶G. Explain the ethical treatment of human and animal participants in research and the institutional requirements for conducting research. ¶H. Assess the generalizability of study results. ¶I. Demonstrate proficiency in APA style. ¶

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Course Content
A. Introduction¶a. Scientific and non-scientific approaches to knowledge¶b. Dependent and independent variables¶c. Validity and reliability¶d. Scientific method and its goals¶e. Causal and correlational relationships¶f. Samples and sampling methods¶g. Theoretical and operational definitions¶h. Selection of appropriate statistical tests (chi-square, correlation, t-tests, ANOVA)¶i. Evaluating peer-reviewed literature¶j. APA format
B. Ethical Issues in the Conduct of Psychological Research¶a. APA ethical standards¶b. Risk/benefit ratio of research¶c. Use of deception in research¶d. Human and animal subject use
C. Descriptive Methods - Observation and Survey Research¶a. Observational techniques and rationale¶b. Reactivity, demand characteristics, observer bias, expectancy effects, and other biases¶c. Theories, research questions, hypotheses¶d. Interpretation and limits of correlational data¶e. Levels of measurement¶D. Unobtrusive Measures of Behavior (physical trace methods, archival research methods, content analysis)¶E. Experimental Methods¶a. Independent Group Designs¶b. Repeated Measures Designs¶c. Reasons to use and limitations of experimental methods¶d. Counterbalancing and practice effects¶F. Main effects and interaction effects using both table and graph methods
H. Program Evaluation
Lab Content
None
Instruction Methods
Discussion - discussion of the use of appropriate research techniques, ethics in behavioral science research, etc.
Experiments - in-class and/or out-of-class experiments
Lecture - lectures on topics related to research methods including examples of research findings and demonstrations of APA formatting
Projects - research paper written in APA format
Out of Class Assignments
A. Reading Assignments¶1. Read Chapter 3 of the Cozby textbook.
2. Read examples of contemporary journal articles in the behavioral sciences.
B. Writing Assignments¶1. Write a full research paper (6-12 pages in length) using APA style.
2. Write an analysis (1-3 pages in length) of the appropriateness of using various research methods to examine specific research questions in the behavioral sciences.
C. For example:¶1. If a psychologist wants to examine the relationship between recreational drug use during adolescence and a diagnosis of depression during adulthood, which research method would be most appropriate to use to investigate this relationship and why?¶2. If a sociologist wants to determine if the level of violence present in a video game affects a game player’s likelihood of acting aggressively in other social contexts, how could this be examined? What research method(s) could be used here? How could the variables involved be operationally defined?¶
Evaluation Methods
Typical classroom assessment techniques
Exams/Tests -- multiple-choice and essay
Quizzes -- multiple-choice
Research Projects -- research paper written in APA format
Final Exam -- multiple-choice and essay
Mid Term -- multiple-choice and essay
Additional assessment information: Written assignments in APA format (6 to 12 pages in length) are required for this course.
Other Materials
Other Outline Information
This course is cross-listed with SOCI 220 Research Methods in the Behavioral Sciences (also a new course).
Textbooks
Methods in Behavioral Research, Cozby, 2011
The Publication Manual of the American Psychological Association, American Psychological Association, 2010
Napa Valley College SOCI 220
Research Methods in the Behavioral Sciences

proposed areas:  
Add F13  D9 Psychology  
Add F13  4I Psychology

reviewers:
1  Merv Maruyama  
2  Thea Labrenz  
3  Patty Faiman

comments from college at the time of submission:
Re IGETC:  New course cross-listed with PSYC 220.  
Re CSUGE:  New course cross-listed with PSYC 220.  
Re CSU AI:  This course is cross-listed with PSYC 220 Research Methods in the Behavioral Sciences (also a new course).

Units:  3  3  5  
min  max  type

Hours:  54  0  lab
repeatable:  N
same as:  PSYC 220

registration restrictions:
Prerequisites:  MATH 232 Statistics with a minimum grade of C or better  
¶PSYC 120 General Psychology with a minimum grade of C or

Corequisites:  None

Advisories:  ENGL 120 Reading and Composition 1 with a minimum grade of C or better

Enrollment Limitations:  None

UC transferability
approved:  Y

college notes:

internal notes:  ¶UCOP Status changed to Approved by crobin on 12:28 PM 7/24/2013

UC notes:

footnote:

Course Description
This course surveys various behavioral science research methods with an emphasis on research design, experimental procedures, descriptive methods, instrumentation, and the collection, analysis, interpretation, and reporting of research data. Research design and methodology will be examined through a review of research in a variety of the disciplines and subdisciplines in the behavioral sciences.

Course Objectives
A.Explain the basic principles of the scientific method. ¶B.Critically evaluate research reports. ¶C.Synthesize a body of research findings. ¶D.Develop and test hypotheses. ¶E.Demonstrate knowledge of general research designs, experimental and non-experimental methods, and standard research practices. ¶F.Select appropriate research designs to test hypotheses. ¶G.Explain the ethical treatment of human and animal participants in research and the institutional requirements for conducting research. ¶H.Assess the generalizability of study results. ¶I.Demonstrate proficiency in APA style. ¶
Course Content
A. Introduction
   a. Scientific and nonscientific approaches to knowledge
   b. Dependent and independent variables
   c. Validity and reliability
   d. Scientific method and its goals
   e. Causal and correlational relationships
   f. Samples and sampling methods
   g. Theoretical and operational definitions
   h. Selection of appropriate statistical tests (chi-square, correlation, t-tests, ANOVA)
   i. Evaluating peer-reviewed literature
   j. APA format
B. Ethical Issues in the Conduct of Psychological Research
   a. APA ethical standards
   b. Risk/benefit ratio of research
   c. Use of deception in research
   d. Human and animal subject use
C. Descriptive Methods - Observation and Survey Research
   a. Observational techniques and rationale
   b. Reactivity, demand characteristics, observer bias, expectancy effects, and other biases
   c. Theories, research questions, hypotheses
   d. Interpretation and limits of correlational data
   e. Levels of measurement
D. Unobtrusive Measures of Behavior (physical trace methods, archival research methods, content analysis)
E. Experimental Methods
   a. Independent Group Designs
   b. Repeated Measures Designs
   c. Reasons to use and limitations of experimental methods
   d. Counterbalancing and practice effects
F. Main effects and interaction effects using both table and graph methods
G. Other Research Designs
   a. Single-Case Research Design
   b. Quasi-Experimental Designs
   c. Program Evaluation

Lab Content
None

Instruction Methods
Discussion
Experiments
Lecture
Projects

Out of Class Assignments
A. Reading Assignments
   1. Read Chapter 3 of the Cozby textbook.
   2. Read examples of contemporary journal articles in the behavioral sciences.
B. Writing Assignments
   1. Write a full research paper (6-12 pages in length) using APA style.
   2. Write an analysis (1-3 pages in length) of the appropriateness of using various research methods to examine specific research questions in the behavioral sciences.

Evaluation Methods
Typical classroom assessment techniques
Exams/Tests
Quizzes
Research Projects
Papers
Final Exam
Mid Term
Additional assessment information:
Exams/Tests - multiple-choice and essay
Quizzes - multiple-choice
Research Projects - research paper written in APA format
Final Exam - multiple-choice and essay
Mid Term - multiple-choice and essay
Additional assessment information:
Written assignments in APA format (6 to 12 pages in length) are required for this course.

Other Materials

Other Outline Information
This course is cross-listed with PSYC 220 Research Methods in the Behavioral Sciences (also a new course).

Textbooks
Methods in Behavioral Research, Cozby, 2011
The Publication Manual of the American Psychological Association, American Psychological Association, 2010

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Napa Valley College SPCOM 128
Critical Thinking - Argumentation & Decision Making

proposed areas: current approvals per ASSIST:

Add F13 A1 Oral Communication
Add F13 1C Oral Communication
Add F13 A3 Critical Thinking

reviewers:

1 Judy Osman
2 Elizabeth Atondo
3 Patti Garnet

comments from college at the time of submission:

Units: 3 3 S
Hours: 54 0
repeatable: N
same as:

registration restrictions:

Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations: None

UC transferability approved: Y

college notes:

internal notes: ¶UCOP Status changed to Approved by crobin on 1:48 PM 7/24/2013

UC notes:

footnote:

Course Description
This course focuses on basic argumentation theory including research, methods of analysis, use and test of evidence, refutation, and the logical responsibilities of advocacy. It emphasizes the preparation and presentation of cases for and against propositions of Fact, Value and Policy through debate and public address.

Course Objectives
A. Develop an understanding of the reasoning process, and skill in utilizing various methods of reasoning. 2. Learn to critically evaluate reasoning and evidence. 3. Learn how to analyze, advocate, and criticize ideas, through the process of discussion, and debate. 4. Learn to recognize fallacies of reasoning. 5. Learn to differentiate among propositions of Fact, Value, and Policy. 6. Develop research skills, analyze, outline, compose, and present traditional and contemporary methods of argumentation. 7. Critically evaluate oral and written persuasive discourse. 8. Foster the use of critical thinking skills in oral and written communication. 9. Apply the principles of argumentation, debate, and advocacy.

Course Content
generalizations
b. Scientific method
c. Arguments from authority
d. Causation
e. Evaluate arguments

a. Analyze required components to meet prima facie burdens.
b. Consider quality of evidence used to support claims.
c. Analyze traditional forms of argumentation, and logic.
da. Support assumptions
b. Premises and conclusions
c. Deduction and Induction
d. Informal fallacies
d. Consider the implication of rhetorical appeals to emotion (pathos).
e. Denotation and connotation
f. Vagueness and ambiguity
g. Metaphor
h. Style

E. Decision making and Problem Solving
F. Critical Writing
a. Write briefs for propositions of Fact, Value, and Policy applying evidence to support claims.
b. Flow, analyze, and critique debates.

Lab Content
None

Instruction Methods
Discussion
Lecture
Observation and Demonstration - Sample Debates

Out of Class Assignments
A. Reading Assignments
Reading textbooks and variety of newspaper, periodical articles.
B. Writing Assignments
1. Writing of a weekly journal entry -- commentary and analysis on a variety of current political, social and ethical issues which may form basis of #2.
2. Writing of four to six essays involving analysis, evaluation, and construction, and refutation of argument for a total of 6000-8000 words.
C. Other Assignments
- Viewing and analysis of selected TV news programs, opinion, and documentary programs.

Evaluation Methods
Typical classroom assessment techniques
Exams/Tests
Quizzes
Papers
Oral Presentation
Class Participation
Final Exam
Mid Term
Additional assessment information:
Journal and essay writing
Problem solving exercises

Other Materials
Newspapers, periodicals, videotape

Other Outline Information
Substantive changes to content since last version.

Textbooks
Advocacy and opposition: An introduction to argumentation, Rybacki, D. & Rybacki, K, 2011
Argumentation and Debate, Freeley, A.J., Steinberg, D. L, 2013
Sacramento City College ANTH 323
Introduction to Archaeology

proposed areas: current approvals per ASSIST:

Add F13  D1 Anthropology & Archeology
Add F13  4A Anthropology & Archeology

reviewers:
1 Nicholas Franco
2 Gloria Arevalo
3 Barbara Pereida

comments from college at the time of submission:
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3 3 5  
min max type  
Hours: 54 0  
lecture lab  
repeatable: N  
same as:  
first offered: F13  
outline approved: Mar 22 2013 12:00AM  

registration restrictions:  
Prerequisites: ENGWR 51 or ESLW 310 and ESLR 310 with grades of "C" or better.  
Corequisites: None.  
Advisories: None.  
Enrollment Limitations: None.  

UC transferability approved: Y  
college notes:  
internal notes: UCOP Status changed to Approved by crobin on 10:29 AM 8/27/2013  
UC notes:  
footnote:  

Course Description
This course is an introduction to the concepts, methods, and theoretical perspectives employed in the scientific study of archaeology. Emphasis will be placed on how data is retrieved from the archaeological record and how it can be used to address questions about the development and evolution of human social systems. Topics will include archaeological theory, survey and excavation methods, laboratory analysis, reconstructing past environments, and drawing conclusions about the past from archaeological data. This course will draw upon examples from the New World as well as archaeological examples worldwide. A field trip may be required. Research assignments will be assigned to students who cannot participate in a field trip.

Course Objectives
Upon completion of this course, the student will be able to: discuss archaeological theories and methods used to investigate archaeological sites. Identify the appropriate dating technique to use on different archaeological materials. Critique the different theoretical approaches in archaeological investigations. Utilize appropriate mapping, excavation, and artifact collection techniques. Recognize the ethical dilemmas that archaeologists face and understand the archaeological code of ethical conduct. Interpret archaeological data to form conclusions about the past. Apply appropriate inquiry methods to reconstruct past landscapes and social systems. Evaluate the effectiveness of different theoretical approaches at evaluating archaeological data. Analyze and describe how archaeological knowledge can be applied to the study of modern humans and our societies.
Course Content

3 hours: Introduction to anthropological archaeology, the nature of scientific inquiry, and discussion of important archaeological discoveries
6 hours: History of archaeology and archaeological theory. Perceptions of Native Americans and African Americans in the United States will be compared to the archaeological reality.
3 hours: Historical archaeology
6 hours: Introduction to fieldwork techniques: survey and excavation, application of GIS in archaeology
3 hours: Artifacts analysis techniques
6 hours: Establishing chronologies: introduction to dating techniques
3 hours: Ethnoarchaeology and experimental archaeology
3 hours: Reconstructing past landscapes: including environmental reconstruction and subsistence economies
3 hours: Reconstructing past political and social systems: including archaeology and gender, trade, social status
3 hours: Lessons learned from the past: including collapse of ancient civilizations
3 hours: Public archaeology: including culture resource management and laws pertaining to the archaeological record
3 hours: Time for exams

Lab Content

Instruction Methods

Methods of instruction may include several of the following: lecture emphasizing an understanding of the vocabulary of archaeology; guided discussion demonstrating reflection and critical thinking; problem-based learning focusing on application of concepts learned in class to the interpretation of real or instructor-created archaeological problems; demonstrations exploring past behavior and the type of archaeological data created or archaeological techniques; group activities encouraging development of fact recall and critical thinking skills. Additional time may be spent viewing audio-visual materials to support class topics and reading pertinent materials.

Out of Class Assignments

Typical homework assignments may include completion of assigned readings and associated questions that cover the basics of archaeology found in the text, journal or magazine articles, and Internet sources. Students may be required to complete exercises based on real archaeological data, including seriation of pottery, use-wear analysis of an obsidian flake, typology exercise, or a mapping exercise. Group assignments will require students to elucidate fundamental principles of archaeology and the application of appropriate methods and theoretical principles as well as interpretation of archaeological sites. Students may also be expected to complete individual essays on a student-chosen archaeological topic, such as the interpretation of archaeological data or defending a published interpretation based on archaeological sites and data.

Sample question: Excavations of a site produced abundant quantities of charcoal in a primary context. What dating techniques would you consider? Obsidian points were also unearthed. How could you date their manufacture?

Evaluation Methods

Students may be assessed using objective and essay exams, class discussion, individual assignments, homework, and group assignments. Additional evaluative input may come from written work, including reaction papers to current archaeological topics, group projects, individual essays, or short application projects, such as an experimental archaeological assignment in which the student performs an archaeological related experiment and writes up the results. Further evaluative information may come from presentations and classroom participation. If field trips are required, students who cannot participate will be assigned a research project.

Other Materials

None.

Other Outline Information

DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality: For this modality, the course's instructional hours are allocated as noted below. 18 hours: Course Web Pages 13 hours: Asynchronous Online Communication

Textbooks

Archaeology, Kelly, Robert and David Hurst Thomas, 2010
Archaeology Essentials: Theories, Methods and Practice, Renfrew, Colin and Paul Bahn, 2007
Archaeology: Down to Earth, Thomas, David Hurst and Robert Kelly, 2011
Sacramento City College ART 362
Printmaking: Intaglio

proposed areas: Add F13  C1 Arts

reviewers:
1. Thea Labrenz
2. Maria Jasso
3. Song Le Graham

comments from college at the time of submission: Re IGETC: Re CSUGE: Re CSU AI: Re TCA:

Units: 3  3  5  min max type
Hours: 36  54 lecture lab
repeatable: N same as:
first offered: F12
outline approved: Aug 30 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on 1:08 PM 10/8/2013
UC notes:
footnote:

Course Description
This is a beginning printmaking course that studies the techniques of Intaglio processes including etching, aquatint, drypoint, engraving, and/or mezzotint. A field trip to a gallery or museum is required. Materials may cost from $40-$65.

Course Objectives
Upon completion of this course, the student will be able to:
1. Differentiate techniques of intaglio including hard ground etching, soft ground etching, aquatint, drypoint, engraving, and mezzotint.
2. Formulate and execute solutions to image development utilizing various intaglio techniques.
3. Manage production to create an edition using the intaglio process.
4. Synthesize understanding of intaglio processes with imaginative use of materials, tools, and techniques to resolve image.
5. Construct a historical, geographical, and chronological context of intaglio printmaking and assess contemporary trends in the use of intaglio.
6. Evaluate and critique own prints and those of peers by discussing technical effects, assessing the composition employing the vocabulary of two-dimensional design, and judging the overall print quality.

Course Content
2 hours: Introduction: course overview and requirements, intaglio examples, lab layout, and safety procedures in the printmaking lab.
3 hours: Introduction to the history of intaglio printmaking.
2 hours: Plate preparation for intaglio processes.
6 hours: Non-Acid techniques: drypoint, mezzotint, and engraving. Demonstration of tools and techniques for plate development.
2 hours: Making a print: paper and ink preparation, plate inking, setting the press tension/use of blankets, and printing the image.
2 hours: Historical and contemporary approaches to acid intaglio printing.
6 hours: Acid techniques: line etching, ground application, image transfer, drawing, and use of the etching bath.
9 hours: Acid techniques: aquatint, materials and timed etching baths.
2 hours: Editioning a print: paper and ink selection, registration, and control of image production.
1 hour: Presentation: matting and framing.

2013 submissions from region 2 for general education in UC and CSU
trip: Attend a museum or gallery and critique the artwork using principles of design

Lab Content
3 hours: Introduction: course overview and requirements, intaglio examples, lab layout, and safety procedures in the printmaking lab
4 hours: Introduction to the history of intaglio printmaking
3 hours: Plate preparation for intaglio processes
9 hours: Non-Acid techniques: drypoint, mezzotint, and engraving. Demonstration of tools and techniques for plate development
3 hours: Making a print: paper and ink preparation, plate inking, setting the press tension/use of blankets, and printing the image
9 hours: Historical and contemporary approaches to acid intaglio printing
13 hours: Acid techniques: line etching, ground application, image transfer, drawing, and use of the etching bath
3 hours: Making a print: paper and ink selection, registration, and control of image production
2 hours: Presentation: matting and framing
Field trip: Attend a museum or gallery and critique the artwork using principles of design

Instruction Methods
Using a problem solving approach through individual projects, the student will practice application of various intaglio techniques. As the semester progresses the techniques will be more complex and layered. Demonstration, lecture, assignments, slide or media presentations, and critiques will be integral to course design.

Out of Class Assignments
Reduction etching: The object of this assignment is to strengthen your reduction skills by using the scraper tools and burnishing tools. Start by etching your plate using techniques such as line etching, aquatint, sugar lift, and soft ground. Pull one proof from your plate using black ink. Your next step is to switch plates with the person sitting next to you. Make sure you give your neighbor a proof of your plate so they know what they are working with. The image that appears on "your" plate is now going to disappear. Look at the proof you were given and search for a new possible image. Your image will emerge by use of the reductive process, that is, scraping away old information and selecting information to keep. Try to leave interesting textures and incorporate them into your final image. Allow yourself to experiment, take chances, and push the limits. After scraping and burnishing, etch the plate using line or aquatint to finalize your image. An edition of three is required.

Evaluation Methods
The student will maintain a portfolio with progression in course work, which will be reviewed and assessed. The student will also self-evaluate and peer evaluate on-going critiques of project solutions and presentation. Additional evaluations may include assessments of written critiques related to art exhibits, sketchbook/journal exercises, research paper, and written exams.

Other Materials
None.

Other Outline Information

Textbooks
Sacramento City College ART 363
Printmaking: Silkscreen

proposed areas:  Add F13  C1 Arts

reviewers:
1  Mai Warren
2  Patti Garnet
3  Nicholas Franco

comments from college at the time of submission:

Units:  3  3  S
       min max type

Hours:  36  54  lecture lab

repeatable: N
same as:

first offered: F12
outline approved: Sep 23 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on 1:53 PM 10/8/2013
UC notes:
footnote:

Course Description
This course is an introduction to the printmaking process of silkscreen. Students will explore stencil making techniques including paper stencils, block out, and, photo emulsion, both hand drawn imagery and photographs. Students will create single and multiple color images using water base inks. Instruction in darkroom procedures, ink mixing, registration, and printing methods will be covered. A field trip to a gallery or museum is required. Materials may cost from $40-$60.

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

- Differentiate among silkscreen techniques, distinguish different stencils and control effects of each technique and stencil.
- Formulate and execute solutions to image development utilizing stencil creation, registration, and printing skills.
- Manage production to create an edition on paper and fabric.
- Synthesize understanding of silkscreen processes with imaginative use of materials, tools, and techniques to resolve image.
- Evaluate own prints and critique those of peers by discussing technical effects, assessing the composition employing the vocabulary of two-dimensional design, and judging the overall print quality.
- Appraise the antecedents in history in silkscreen printmaking and assess contemporary trends in the use of silkscreen printing.

Course Content
2 hours: Introduction: course overview and requirements, silkscreen examples, lab layout and safety procedures in the printmaking lab
2 hours: Making frames and stretching screens
2 hours: Introduction to the history of silkscreen printmaking
6 hours: Stencil techniques: drawing fluid, freezer paper, and tape stencils. Demonstration of tools and techniques for image development
3 hours: Making a print: paper and ink preparation, printing, and image registration
2 hours: Historical and contemporary approaches to photographic processes
6 hours: Photographic techniques: photo emulsion application, transparency production, and color
Sacramento City College ART 363
Printmaking: Silkscreen

separation. Demonstration of exposure unit use 5 hours: Multiple color printing: drawn and computer generated imagery, color separation, tab and pinhole registration 2 hours: Editioning a print: paper and ink selection, registration, and control of image production 4 hours: Reduction techniques: application of screen filler, printing, and registration 1 hour: Presentation: matting and framing 1 hour: Field trip: visit a museum or gallery and critique works of art.

Lab Content
3 hours: Introduction: course overview and requirements, silkscreen examples, lab layout and safety procedures in the printmaking lab 3 hours: Making frames and stretching screens 3 hours: Introduction to the history of silkscreen printmaking 8 hours: Stencil techniques: drawing fluid, freezer paper, and tape stencils. Demonstration of tools and techniques for image development 4 hours: Making a print: paper and ink preparation, printing, and image registration 3 hours: Historical and contemporary approaches to photographic processes 9 hours: Photographic techniques: photo emulsion application, transparency production, and color separation. Demonstration of exposure unit use 8 hours: Multiple color printing: drawn and computer generated imagery, color separation, tab and pinhole registration 1 hour: Editioning a print: paper and ink selection, registration, and control of image production 6 hours: Reduction techniques: application of screen filler, printing, and registration 2 hours: Presentation: matting and framing 2 hours: Field trip: visit a museum or gallery and critique works of art.

Instruction Methods
Using a problem solving approach, the student will practice techniques appropriate for creating silkscreen prints and utilize various printing techniques from the matrix. Demonstration, lecture, slide or media presentation, and discussion will be integral to course design.

Out of Class Assignments
Study the historical use of the silkscreen process and create a political or social propaganda poster. The technical process for this assignment will include photo stencil, paper stencil and multiple color registration using pin hole registration. The paper size is 11”x15” and the image size is 9”x13”. Research for this assignment includes one page of journaling, four to five articles from magazines or newspapers, and ten thumbnail sketches. The image for the poster will be based on the concept of the article. Use a historical references to guide style and color.

Evaluation Methods
The student will maintain a portfolio with progression in course work, which will be reviewed and assessed. The student will also self-evaluate and peer evaluate on-going critiques of project solutions and presentation. Additional evaluations may include assessments of written critiques related to art exhibits, sketchbook and journal exercises, a research paper, and written exams.

Other Materials
None.

Other Outline Information

Textbooks
Print Liberation: The Screen Printing Primer, Nick Paparone, Jamie Dillon, 2008
Screenprinting: The complete Water-Based System, Robert Adam, 2004
Sacramento City College ART 364
Printmaking: Relief

proposed areas: current approvals per ASSIST:
Add F13  C1 Arts

reviewers:
1  José Lozano
2  Stacey Howard
3  David Esparza

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: 

Units: 3 3 5
min max type
Hours: 36 54
lecture lab
repeatable: N
same as: 
first offered: F12
outline approved: Aug 30 2013 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability approved: Y
college notes: 
internal notes: UCOP Status changed to Approved by crobin on 1:54 PM 10/8/2013
UC notes: 
footnote: 

Course Description
This course presents the techniques of wood and linoleum cutting. Both printing by hand and by press will be taught. Processes include black and white printing and color reduction. This course has an additional lab fee. A field trip to a gallery or museum is required. Materials may cost from $40.00-$65.00.

Course Objectives
Upon completion of this course, the student will be able to:
1. Differentiate each relief technique; distinguish tools to carve and control effects of each technique and tool.
2. Formulate and execute solutions to image development utilizing various relief techniques.
3. Compare and select appropriate papers for image production and proper presentation formats.
4. Manage production to create an edition of relief prints.
5. Synthesize understanding of relief processes with imaginative use of materials, tools, and techniques to resolve image.
6. Evaluate own prints and those of peers by discussing and critiquing technical effects, assessing the composition employing the vocabulary of two-dimensional design, and judging the overall print quality.
7. Construct a historical, geographical, and chronological context of relief printmaking and assess contemporary trends in relief printmaking.

Course Content
2 hours: Introduction: course overview and requirements, relief examples, lab layout, and safety procedures in the printmaking lab
2 hours: Introduction to the history of relief printmaking. Image selection and analysis for matrix development
8 hours: Linoleum Relief Printmaking: image transfer and cutting the image, tools, blade variations, cutting techniques, and sharpening tools
4 hours: Making a print: paper and ink preparation, rolling the ink, setting the press tension including the use of blankets, and printing the image.

Differentiating hand printing versus press printing
2 hours: Wood Relief Printmaking: Image development and transfer. Historical and contemporary approaches to wood relief printing
8 hours: Cutting image: tools and cutting techniques
16 hours: Image inking

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU

Comments from college at the time of submission:
and printing 2 hours: Editioning a print: paper and ink selection, registration, and control of image production 2 hours: Field trip: visit a museum or gallery exhibiting relief prints, critique technique and design

Lab Content
3 hours: Introduction: course overview and requirements, relief examples, lab layout, and safety procedures in the printmaking lab 3 hours: Introduction to the history of relief printmaking. Image selection and analysis for matrix development 12 hours: Linoleum Relief Printmaking: image transfer and cutting the image, tools, blade variations, cutting techniques, and sharpening tools 16 hours: Making a print: paper and ink preparation, rolling the ink, setting the press tension including the use of blankets, and printing the image. Differentiating hand printing versus press printing 3 hours: Wood Relief Printmaking: Image development and transfer. Historical and contemporary approaches to wood relief printing 12 hours: Cutting image: tools and cutting techniques 9 hours: Image inking and printing 3 hours: Editioning a print: paper and ink selection, registration, and control of image production 13 hours: Field trip: visit a museum or gallery exhibiting relief prints, critique technique and design

Instruction Methods
Using a problem solving approach, the student will practice techniques appropriate for creating a matrix on wood or linoleum surfaces and utilize various printing techniques from the matrix. Demonstration, lecture, slide or media presentation, and discussion will be integral to course design.

Out of Class Assignments
For this assignment you will be making a four color reduction print in an edition of six. Your four colors will be the white of the paper and any two colors you can create with the inks we have in the shop. Use as much newsprint as you need to create many proofs, or practice prints. You will use only two sheets of paper to create your final prints. Print with a partner. You may choose your own partner and will work with this person during lab hours and outside hours. Your block for this image will be 6"x8" and your margins will be 2" on all sides. Collect examples of things you are interested in. Be prepared to talk about what you are interested in and why it is interesting. Bring some examples of actual objects in the world as well as the work of artists who deal with the same subject matter. Brainstorm images for your project, remember your image size. After you settle on an image for your block you may begin the cutting process.

Evaluation Methods
The student will maintain a portfolio with progression in course work, which will be reviewed and assessed. The student will also self-evaluate and peer evaluate on-going critiques of project solutions and presentation. Additional evaluations may include assessments of written critiques related to art exhibits, sketchbook and journal exercises, a research paper, and written exams.

Other Materials
None.

Other Outline Information

Textbooks
The Complete Printmaker, John Ross, 1991
Sacramento City College BIOL 326
Ethnobotany

proposed areas: Add F13 5B Life Science (lecture)
current approvals per ASSIST: S13 B2 Life Science (lecture)

reviewers:
1 Megan Lawrence
2 Jane Leaphart
3 Aurelia Long

comments from college at the time of submission:

Units: 3 3 5
min max type
Hours: 3 0
lecture lab
repeatable: N
same as:
first offered: S13
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: ENGWR 101 (College Writing) with a grade of "C" or better.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on 10:41 AM 8/27/2013
UC notes:
footnote:

Course Description
This introductory lecture course focuses on the concepts, questions, and methods of ethnobotany (the scientific study of the interactions between plants and humans). Students will use the scientific method to investigate the ecological and biological traits of plants, how these traits have shaped multicultural human use, and, in turn, been affected by humans. Topics include plant structure and reproduction, biodiversity and plant evolution in natural and cultivated systems, traditional ecological knowledge and management techniques, ethnobotanical research methods and ethical issues, and a comparison of plant use by various cultures for food, medicine, shelter, basketry, and dyes. Students may be awarded credit for BIOL 323 or BIOL 326, but not for both.

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

- define ethnobotany and discuss the various disciplines included in this area of study.
- examine how ethnocentricity and reactivity can influence ethnobotanical research.
- design a simple ethnobotanical research project that includes scientific methods of collecting ethnobotanical data and ethical issues involved in conducting ethnobotanical research in the field.
- analyze flowering plant parts to determine their classification as to vegetative modifications, flower parts, and/or fruit types.
- discriminate between plant families of ethnobotanical and economic importance.
- categorize plant compounds into primary or secondary compounds, and, if secondary, into their correct type of secondary compound.
- evaluate the effectiveness and ecological impacts of traditional harvesting and management practices compared to current European/North American practices and how traditional ecological knowledge has helped to maintain viable populations of many plant species.
- compare and contrast plant use by various peoples (Anasazi, Cochimi, Miwok, and other groups of interest to the students), and relate this to the ecological constraints of the environment and the values of the particular culture.
Course Content
3 hours: Explain the course syllabus and expectations. Introduce the scientific method and relate it to the field of ethnobotany. Investigate basic plant morphology (leaf, root, stem) and plant diversity (conifers, monocots, eudicots). 3 hours: Discuss plant reproduction and hybridization. Investigate specialized organs (tubers, runners, etc.) and flower structure. 4 hours: Discuss the biological macromolecules found in plants that are used for human food (carbohydrates, lipids, protein). 3 hours: Discuss plant secondary compounds and their effects on humans as medicine or hallucinogens. Important medicinal plants and their cultural use will be described. 3 hours: Discuss dye materials used by American Indians (walnut, lichens, alder bark) as well as other plant dyes. 3 hours: Discuss ethnobotanical research methods, investigate problems with ethnocentrism in conducting the research, intellectual property rights, and issues of access to culturally important plants for native peoples. Discuss the impacts of research on indigenous groups, the value of participatory research, and compensation for participation. Students will be assigned to develop an ethnobotanical research project. 3 hours: Discuss the use of plants by one or more Native American tribes, such as the Miwok, and/or possibly others. 3 hours: Explain the kinds of plant fibers and their uses. 3 hours: Discuss plant evolution and the importance of maintaining genetic diversity in plant species. 3 hours: Discuss the ecology of plants including the importance of light, nutrients, and water, in the context of ecosystem and population health and traditional management practices. 3 hours: Discuss selected hunter-gatherer and agriculturalist groups (Anasazi, for example), and relate the practices of these groups to ecological principles. 6 hours: Investigate ethnobotanically and economically important plant families and their classification. In addition, discuss agricultural practices and important foods from North and South America that were introduced to the world. 6 hours: Compare the human use of plants in different cultures. The discussion will include use of plants by indigenous groups from some of the following regions: North and South America, Africa, Asia, Europe, India, Australia or New Zealand, Polynesia, and Indonesia. Particular groups studied will depend upon student interest, since this will be driven by independent research projects. 3 hours: Study important spices and herbs and the properties which make them valuable. 5 hours: Lecture exams and final.

Lab Content

Instruction Methods
Methods will include lectures, group participatory exercises, and audio-visual materials including online materials. Textbook assignments will be augmented by library reserve readings.

Out of Class Assignments
1) Research plant use by an indigenous group or a particular culture. Present a general overview of plant use, or concentrate on the plant use for one of the following: medicine, religion, food, decoration/shelter, or other topic. Prepare a 15 minute presentation for the class and write a research paper. 12) Choose five plants used for food and identify which plant parts are used. Categories include root, stem, leaf, flower, fruit, or other.

Evaluation Methods
Students will be evaluated by lecture exams and quizzes, research projects including in-class presentations, written assignments, and class participation.

Other Materials
None.

Other Outline Information

Textbooks
Plants and Society, Levetin and McMahon, 2012
Sacramento City College BIOL 327
Ethnobotany Laboratory

proposed areas:  
Add F13  5C Science Laboratory

reviewers:
1  Gloria Kerkhoff
2  Juliette Parker
3  Gabriel Nuno

comments from college
at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 1 1 5
min max type
Hours: 0 54 lecture lab
repeatable: N
same as:
first offered: S13
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: None.
Corequisites: BIOL 326 or prior completion of
BiOL 326 with a grade of ###C### or better.
Advisories: ENGWR 101 with a grade of "C" or
better.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on
10:51 AM 8/27/2013
UC notes: ¶ (Lab)
footnote:

Course Description
This introductory laboratory course is designed to be taken after or concurrently with BIOL 326 (ethnobotany). This course focuses on the concepts, questions, and methods of ethnobotany (the scientific study of the interactions between plants and humans). Students will use the scientific method to investigate the ecological and biological traits of plants, how these traits have shaped multicultural human use, and, in turn, been affected by humans. Topics include plant structure and reproduction, biodiversity and plant evolution in natural and cultivated systems, traditional ecological knowledge and management techniques, ethnobotanical research methods, and investigation of plant use for food, medicine, dyes, shelter, and other uses. Students may be awarded credit for BIOL 323 or BIOL 327, but not for both.

Course Objectives
Upon completion of this course, the student will be able to:
1. design a simple ethnobotany experiment including methods of collecting ethnobotanical data and a discussion of ethical issues involved in doing this research.
2. discriminate between different vegetative modifications, flower parts, fruit types, and plant families of ethnobotanical and economical importance.
3. apply the use of dichotomous keys to identify locally useful plants and plant families.
4. identify by sight plants used by the Miwok and explain the uses of these plants.
5. test whether or not certain plant extracts have antibiotic properties and evaluate the results of these tests.
6. evaluate the presence of selected plant food compounds such as proteins, amino acids, and lipids, by performing and analyzing laboratory tests.
7. create models of the human nervous system and use these to help explain the effects of various plant chemicals on the human body.
8. hypothesize about a plant’s usefulness (as food, dye, fiber, or other use) based on its chemical, cellular, and morphological properties.

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Course Content

Course content is same as lab content

Lab Content

3 hours: Introduce the scientific method and relate it to the field of ethnobotany. Investigate basic plant morphology (leaf, root, stem) and plant diversity (conifers, monocots, dicots).

3 hours: Discuss plant reproduction and hybridization, including specialized organs (tubers, runners, etc.) and flower structure.

3 hours: Learn to use dichotomous keys for the identification of plants, fruits, and seeds used by local Native American groups (including but not limited to the Miwok).

6 hours: Test selected plants for various biological macromolecules (carbohydrates, lipids, protein) and relate this to their uses as food.

6 hours: Investigate plant secondary compounds and their effects on humans as medicine or hallucinogens. Relate physiological effects of selected plants to their effects on the human nervous system.

6 hours: Investigate the properties of various plant dyes and spices or herbs.

3 hours: Design a simple ethnobotanical research plan and learn how to document plant species as voucher herbarium specimens.

3 hours: Identify the plants used by selected indigenous groups and describe the methods used by these tribes for food preparation, basketry, housing, and other uses.

3 hours: Investigate the genetics and breeding of some cultivated species.

3 hours: Study important spices and herbs, and relate their usefulness to their chemical or structural properties.

3 hours: Experiment with gluten content and usefulness of grains in baking; also investigate the role of pH in releasing nutrients in grain and relate to Hopi processing of blue corn.

6 hours: Investigate ethnobotanically and economically important plant families and their classification.

6 hours: Laboratory practical exams.

3 hours: Laboratory final.

Instruction Methods

Course material will be presented with introductory mini-lectures and laboratories. Laboratories will include experimental design of ethnobotanical research, plant identification, experimental testing of food and medicinal value of plants, and others.

Out of Class Assignments

1) Devise a diagnostic key to the plants covered in lab 1.

2) Study laboratories 1 & 2 for a practical lab quiz.

3) Compare the secondary plant chemicals common in the Solanaceae with those in the Rosaceae.

Evaluation Methods

Students will be evaluated by laboratory quizzes, reports, research projects, and class participation.

Other Materials

None.

Other Outline Information

Textbooks

Biology 327 Ethnobotany Laboratory Manual, Serafini, 2013

Plants and Society, Levetin and McMahon, 2012
Sacramento City College ENGCW 400
Creative Writing

proposed areas:
Add F13 C1 Arts

reviewers:
1. Sheila Lau
2. Mai Warren
3. Cynthia Turner

comments from college at the time of submission:
Re IGETC: The course was removed from Area C2 Fall 2010. The course has been revised and faculty would like it reviewed again.
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 3 3 S
min max type
Hours: 54 0 lecture lab
repeatable: N
same as:
first offered: F95
outline approved: Oct 8 2010 12:00AM

registration restrictions:
Prerequisites: ENGWR 100 with a grade of "C" or better; or placement through the assessment process.
Corequisites: None.
Advisories:
Enrollment Limitations:

UC transferability
approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
The class emphasizes writing of poetry, short fiction, and autobiography. It includes analysis of student work by the instructor and class in a workshop atmosphere. Students explore their creativity through the medium of language and learn the techniques of poetry, fiction, and autobiography while also developing an appreciation of literature by creating it. Students will also learn and apply historical and aesthetic criticism throughout the creative process. This course may be taken twice for credit provided there is no duplication of topics.

Course Objectives
Upon completion of this course, the student will be able to: identify and practice the specific skills involved in writing poetry, fiction, and autobiography. Identify the influence of historical and aesthetic elements throughout the creative process. Demonstrate an understanding of the use of structural elements of writing poetry, fiction, and non-fiction within the historical tradition of literature. Analyze the expression of philosophical, religious, and ethical dilemmas throughout history as expressed through the creation of literature. Apply the structural elements of poetry, fiction, and creative non-fiction to analytical reading. Synthesize structural elements of poetry, fiction, and creative non-fiction into the creative process. Compare literary work of professional literary writers and peers. Evaluate his/her own creative work and that of peers. Create a portfolio of original writing.
Sacramento City College ENGCW 400
Creative Writing

Course Content
3 hours: Introduction
5 hours: Reading and appreciating the art of poetry: An historical survey of poets, their work, important primary texts, theoretical texts and texts regarding the creation of poetry (e.g. Aristotle’s "Poetics", Sidney’s "An Apology for Poetry", etc.)
12 hours: Putting a Poem Together: Titles; Starting a poem; Imagery and metaphor; Sound devices and sonic texture in poetry; Forms (open and closed); Figurative Language
5 hours: Reading and appreciating the art of fiction: An historical view into the birth of fiction and the short story as a genre as well as a survey of aesthetic criticism regarding the creation of fiction (e.g. T.S. Eliot, Schiller’s "Letters on the Aesthetic Education of Man", etc.)
12 hours: Writing Short Stories: Character development; Plot structure; Conflict and tension; Dialogue; Point of View; Style and Voice
5 hours: Reading and appreciating the art of autobiography: An historical view into the autobiographical essay as a genre as well as a survey of aesthetic criticism and texts regarding the creation of the autobiography (e.g. Proust, James Joyce, Virginia Woolf and Anais Nin, etc.)
6 hours: Introduction
12 hours: Writing Autobiographies: Subjects for autobiographies; Point of View; Essay structure; Autobiography in relation to fiction
16 hours: Advanced story writing technique: Development of character and character types; Embedding stories with conflict and tension; Plot structures; Advanced point of view techniques
16 hours: Putting a Poem Together: Titles; Starting a poem; Advanced use of imagery and metaphor; Sound devices and sonic texture in poetry; Forms (open and closed); Figurative Language

Lab Content

Instruction Methods
Lecture; full-class workshop; small group discussion; journal writing; guest speakers; exercises; and drafting poems, stories, and essays

Out of Class Assignments
Keeping T.S. Eliot’s aesthetics in mind, write a description of a barn in no more than 250 words. The barn should be viewed from the perspective of a parent who has just received word that their son has died in war. You may not mention the son’s death nor may you mention the delivery of this news. It must only be a description of the barn. The attempt is to pay particular attention to detail in order to evoke an overarching mood.

Evaluation Methods
Students will be evaluated in three areas: participation (includes in-class writing, in-class editing groups, and in-class responses to the work of peers); writing assignments (e.g. in-class exercises, reader’s journal, typed rough drafts); portfolio of semester’s writing.

Other Materials
Susurrus: The Sacramento City College Literary Journal (most recent edition).

Other Outline Information

Textbooks
Letters on the Aesthetic Education of Man (excerpts), Schiller, 1983
Mooring Against the Tide: Writing Poetry and Fiction., Knorr, Jeff and Tim Schell, 2003
On Poetry and Style, Aristotle, Grube and Zehl, 1989
Sacramento City College ENGCW 410
Fiction Writing Workshop

proposed areas:
Add F13  C2 Humanities

reviewers:
1. Laura Castro
2. Stacey Howard
3. Gabriel Nuno

comments from college at the time of submission:

Re IGETC: The course was removed from Area C2 Fall 2010. The course has been revised and faculty would like it reviewed again.

Units: 3 3 5 min max type
Hours: 54 0 lecture lab
repeatable: N same as:

registration restrictions:
Prerequisites: ENGWR 100 with a grade of "C" or better; or placement through the assessment process.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Course Description
This course is designed for students who wish to develop an appreciation for the literary art of fiction. The course will include workshops of student generated short stories and novel chapters. Through lecture, discussion, assigned reading, and in-class writing exercises, students will examine critically the elements of literary creation and develop criteria of aesthetic judgment. Students will keep journals and prepare portfolios of their original fiction. This course may be taken twice for credit provided there is no duplication of topics.

Course Objectives
Upon completion of this course, the student will be able to: analyze and compare works of professional literary fiction using a historical framework; demonstrate an understanding of the use of structural elements of writing poetry, fiction, and non-fiction; analyze the expression of philosophical, religious, and ethical dilemmas throughout history as expressed through the creation of literature; produce a portfolio of short stories and/or novel chapters; practice methods of revision and apply them to his/her own work; appraise student fiction in the workshop setting.

Course Content
3 hours: Introductions and overview of course
6 hours: Introduction to the class and incorporation of advanced students
12 hours: An historical view into the birth of fiction and the short story as a genre. How to read fiction: An historical survey of fiction

first offered: F95
outline approved: Oct 8 2010 12:00AM

registration restrictions:

UC transferability
approved: Y

College notes:
college notes:

internal notes:
internal notes:

UC notes:
UC notes:

footnote:
footnote:
writers, their work, important primary texts, and critical texts regarding the creation of fiction (e.g. Aristotle's "Poetics", John Gardner's "On Writing Fiction, etc."). 16 hours: Further work in critical readings and aesthetics. Presentations to the class in foundational works of criticism and key figures in the development of the genre. 6 hours: Elements of Fiction in lecture and through professional examples: Motivation, Setting, Point of View.

16 hours: Advanced Work in Story or Novel Elements: Advanced character development; Plot Structure and shapes; Embedding conflict and tension; Dialogue; Point of View; Style and Voice. 6 hours: Dramatic Structure in lecture and through professional examples: Plot, Scenes, and Dialogue.

16 hours: Stylistic Revision: Voice and Rhythm in Prose; Advanced sentence work and grammar in style. 6 hours: Elements of fiction in lecture and through professional examples: Character development, conflict and tension, dialogue, and voice.

12 hours: In-Class Workshops: responding to student writing. 6 hours: Revision lecture and practice. 3 hours: Portfolio Conferences for final exam.

Lab Content

Instruction Methods
Lecture, discussion, workshop, journal writing, guest speakers, and exercises

Out of Class Assignments
Using the following list of questions, analyze one of the professionally written short stories in the chapter on "Building Character":

1. What is interesting in the story visually? emotionally?
2. Who is the story about?
3. What's different on the last page from the first page? What has changed?
4. What makes you care about what happens to these characters?

Then, as preparation for workshop, respond to one of the student submitted pieces using the same set of questions.

Evaluation Methods
Students will be evaluated in three areas: writing assignments (responses to professionally written work, in-class exercises, writer's journal, typed rough drafts); portfolio of semester's writing; and participation (in-class editing groups, and in-class responses to discussions and workshops).

Other Materials

Other Outline Information

Textbooks
Fiction 50: An Introduction to Short Fiction, Pickering, James, 1992
Master Class: Lessons from Leading Writers, Bunge, Nancy ed., 2005
The Art of Fiction: Notes on Craft for Young Writers, Gardner, John, 1991
Sacramento City College ENGCW 420
Poetry Writing Workshop

proposed areas: current approvals per ASSIST:

Add F13  C2 Humanities

reviewers:
1  Megan Lawrence
2  Bernie Day
3  Aurelia Long

comments from college at the time of submission:
Re IGETC:  
Re CSUGE:  The course was removed from Area C2 Fall 2010. The course has been revised and faculty would like it reviewed again.
Re CSU AI:  
Re TCA:  

Units: 3 3 5 min max type
Hours: 54 0 lecture lab
repeatable: N same as:
first offered: F95
outline approved: Oct 8 2010 12:00AM

registration restrictions:
Prerequisites: ENGWR 100 with a grade of "C" or better; or placement through the assessment process.
Corequisites: None.
Advisories:  
Enrollment Limitations:  

UC transferability
approved: Y

Course Description
This is a creative writing course for students who wish to concentrate on poetry writing. Through lecture, discussion, assigned reading, collaborative writing projects, and in-class writing exercises, students will examine literary devices in contemporary poetry and will practice revising and editing. The workshop format will focus on analysis of poetry written by students in the class. Students will prepare a portfolio of original work. This course may be taken twice for credit provided there is no duplication of topics.

Course Objectives
Upon completion of this course, the student will be able to:
- critically analyze and compare works of professional literary poetry from various genres and historical periods to distinguish approaches and poetic elements and broaden an appreciation for style.
- evaluate and identify structural elements of poetry such as imagery, metaphor, point of view, rhyme, rhythm, alliteration, and fixed forms in the historical context and tradition of poetic literature.
- analyze the expression of philosophical, religious, and ethical dilemmas throughout history as expressed through the creation of poetry.
- appraise and evaluate student poems in a workshop setting.
- examine and appraise the quality of one's own writing.
- produce and assemble a portfolio of original poetry.

Course Content
6 hours: Introduction; in-class writing; poetry sources; the letter; narrative poetry
3 hours: Introduction to course structure, topics, and methods
6 hours: Reading poetry: An historical survey of poets, their work, important primary texts, and texts regarding
Sacramento City College ENGCW 420
Poetry Writing Workshop

Regarding the creation of poetry (e.g. Aristotle's "Poetics", Sidney's "An Apology for Poetry", etc.); the language of poetry 15 hours:
Reading poetry: An historical survey of poets, their work, important primary texts, and texts regarding the creation of poetry (e.g. Aristotle's "Poetics", Sidney's "An Apology for Poetry", etc.); the language of poetry 16 hours:
Writing Poems: Starting a poem; Imagery; Sound Devices; Forms (open and closed); Figurative Language 12 hours: Putting together a poem: Titles; Starting a poem; Advanced use of metaphor and imagery; Sound devices and sonic texture; Forms (open and closed); Figurative Language 6 hours:
Workshop; in-class writing; the sonic qualities of poetry (rhyme, syllabics, lines, stanzas); rhythm and tone 12 hours:
The theory and practice of aesthetics: analyzing the use and construction of: metaphor as a central component to writing poetry; sonic qualities of poetic language (including rhyme, syllabics, rhythm, lines, stanzas, alliteration, etc); prosody (meter and fixed poetic structure) 6 hours:
Workshop; in-class writing; imagery and metaphor and the history of metaphor as a central component to writing poetry 16 hours:
Workshop; in-class writing; the effect of imagery and metaphor; the sonic qualities of poetry (rhyme, syllabics, lines, stanzas); rhythm and tone the history of metaphor as a central component to writing poetry 16 hours:
Workshop; in-class writing; forms 6 hours:
Workshop; learning how to read aloud: poetry as an oral tradition 12 hours:
Workshop; in-class writing; comparing professional literary poetic genres 4 hours:
Portfolio presentations 2 hours: Class reading; final exam

Lab Content

Instruction Methods
Lecture, discussion, reading, journal writing, guest speakers, exercises, and drafting poems

Out of Class Assignments
Read chapter 6 on metaphor in the "Poetry Home Repair Manual." Also read "Marks" by Linda Pastan. Write a response applying Ted Kooser's theory of metaphor to how Pastan makes metaphor work in her own poem. Then write your own poem using a controlling/extended metaphor being sure to apply both Kooser's and Pastan's methodology.

Evaluation Methods
Students will be evaluated in three areas: reading and analytical textual responses; participation (includes in-class writing, in-class editing groups, and in-class responses to the work of peers); writing assignments (e.g. essays/reading responses; in-class exercises, journal, typed drafts or own work); portfolio of semester's work.

Other Materials
None.

Other Outline Information

Textbooks
A Poetry Handbook, Oliver, Mary, 1994
Poetry, An Introduction, Meyer, Michael, 2009
The River Sings: An Introduction to Poetry, Knorr, Jeff, 2003
Sacramento City College ENGWR 303
Argumentative Writing and Critical Thinking Through Literature

proposed areas:
Add F13  A2 Written Communication
Add F13  1A Written Communication
Add F13  A3 Critical Thinking
Add F13  1B Critical Thinking

reviewers:
1  Maria Jasso
2  Audrey Green
3  Ken O'Donnell

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units:  4  4  S
min max type
Hours:  72  0
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Apr 27 2013 12:00AM

registration restrictions:
Prerequisites: ENGWR 300 or 480 with a grade of "C" or better
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

Prerequisites: ENGWR 300 or 480 with a grade of "C" or better
Corequisites: None.
Advisories: None.

Course Description
Through the study of complex literary works in all major genres, this course offers instruction in analytical, critical, and argumentative writing; critical thinking; research strategies; information literacy; and proper documentation. Close reading skills and the aesthetic qualities of literature are also studied. A minimum of 6000 words of formal writing will be required. Attendance at readings, plays, and/or films may be required.

Course Objectives
Upon completion of this course, the student will be able to: analyze and compare the social, historical, cultural, psychological or aesthetic assumptions of complex literary texts. analyze formal and informal fallacies in language and thought. analyze and employ inductive and deductive reasoning and argumentative appeals using logos, ethos, and pathos. analyze and interpret literary texts by identifying key elements of major genres. analyze and interpret specific literary texts, defining and applying common literary devices. synthesize appropriate textual evidence and examples, demonstrating appropriate academic discourse and the conventions of literary analysis. synthesize primary and secondary sources into written work without plagiarism, demonstrating appropriate
Course Content
8 hours: Close reading strategies for literary interpretation, including the analysis of style, diction, and tone
8 hours: Identifying key elements for the major literary genres: short and long fiction, drama, and poetry
8 hours: Critical and argumentative reasoning for literary analysis, including inductive and deductive reasoning, cause and effect, and argumentative appeals (logos, ethos, and pathos)
8 hours: Identifying and analyzing the use of literary devices in complex literary texts
2 hours: Composing an effective thesis for a variety of rhetorical situations, including interpretation, evaluation, and analysis
8 hours: Composing effective literary analysis essays, avoiding formal and informal fallacies
4 hours: Developing research strategies for literary analysis, including finding, analyzing, interpreting, and evaluating primary and secondary sources
4 hours: Practicing documentation conventions for literary analysis, including strategies for effective citation and quotation without plagiarism
4 hours: Identifying and analyzing the premises and assumptions of complex literary works, including their social, historical, cultural, psychological, or aesthetic context
2 hours: Developing information literacy for literary argumentation
2 hours: Final Exam

Lab Content

Instruction Methods
Lecture, discussion, workshops, and media presentations

Out of Class Assignments
#1: Address the following question in a reading response of approximately 250 words: How well does "The Raven" or "Annabel Lee" fit with Poe's theory of the most poetic subject in the world? Be sure to clearly explain key premises in Poe's theory and apply his theory to an analysis/evaluation of specific lines of the poem.
#2: Read Willa Cather’s "Paul's Case" and choose one of the assigned pieces of literary criticism. Write an essay (approximately 5 pages) that analyzes and evaluates the validity of the author's interpretation of "Paul's Case." Be sure to use the tools for analyzing literature AND the tools for analyzing argument. Support your claim/thesis by discussing/evaluating specific evidence from both the short story and the literary criticism.

Evaluation Methods
Essays and informal writing, exams and quizzes, oral presentations and discussions, projects, and portfolios

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality
(For this modality, the course's instructional hours are allocated as noted below.)
15 hours: Course Web Pages
15 hours: Asynchronous Online Communication

Textbooks
Making Arguments about Literature, Schilb, J. and J. Clifford, 2005
Reading Literature and Writing Argument, James, M. and A.P. Merickel, 2012
Sacramento City College ENGWR 488
Honors College Composition and Research

proposed areas:

Add F13  A2 Written Communication
Add F13  1A Written Communication

reviewers:

1  David Esparza
2  Gloria Arevalo
3  Audrey Green

comments from college
at the time of submission:

Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units:  4
min
max
type

Hours:  72
lecture
lab

repeatable:  N
same as:

first offered:  F13
outline approved:  Feb 14 2013 12:00AM

registration restrictions:

Prerequisites:  ENGWR 101 with a grade of "C" or better; or placement through the assessment process.

Corequisites:  None.

Advisories:  None.

Enrollment Limitations:  Students must also be eligible for admission to the Honors Program.

UC transferability

approved:  Y

Prerequisites:  ENGWR 101 with a grade of "C" or better; or placement through the assessment process.

Corequisites:  None.

Advisories:  None.

Enrollment Limitations:  Students must also be eligible for admission to the Honors Program.

Course Description

This course offers the honors student a challenging curriculum that will develop skills in composition, critical thinking, and research. Students write a minimum of 6,500 words divided among at least four to six essays, including a significant research paper and at least one in-class essay. In addition to research assignments, students will read at least one full-length, supplemental text. In order to fulfill the honors requirement, students will complete a significant project and/or classroom presentation. This course was formerly known as ENGWR 480.

Course Objectives

Upon completion of this course, the student will be able to:  compose transfer level essays that demonstrate competency in organization, development, and unity; synthesize multiple outside sources into original essays, demonstrating college competence in critical reading and analysis; research using library and online sources and effectively incorporate research into essays; exhibit mastery of the conventions of Modern Language Association citations and documentation; demonstrate competency in grammar and usage in the writing of transfer level compositions; lead in-class discussions and create a significant classroom presentation.
Sacramento City College ENGWR 488
Honors College Composition and Research

Course Content
2 hours: Introduction to the course
11 hours: Rhetoric and composition instruction, including strategies for developing, organizing, and unifying increasingly complex essays. Introduction to causal analysis and cause/effect essays
10 hours: Critical reading of transfer level material, including at least one full-length supplemental work
12 hours: Analysis and synthesis of multiple sources
12 hours: Research methods, including library resources, use of online databases, and evaluating online sources
10 hours: MLA citation and documentation standards, including parenthetical citations, MLA format, works cited lists, citation/quotation formats, and thorough coverage of plagiarism
4 hours: In-class writing, including at least one graded essay
6 hours: Grammar and usage instruction in context and a grammar review
3 hours: Instruction in preparation and presentation of information
2 hours: Final exam

Lab Content

Instruction Methods
Instruction will include some or all of the following: lecture, whole-class discussions, student-led discussions; small group work, research activities, student presentations, and individual reading and writing assignments.

Out of Class Assignments
Using SCC’s online databases, such as EBSCO host, locate and evaluate four appropriate articles, including at least one academic journal article, for your research paper. Using evaluative criteria for currency, relevance, style and tone, and author’s credentials. Write paragraph summaries of the four sources. Be sure to include proper MLA citations for your sources.

Evaluation Methods
Evaluation will be based on formal essays, other in- and out-of-class writing quizzes, homework, class participation, and a major project or presentation.

Other Materials
None.

Other Outline Information

Textbooks
Seeing & Writing 4, Donald and Christine McQuade, 2010
They Say, I Say, Braff & Birkenstein, 2010
Writing from Sources, Brenda Spatt, 2011
Sacramento City College GEOG 331
Exploring Maps and Geographic Technologies

proposed areas:                      current approvals per ASSIST:
Add F13  4E Geography

reviewers:
1  Gloria Arevalo
2  Maria Jasso
3  Estela Narrie

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registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: Enrollments Limitations:

UC transferability
approved: Y

college notes: 
internal notes: UCOP Status changed to Approved by crobin on 1:18 PM 8/27/2013
UC notes: 
footnote: 

Course Description
This course introduces students to the exciting world of maps (both hard-copy and digital) and the geographic techniques and technologies that are utilized in the creation of modern cartographic documents. The examination of cartographic constructs, basic statistics, Global Positioning Systems (GPS), Internet mapping, remote sensing, and Geographic Information Systems (GIS) will shed light on this interesting and rapidly changing area of spatial inquiry.

Course Objectives
Upon completion of this course, the student will be able to:
1. determine basic geographic information (e.g. location, distance and direction) using various map scales, coordinate systems, and projections.
2. create, analyze, critique, and interpret data using maps, aerial photographs, and satellite imagery.
3. demonstrate basic proficiency in traditional and technology-based cartographic skills.
4. collect, import and display geospatial data within a GIS.
5. critically analyze mapping applications and technologies commonly used in today’s society.

Course Content
2 hours: Introduction: scientific method, spatial analysis, data (types, collection methods, potential for misuse), importance of maps for communication and decision-making purposes
8 hours: Foundations in Maps, Survey, and Cartography: scale, direction, distance, coordinate systems, projections, and geodesy
10 hours: Survey of Mapping Technologies: current Internet-based mapping applications, Global Positioning Systems (GPS), remote sensing, and Geographic Information Systems (GIS)
10 hours: Traditional Data Collection, Processing and Analysis: tabular recording of field-generated data, spreadsheet operations, basic statistical analysis of numeric data, and display tools for numeric data
10 hours: Geospatial Data Collection, Processing and Analysis: GPS technology and field application; collection, creation, and analysis of spatial data in a GIS; aerial imagery interpretation; basic cartography and display of...
Sacramento City College GEOG 331
Exploring Maps and Geographic Technologies

data
4 hours: Review and Assessment: quizzes and exams

Lab Content
2 hours: Introduction: scientific method, spatial analysis, data (types, collection methods, potential for misuse), importance of maps for communication and decision-making purposes
6 hours: Foundations in Maps, Survey, and Cartography: scale, direction, distance, coordinate systems, projections, and geodesy
6 hours: Survey of Mapping Technologies: current Internet-based mapping applications, Global Positioning Systems (GPS), remote sensing, and Geographic Information Systems (GIS)
6 hours: Traditional Data Collection, Processing and Analysis: tabular recording of field-generated data, spreadsheet operations, basic statistical analysis of numeric data, and display tools for numeric data
8 hours: Geospatial Data Collection, Processing and Analysis: GPS technology and field application; collection, creation, and analysis of spatial data in a GIS; aerial imagery interpretation; basic cartography and display of data

Instruction Methods
Faculty may use lectures, demonstrations, reading assignments, independent projects, and laboratory exercises to disseminate course information and develop the critical thinking skills of students. Typical laboratory exercises involve: 1) interpretation and analysis of topographic maps, aerial photographs, and satellite imagery, 2) use of the Internet and other computer software to acquire, organize, manipulate, and analyze tabular and geospatial data (e.g. Excel, Topo!, ArcGIS, Google Earth), and 3) on-campus fieldwork using handheld GPS receivers to navigate and acquire geospatial data.

Out of Class Assignments
Homework will include reading assignments, Internet and traditional research on geographic technologies, critical thinking and writing assignments, and data processing and analysis exercises using common (such as Excel) and geographically-based (such as ArcGIS) software applications.

Evaluation Methods
Formal evaluation will be based on successful completion of laboratory exercises, homework assignments (such as written reports involving data analysis), quizzes, and examinations. Formative evaluation, some ungraded, may be part of the overall assessment process.

Other Materials
None.

Other Outline Information

Textbooks
How to Lie with Maps, Monmonier, Mark, 1996

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Course Description
This course will be a broad examination of the biological principles that cause aging and age-related disease. Concepts covered in this course include: how the rate of biological aging is measured, what mechanisms underlie cellular aging, genetic pathways that affect longevity in various organisms, and consideration of the implications of modulating the rate of aging and longevity. This course is intended for undergraduate students in a variety of majors.

Course Objectives
Upon completion of this course, the student will be able to: describe the basic concepts in the biology of aging; evaluate the tools and techniques available for measuring biological aging; describe cellular aging and how that differs from organismal aging; demonstrate an understanding of what factors influence human longevity and which interventions impact lifespan; analyze the diseases of aging and their most common causes; discuss possibilities for the future of biogerontology and aging.

Course Content
6 hours: Basic Concepts in the Biology of Aging
6 hours: Measuring Biological Aging
6 hours: Evolutionary Theory of Aging and Longevity
6 hours: Cellular Aging
5 hours: Genetics of Longevity
5 hours: Human Longevity
5 hours: The Physiology of Aging
5 hours: The Diseases of Aging
4 hours: The Future of Biogerontology and Aging
5 hours: Exams, Quizzes

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.
Lab Content

Instruction Methods
lectures, discussions, assignments, quizzes, examinations

Out of Class Assignments
Please provide a definition for biological aging based on your reading. Next explain the complexities of defining biological aging.

Evaluation Methods
Quizzes, assignments and examinations will be used for assessment.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality:
(For this modality, the course’s instructional hours are allocated as noted below.)
20 hours: Course Web Pages
10 hours: Asynchronous Online Communicati

Textbooks
Biology of Aging, Robert Arking, 2006
Biology of Aging, Roger McDonald, 2013
How and Why We Age, Leonard Hayflick, 1996
Sacramento City College MUP 403
Vocal Ensemble II

proposed areas: Add F13  C1 Arts

reviewers:
1. Aurelia Long
2. Bernie Day
3. Jane Leaphart

comments from college at the time of submission:

Units: 1 2 5
min max type

Hours: 9 27
lecture lab

registration restrictions:
Prerequisites: MUP 402 with a grade of "C" or better
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
This is an elementary course for the rehearsal and performance of vocal ensemble music covering a wide variety of styles and techniques. Students will be performing in public and will be representing SCC's music program.

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

read, rehearse, and perform elementary choral music.
sight-sing elementary level arrangements.
participate as a cooperating member of an ensemble - musically and socially
understand and practice elementary singing techniques.
master elementary rhythmic skills, through rehearsal of literature and specific drills.
perform in public concerts.

Course Content
2 hours: Orientation, assessment of skills
1 hour: Vocal warm-ups, care of the voice, study of music notation
1 hour: Principles of good tone production and intonation, continued study of music notation
1 hour: Ensemble singing
1 hour: Rhythmic accuracy and interpretation (through the learning of literature and rhythmic drills)
1 hour: Articulation and phrasing
1 hour: Analysis of different historical styles
1 hour: Ensemble and sectional rehearsals

Lab Content
3 hours: Orientation, assessment of skills
4 hours: Vocal warm-ups, care of the voice, study of music notation
4 hours: Principles of good tone production and intonation, continued study of music notation
3 hours: Ensemble singing
1 hour: Rhythmic accuracy and interpretation (through the learning of literature and rhythmic drills)
Sacramento City College MUP 403
Vocal Ensemble II

Articulation and phrasing
1 hour: Analysis of different historical styles
4 hours: Ensemble and sectional rehearsals
4 hours: Public performances and evaluation

Instruction Methods
Instruction methods include lectures on music notation and demonstration of singing techniques, rehearsal of individual sections or complete ensemble, discussion of performance practices, and evaluation of individual ensemble members.

Out of Class Assignments
Example #1: Study, prepare, and memorize your assigned individual melodic line within Palestrina’s "Sicut Cervus".
Example #2: Write out an English translation of Palestrina’s "Sicut Cervus".
Example #3: Analyze "Sicut Cervus" from an historical standpoint. Describe where, when, and why the piece was written. Discuss Renaissance performance practices, and how they may be applied to this work.

Evaluation Methods
Student will be evaluated on preparation for and participation in class activities, rehearsals, and performances. Student will also be assessed on his/her ability to hold an individual vocal line while singing within the ensemble.

Other Materials
Textbook consists of editions of choral/ensemble literature and varies according to literature performed each semester.

Other Outline Information

Textbooks
Sacramento City College MUP 404
Vocal Ensemble III

proposed areas:

Add F13  C1 Arts

current approvals per ASSIST:

reviewers:

1  Maria Jasso
2  Terri Eden
3  Merv Maruyama

comments from college at the time of submission:
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 1 2 5  
min max type  
Hours: 9 27  
lecture lab  
repeatable: N  
same as:  

first offered: SU13  
outline approved: Feb 14 2013 12:00AM  

registration restrictions:

Prerequisites: MUP 402 and 403 with grades of "C" or better  
Corequisites: None.  
Advisories: None.  
Enrollment Limitations: None.  

UC transferability

approved: Y  
college notes:  
internal notes: UCOP Status changed to Approved by crobin on 1:25 PM 8/27/2013  
UC notes:  
footnote:  

Course Description
This is an intermediate course for the rehearsal and performance of vocal ensemble music covering a wide variety of styles and techniques. Students will be performing in public and will be representing SCC's music program.

Course Objectives
Upon completion of this course, the student will be able to:
read, rehearse, and perform intermediate level choral music
sight-sing intermediate level arrangements
participate as a cooperating member of an ensemble - musically and socially
understand and practice intermediate sight singing techniques
master intermediate rhythmic skills, through rehearsal of literature and specific drills
perform in public concerts.

Course Content
1 hour: Orientation, assessment of skills
1 hour: Intermediate vocal warm-ups and care of the voice, study of music notation
1 hour: Principles of tone production and intonation
1 hour: Preparation for solo auditions
1 hour: Intermediate ensemble singing

### blending, dynamics, stylistic interpretation
### Rhythmic accuracy and interpretation (through the learning of intermediate literature and rhythmic drills)
### Articulation and phrasing
### Analysis of different historical styles
### Ensemble and sectional rehearsals

Lab Content
3 hours: Orientation, assessment of skills
4 hours: Intermediate vocal warm-ups and care of the voice, study of music notation
3 hours: Principles of tone production and intonation
1 hour: Preparation for solo auditions
3 hours: Intermediate ensemble singing
Sacramento City College MUP 404
Vocal Ensemble III

### blending, dynamics, stylistic interpretation
3 hours: Rhythmic accuracy and interpretation (through the learning of intermediate literature and rhythmic drills)
1 hour: Articulation and phrasing
1 hour: Analysis of different historical styles
4 hours: Ensemble and sectional rehearsals
4 hours: Public performances and evaluation

**Instruction Methods**

Instruction methods include lectures on music notation and demonstration of singing techniques, rehearsal of individual sections or complete ensemble, discussion of performance practices, and evaluation of individual ensemble members.

**Out of Class Assignments**

Example #1: Study, prepare, and memorize your assigned individual melodic line within Handel's "Messiah".
Example #3: Analyze Handel's "Messiah" from an historical standpoint. Describe where, when, and why the piece was written. Discuss Baroque performance practices, and how they may be applied to this work.
Example #4: Prepare an assigned solo from Handel's "Messiah" for audition.

**Evaluation Methods**

Student will be evaluated on preparation for and participation in class activities, rehearsals, and performances. Student will also be assessed on his/her ability to hold an individual vocal line while singing within the ensemble.

**Other Materials**

Textbook consists of editions of choral/ensemble literature and varies according to literature performed each semester.

**Other Outline Information**

Textbooks
Sacramento City College MUP 405
Vocal Ensemble IV

proposed areas:  
Add F13  C1 Arts

reviewers:  
1  Ben Weinberg  
2  Gabriel Nuno  
3  Elizabeth Atondo

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units:  1  2  5  
min maxi max type  
Hours:  9  27  lecture lab  
repeatable: N  
same as:  
first offered: SU13  
outline approved: Feb 14 2013 12:00AM

registration restrictions:  
Prerequisites: MUP 402, 403, and 404 with grades of "C" or better  
Corequisites: None.  
Advisories: None.  
Enrollment Limitations: None.

UC transferability approved: Y  
college notes:  
internal notes: ¶UCOP Status changed to Approved by crobin on 1:26 PM 8/27/2013

Course Description  
This is an advanced course for the rehearsal and performance of vocal ensemble music covering a wide variety of styles and techniques. Students will be performing in public and will be representing SCC's music program.

Course Objectives  
Upon completion of this course, the student will be able to: read, rehearse, and perform advanced choral music. sight-sing more advanced choral arrangements. participate as a cooperating member of an ensemble - musically and socially. understand and practice advanced singing techniques. master advanced rhythmic skills, through rehearsal of literature and specific drills. perform in public concerts.

Course Content  
1 hour: Orientation, assessment of skill  
1 hour: Advanced vocal warm-ups and care of the voice, study of music notation  
1 hour: Principles of tone production and intonation  
1 hour: Preparation for solo auditions  
###  
1 hour: Advanced ensemble singing blending, dynamics, stylistic interpretation  
1 hour: Rhythmic accuracy and interpretation (through the learning of intermediate literature and rhythmic drills)  
1 hour: Articulation and phrasing  
1 hour: Analysis of different historical styles  
1 hour: Ensemble and sectional rehearsals

Lab Content  
3 hours: Orientation, assessment of skill  
4 hours: Advanced vocal warm-ups and care of the voice, study of music notation  
3 hours: Principles of tone production and intonation  
3 hours: Preparation for solo auditions  
###  
3 hours: Advanced ensemble singing

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
blending, dynamics, stylistic interpretation
3 hours: Rhythmic accuracy and interpretation (through the learning of intermediate literature and rhythmic drills)
1 hour: Articulation and phrasing
1 hour: Analysis of different historical styles
4 hours: Ensemble and sectional rehearsals
4 hours: Public performances and evaluation

Instruction Methods
Instruction methods include lectures on music notation, demonstration of singing techniques, and discussion of performance practices. Other activities include evaluation of individual ensemble members and rehearsal of individual sections or complete ensemble. Students in MUP 405 can also function as section leaders.

Out of Class Assignments
Example #1: Study, prepare, and memorize your assigned individual melodic line within Brahms' "Neue Liebeslieder".
Example #2: Write out an English translation of Brahms' "Neue Liebeslieder".
Example #3: Analyze "Neue Liebeslieder" from an historical standpoint. Describe where, when, and why the piece was written. Discuss Romantic performance practices, and how they may be applied to this work.
Example #4: Prepare a solo from Brahms' "Neue Liebeslieder".

Evaluation Methods
Student will be evaluated on preparation for and participation in class activities, rehearsals, and performances. Student will also be assessed on his/her ability to hold an individual vocal line while singing within the ensemble.

Other Materials
Textbook consists of editions of choral/ensemble literature and varies according to literature performed each semester.

Other Outline Information

Textbooks
Sacramento City College PACT 351
Golf II

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

reviewers:

comments from college at the time of submission:
Re IGETC: Re CSUGE:
Re CSU AI: Re TCA:

registration restrictions:

Prerequisites: PACT 350 with a grade of "C" or better;
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

Units: 1 1 5
min max type
Hours: 0 54
lecture lab
repeatable: N
same as:

first offered: SU13
outline approved: Mar 19 2013 12:00AM

UC transferability
approved: Y

College Notes:

Footnote:

Course Description
Golf II covers the skills and knowledge necessary to play the game of golf. Instruction for this course is provided at an off-campus location. The student will need transportation to the facility. This course includes a review of the basic golf skills and continues with analysis of the full swing, approach shots and putting. Course management strategies for negotiating a golf course is also covered. Students must have their own sets of golf clubs and equipment.

Course Objectives
Upon completion of this course, the student will be able to: describe the variety of golf equipment currently on the market and the advantages of various types of clubs; analyze the putting stroke with regard to distance control and direction control; demonstrate approach shots with regard to when to use which shot under what circumstances; analyze the full swing; organize a practice session for driving range, bunker practice, short game - pitching and chopping, putting; manage game based on course conditions and weather conditions.

Course Content
course content is same as lab content.

Lab Content
1 hour: Orientation - discuss Student Information Sheet, grading, lockers, equipment needed for class, Assumption of Risks Forms 2 hours: Basic terminology, brief history, basic rules and etiquette 2 hours: Equipment - ball construction, club construction (irons and woods) 3 hours: Sequence of putting - a) grips, b) distance control, c) reading the greens, d) plumb lining 3 hours: Sequence of alignment - a) pre-shot routine, b) target line, c) stance (square, open, closed) 2 hours: The backswing - a) address, b) forward press, c) take-away, d) swing plane 2 hours: The forward swing - a) weight transfer, b) draws, pulls, hooks, c) fades, pushes, slices 4 hours: Driving range practice - a) half swings, b) full swings 4 hours: Approach shots - a) chips, b) pitch, c) chip and run, d) club selection

2013 submissions from region 2 for general education in UC and CSU
Sacramento City College PACT 351
Golf II

4 hours: Short game practice
- Trouble shots - a) sand shots, b) uphill lies, c) downhill lies, d) sidehill lies, e) low trajectory shots
3 hours: Practice techniques - a) short game practice methods, b) driving range sequence, c) putting drills
9 hours: Practice rounds - a) establishing handicap, b) course conditions and weather conditions
6 hours: Tournament play
2 hours: Skills Test
1 hour: Written Exam

Instruction Methods
Lecture/discussion/demonstration; student participation; drill practice; modified "hole" play situations; actual round of 9 holes

Out of Class Assignments
Practice hitting range balls. Watch and analyze a golf tournament, live or on television.

Evaluation Methods
Assessment of daily participation in class; subjective rating of student's performance of individual strokes and strokes in game play situations; actual scores and putts for the weekly round of 9 holes; written tests on the terminology, etiquette, rules, and skills of golf.

Other Materials
None.

Other Outline Information

Textbooks
Sacramento City College PRSIAN 401
Elementary Persian

proposed areas:

Add F13 6A Language Other Than English

reviewers:
1 Jeanne Howard
2 Elizabeth Atondo
3 Joanne Benschop

hours: 72 0

registration restrictions:

Units: 4 4 S
min max type

Course Description
This beginning course is an introduction to Persian, the modern language of Iran. The course will focus on the development of all language skills (listening, reading, speaking, and writing) in a cultural context. Students will learn basic communication skills in the language as well as gain a deeper understanding of the peoples and culture of Iran.\textsuperscript{(This course was formerly known as Farsi 401.)}

Course Objectives
Upon completion of this course, the student will be able to:
- read and write the Persian alphabet
- show familiarity with the culture and history of Modern Iran and Ancient Persia. Subjects include poetry, religion, and literature
- introduce himself/herself in Persian and make simple conversation
- demonstrate familiarity with the basic grammar and sentence structure of modern Persian

Course Content
4 hours: Alphabet: short and long vowels (aleph, vav, ya, fatha, damma, kesra)\textsuperscript{14} hours: Alphabet: Non connecting letters (dal, zal, re, ze, zje)\textsuperscript{14} hours: Alphabet: letters (be, pe, te, se)\textsuperscript{14} hours: Persian History & Culture: Ancient Period - migration to the Iranian Plateau\textsuperscript{4} hours: Alphabet: letters (jim, che, he, khe)\textsuperscript{14} hours: Alphabet: letters (sin, shin, sad, zad)\textsuperscript{14} hours: Alphabet: letters (ta, za, ein, ghein)\textsuperscript{14} Persian History & Culture: Philosophy and cultural impact of Mithraism\textsuperscript{14} hours: Alphabet: letters (kaf, gaf, fe, qaf)\textsuperscript{14} hours: Alphabet: letters (lam, mim, nun, vav, he, ye)\textsuperscript{12} hours: Test on the alphabet (test #1)\textsuperscript{16} hours: Simple sentences: word order, subject, predicate, and verb. Interrogative, negative, and affirmative\textsuperscript{14} Persian History & Culture: Achemenid Period - the first Persian Empire, Cyrus the Great, Darius, universal rights\textsuperscript{16} hours: Numbers, cardinal and ordinal\textsuperscript{16} hours: Singular and plural nouns\textsuperscript{16} hours: Midterm\textsuperscript{16} hours: Definite and indefinite nouns\textsuperscript{14} Persian History & Culture: Zoroastrianism influence upon near-East culture and religion\textsuperscript{16} hours: Demonstrative pronouns\textsuperscript{16} hours: Seasons, months, and days of the week\textsuperscript{14} Persian History & Culture: dynasties prior to Arab conquest of Iran - Parthians and Sassanians\textsuperscript{12} hours: Final Exam
Lab Content

Instruction Methods
In-class activities include lecture as well as speaking and listening practice. Students also read and discuss cultural articles and watch videos. Students respond individually to questions from the professor and work in groups for conversation practice.

Out of Class Assignments
To practice the alphabet, students copy words that use new letters. After learning basic sentence structure, students practice making simple sentences, (i.e. The book is on the table.) After the first test, students do assignments from the textbook to practice new concepts. Near the end of the semester, students translate simple sentences from English to Persian and Persian to English.

Evaluation Methods
Students are evaluated both by their written work and by their responses to oral questions. Students are also evaluated based on their participation in group work and cultural discussions. Students are given three tests. The first test evaluates the students’ grasp of the alphabet. The midterm exam tests basic sentence structure and word definitions. The final exam tests additional basic grammar concepts and ability to translate a simple story. Students are required to write 10 pages (in English) on a subject of their choice related to Iran that is approved by the professor.

Other Materials
None.

Other Outline Information

Textbooks
Persian for Foreigners, Taqi Purnamdarian, 2008
Sacramento City College PRSIAN 402
Elementary Persian

proposed areas: current approvals per ASSIST:
Add F13 6A Language Other Than English
S13  C2 Humanities

reviewers:
1  Patti Garnet
2  Cathy Beane
3  Gloria Kerkhoff

comments from college at the time of submission:
Re IGETC:
Re CSUGE:
Re CSU AI:
Re TCA:

Units: 4 4 5
min max type
Hours: 72 0
lecture lab
repeatable: N
same as:
first offered: S13
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: PERSIAN 401 with a grade of "C" or better or equivalent.
Corequisites: None.
Advisories:
Enrollment Limitations:

UC transferability
approved: Y

college notes:
internal notes: UCOP Status changed to Approved by crobin on 2:20 PM 8/28/2013
UC notes:
footnote:

Course Description
This is a second semester course in Persian, the modern language of Iran. The course continues with the development of all language skills: listening, reading, speaking and writing. The student further develops his/her communication competency in the language and increases his/her understanding of Persian-speaking cultures. After completing this course, a student will be able to use language skills navigate daily life in a Persian-speaking community. (This course was formerly known as Farsi 402.)

Course Objectives
Upon completion of this course, the student will be able to: use his or her language skills to navigate daily life in a Persian-speaking community. read and write short stories in Persian. understand and appreciate Persian culture—including philosophy, poetry, and music. understand basic verbs and grammar in Persian needed for daily communication. comprehend and engage in conversation.

Course Content
Sacramento City College PRSIAN 402
Elementary Persian

Sufism, Medieval Islamic thinkers of Iran
8 hours: Short story with translation and reading comprehension. Grammar: present indicative.
6 hours: Short story with translation and reading comprehension. Grammar: irregular verbs, "to have" and "to be."
Cultural Topic: the Safavid Empire, a resurgent Persian empire, beginning of the Nation State era
4 hours: Short story with translation and reading comprehension. Grammar: imperative.
4 hours: Short story with translation and reading comprehension. Grammar: continuous past.
2 hours: Final Exam

Lab Content

Instruction Methods
In-class activities include lecture as well as speaking and listening practice. Students also read and discuss cultural articles and watch videos. Students respond individually to questions from the professor and work in groups for conversation practice.

Out of Class Assignments
In every lesson, students create sentences using new vocabulary words. Students do exercises from the book supplemented with handouts from the professor. Students prepare subjects for discussion in Persian. Students translate short stories from Persian into English.

Evaluation Methods
Students are evaluated both by their written work and by their responses to oral questions. Students are also evaluated based on their participation in group work and cultural discussions. Students are given four tests that evaluate their understanding of grammar concepts and vocabulary taught during the semester.

Other Materials
None.

Other Outline Information

Textbooks
Persian for Foreigners, Taqi Purnamdarian, 2008
Sacramento City College SOC 302
Introduction to Social Research Methods

proposed areas:
Add F13 4J Sociology & Criminal Justice

current approvals per ASSIST:
S13 D0 Sociology & Criminal Justice

reviewers:
1. Laura Castro
2. David Esparza
3. Maria Jasso

comments from college at the time of submission:
Re IGETC:
Re CSUGE:

Units: 3 3 5 min max type
Hours: 36 54 lecture lab
repeatable: N same as:
first offered: S13
outline approved: Nov 15 2012 12:00AM

registration restrictions:
Prerequisites: SOC 300 with a grade of "C" or better
Corequisites: None.
Advisories: ENGWR 300 (College Composition) or ESLW 340 and STAT 300 with grades of "C" or better
Enrollment Limitations: None.

UC transferability
approved: Y
college notes:
internal notes: UCOP Status changed to Approved by crobin on 2:45 PM 8/28/2013
UC notes:
footnote:

Course Description
This course examines theoretical and ethical principles in social science research with an applied emphasis on research design, utilization of qualitative and quantitative techniques, data coding, data cleaning and organization, descriptive and inferential analysis, and the writing of research reports. Students will be introduced to the application of statistical software for quantitative areas of course work.

Course Objectives
Upon completion of this course, the student will be able to:
- Define the parameters of a research project, create a project calendar, understand the audience, and demonstrate professionalism in researcher/client communications.
- Apply scientific steps to construct a hypothesis, select a methodology, and collect and analyze data.
- Identify ethical issues in research and demonstrate an appreciation for diversity as it relates to the dissemination and collection of data.
- Differentiate between qualitative methods and quantitative methods as research tools and assess projects that might benefit from a mixed modality approach.
- Construct reliable questions for surveys and interview guides.
- Utilize statistical software to organize, clean, and run descriptive and inferential analysis of data.
- Evaluate literature reviews and research databases to find common themes in research design and reporting.
- Integrate research into a report with a project description, methodology, analysis, conclusions, and future areas of research.

Course Content
3 hours: Course overview: empirical processes, scientific method, jobs in research
3 hours: Ethics in research, diverse populations and...
Sacramento City College SOC 302
Introduction to Social Research Methods

Research
6 hours: Designing a research project: understanding client needs, considering the audience, creating a calendar, budget, communication, professionalism in communication
3 hours: Piloting and editing research materials
3 hours: Constructing consent forms, maintaining anonymity, and getting approval for a project
4 hours: Subject selection: examination of different sampling methods including random, stratified, convenient, and snowball sampling
3 hours: Maintaining and organizing a methodology
6 hours: Explorations in qualitative research methods: interviews, focus groups, community meetings
2 hours: Hypothesis development
3 hours: Exams

Lab Content
6 hours: Considering models: utilize library databases and peer reviewed articles to compare styles and approaches to research design and results
9 hours: Designing a question: steps to make a question reliable and common mistakes in question and page design for research materials
3 hours: Non obtrusive research: field observations, content analysis, secondary sources
9 hours: Coding and organizing surveys and data entry
9 hours: Qualitative analysis: descriptive and inferential statistics using SPSS including frequencies, crosstabulations, chi-square, and t-tests
9 hours: Reporting of results in writing and graphical forms
9 hours: Constructing a report

Instruction Methods
Lecture, interactive exercises, small group activities, group and individual research projects, discussions, and the applied use of statistical software and other computer programs such as Microsoft Excel

Out of Class Assignments
Describe five important criteria to maintaining ethics in research. What makes ethical research more or less likely? How does a researcher make their research process more transparent to other researchers in the field to ensure more ethical accountability?
Pair up with one other student and trade one of the research articles that you selected for its methodology. As a pair, summarize the organization of the articles and see if there is one article that more clearly describes the research. What did you like and dislike about the articles that you selected? How could you improve upon the organization if you were writing on the research findings?
Many people have claimed that the widespread availability of communication technology has minimized the strength of social ties. How would you test this hypothesis? Operationalize the terms 1) communication technology and 2) social ties. Be sure to use your literature review to help inform the way that you operationalize the terms. Next, formulate five fixed-choice survey questions to measure the variables pertaining to your research.

Evaluation Methods
Lab work and participation, exams, homework assignments, binder work related to class research project

Other Materials
None.

Other Outline Information

Textbooks
Adventures in Social Research, Earl Babby, 2010
Making Sense of the Social World: Methods of Investigation, Daniel Chambliss, Russel Schutt, 2010
Social Research Methods, Nicholas Walliman, 2006

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report generated on 1/3/2014
page 476
Sacramento City College SPAN 413
Spanish for Native Speakers I

proposed areas:
Add F13 3B Humanities
Add F13 6A Language Other Than English

reviewers:
1 Stacey Howard
2 Jane Leaphart
3 Judy Osman

comments from college at the time of submission:
Re IGETC: This course is a first level course for heritage speakers. Updates now include a prerequisite - Spanish native speaker proficiency, or the equivalent intermediate level as assessed by the instructor. It is expected that the student be able to speak at the

Re CSUGE:
Re CSU AI:
Re TCA:

Units: 4 4 S
min max type
Hours: 72 0 lecture lab
repeatable: N
same as:

registration restrictions:
Prerequisites: None.
Corequisites: None.
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
This course offers the fundamentals of spoken and written Spanish for the native speaker of Spanish. It covers the structure of the language, oral communication, and fundamentals of grammar and composition. Focus is placed primarily on the indicative tenses. The course also covers diacritical marks, such as the accent mark, and their uses. In addition, the course introduces the student to the geography and culture of the Spanish speaking world. This course is conducted in Spanish.

Course Objectives
Upon completion of this course, the student will be able to: demonstrate proficiency in the five skills as mandated by the competency guidelines of the American Council on the Teaching of Foreign Languages (ACTFL): comprehension, speaking, reading, writing, and an understanding of the people and culture of the Spanish-speaking countries. recognize and use the indicative tenses: present, preterite, imperfect, and future. utilize correct grammatical structures of standard Spanish. demonstrate critical thinking through contrastive and inductive analysis and techniques to develop logical and coherent thought and expression in written and oral

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Sacramento City College SPAN 413
Spanish for Native Speakers I

Course Content
4 hours: the geography of the Spanish speaking world
4 hours: the Spanish alphabet
4 hours: rules of accentuation
4 hours: Spanish diacritical marks
4 hours: standard and popular Spanish
4 hours: parts of speech
4 hours: capitalization
4 hours: archaic expressions
4 hours: anglicisms
4 hours: nouns and articles:
4 hours: gender and number:
4 hours: present indicative of regular verbs:
4 hours: true and false cognates
4 hours: uses of the verbs SER and ESTAR
4 hours: uses of the gerund
4 hours: descriptive adjectives
4 hours: Greek prefixes in the Spanish language
4 hours: reflexive verbs
4 hours: stem-changing and irregular verbs
4 hours: Spanish speaking groups in the U.S.
4 hours: demonstrative adjectives and pronouns
4 hours: comparative and superlatives
4 hours: reading selections in Spanish
4 hours: the preterite of regular verbs:
4 hours: spelling changes in the preterite
4 hours: stem-changing and irregular verbs in the preterite:
4 hours: popular and standard preterite
4 hours: punctuation marks
4 hours: direct and indirect object pronouns and the personal A
4 hours: the verb gustar and other similar verbs
4 hours: Mexico and Central America:
4 hours: history and people
4 hours: the imperfect indicative
4 hours: the preterite and imperfect contrasted
4 hours: the uses of the infinitive
4 hours: possessive adjectives and pronouns
4 hours: indefinite and negative expressions
4 hours: diminutives and augmentatives
4 hours: student presentations
4 hours: the prepositions PARA and POR
4 hours: homophones like tu and te
4 hours: commonly mispronounced words
4 hours: commonly misspelled words
4 hours: the future indicative
4 hours: practical correspondence
4 hours: Latin prefixes in the Spanish language
4 hours: colloquial variants in Spanish
4 hours: chapter exams
4 hours: review and final exam

Lab Content

Instruction Methods

In-Person Delivery Modality:
- There will be lectures on Spanish grammar, and discussions on the uses of the different grammatical forms. Also, students will be asked to work in groups and individually. Moreover, students will be asked to view videos of the different Spanish speaking countries and write summaries applying the grammar learned in the lectures.
- Hybrid - Online and Onsite Delivery Modality:
  - There will be lectures on Spanish grammar, and discussions on the uses of the different grammatical forms. Also, students will be asked to work in groups and individually. Moreover, students will be asked to view videos of the different Spanish speaking countries and write summaries applying the grammar learned in the lectures.

Out of Class Assignments

In-Person Delivery Modality:
- Students will have to conjugate verbs in the tenses covered in class, as well as study the parts of speech. Also, students will have to write sentences, paragraphs and short essays to practice the use of different Spanish verb tenses. Students will have reading assignments about culture and society in the Spanish speaking world and identify new vocabulary. Finally, students will have pronunciation and spelling exercises.
- Hybrid - Online and Onsite Delivery Modality:
  - Students will have to conjugate verbs in the tenses covered in class, as well as study the parts of speech. Also, students will have to write sentences, paragraphs and short essays to practice the use of different Spanish verb tenses. Students will submit their assignments on-line. Students will have on-line and text based reading assignments about culture and society in the Spanish speaking world and identify new vocabulary. Finally, students will have pronunciation and spelling exercises.

Evaluation Methods

In-Person Delivery Modality:
- Students will take quizzes and exams that test their knowledge of the distinct Spanish verbs and modes, as well as their knowledge of the parts of speech. Students will take quizzes and examinations to evaluate their command of standard Spanish in grammatical structures, vocabulary and spelling. In addition, students will be tested in the use of diacritical marks by writing paragraphs. Also, students will be tested in their knowledge of the geography and society of the Spanish speaking world. Moreover, students will answer essay questions requiring expression of insight into Latino and contemporary United States culture. Finally, students will be asked to make an oral presentation to test their use of spoken Spanish.
- Hybrid - Online and Onsite Delivery Modality:
  - Students will take in-person and/or on line quizzes and exams that test their knowledge of the distinct Spanish verbs and modes, as well as their knowledge of the parts of speech. Students will take in person and/or on line quizzes and examinations to evaluate their command of standard Spanish in grammatical structures, vocabulary and spelling. In addition, students will be tested in...
the use of diacritical marks by writing paragraphs. Also, students will be tested in their knowledge of the geography and society of the Spanish speaking world. Moreover, students will answer essay questions requiring expression of insight into Latino and contemporary United States culture. Finally, students will be asked to make an oral presentation to test their use of spoken Spanish.

**Other Materials**
None.

**Other Outline Information**

DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME

Hybrid - Online and Onsite Delivery Modality:

(For this modality, the course's instructional hours are allocated as noted below.)

<table>
<thead>
<tr>
<th>Textbook-Centered Web Site</th>
<th>Synchronous Online Com</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 hours</td>
<td>3 hours</td>
</tr>
</tbody>
</table>

**Textbooks**


La lengua que heredamos, Sarah Marqués, 2005

Mundo 21, Fabián Samaniego, et. al., 2004
Sacramento City College SPAN 415
Spanish for Native Speakers II

proposed areas:

Add F13  3B Humanities
Add F13  6A Language Other Than English

current approvals per ASSIST:

F08  C2 Humanities
F09  3B Humanities
F09  6A Language Other Than English

reviewers:

1  Audrey Green
2  Thea Labrenz
3  Ken O'Donnell

Registration restrictions:

Prerequisites: SPAN 413 with a grade of "C" or better
Corequisites: None.
Advisories:
Enrollment Limitations:

Course Description
This course is a continuation of SPAN 413. It offers the fundamentals of spoken and written Spanish for the native speaker of Spanish. It covers the structure of the language, oral communication, and fundamentals of grammar and composition. Focus is placed primarily on the conditional and subjunctive forms, the future tense, and the compound tenses. The course also covers diacritical marks, such as the accent mark, and their uses. In addition, the course introduces the student to the geography and culture of the Spanish speaking world. This course is conducted in Spanish.

Course Objectives
Upon completion of this course, the student will be able to:
- demonstrate proficiency in the five skills as mandated by the competency guidelines of the American Council on the Teaching of Foreign Languages (ACTFL): comprehension, speaking, reading, writing, and an understanding of the people and culture of the Spanish-speaking countries.
- recognize and demonstrate the correct use of the indicative tenses: present, preterite, imperfect and future.
- recognize and demonstrate the correct use of the conditional form, the subjunctive form and the compound tenses.
- recognize and demonstrate the correct use of the direct object, the indirect object, and reflexive pronouns.
- read Spanish proficiently as found, for example, in Spanish language newspapers, magazines, short stories, essays, and selections of poetry written by Spanish, Spanish-American, and Chicano authors like Ernesto Cardenal, Octavio Paz, Gabriel García Márquez, Elena Poniatowska, Ana Castillo, Gioconda Belli, and others.
- identify names of some major landmarks and regions in
Spanish-speaking nations, names of persons, and events of historical and cultural importance, holidays in the Spanish speaking world, etc. Identify and employ diacritical marks: the accent, diereisis, tilde, question, and exclamation marks. Produce sentences, paragraphs, and essays in Spanish using correct punctuation and capitalization. Analyze from personal experience and knowledge aspects of the Spanish-speaking culture that differ significantly from contemporary United States culture. Demonstrate improvement of their language skills above the prerequisite course. Continue to expand knowledge of standard and popular Spanish, using varied grammatical patterns and an enriched vocabulary. Identify and differentiate which verb forms and vocabulary words belong to standard Spanish, colloquial Spanish, and local colloquial Spanish, as influenced in lexicon and syntax by the English language and common to Spanish speakers with no formal education in the language.

Course Content
4 hours: Review of the indicative tense, parts of speech, Spanish diacritical marks, rules of accentuation, the Spanish alphabet, capitalization, and the geography of the Spanish speaking world. Adjectives: Position of two adjectives. Adjectives in comparisons. Adjectives in equality and inequality constructions. The absolute superlative. Irregular comparatives and superlatives. 7 hours: The subjunctive mode. Present Imperfect. Present perfect. Pluperfect. 4 hours: Adverbs: Comparative. Superlative. 4 hours: The imperative mode. Negative formal and familiar commands. Affirmative informal commands. Affirmative familiar commands. 64 hours: The conditional mode. Simple conditional. Perfect conditional. Regular and irregular verbs. 64 hours: Readings on society and culture in the Spanish speaking world from the text, magazines, newspapers and books from the SCC Library. 18 hours: Simple and compound tenses. the past participle. the present perfect. the conditional "if" clauses. the past perfect. the future perfect. 4 hours: Spelling and pronunciation: the letters X, I, G, H, Y, LL, R. RR. 44 hours: Paronymic words: spelling and pronunciation. Hay & hay. ¿Aun & a##n. de & d##. del & ##l. tu & t##. si & s##. mi & m##. a, ah & ha. esta, ##sta & est##. 44 hours: the passive voice. Relative pronouns. 4 hours: Adjectives: Position of two adjectives. Adjectives in comparisons. Adjectives in equality and inequality constructions. 5 hours: Adjectives: 4 hours: the imperative mode. Negative formal and familiar commands. Affirmative informal commands. Affirmative familiar commands. 64 hours: The conditional mode. Simple conditional. Perfect conditional. Regular and irregular verbs. 4 hours: Readings on society and culture in the Spanish speaking world from the text, magazines, newspapers and books from the SCC Library. 8 hours: Introduction to literary analysis. Readings from various Spanish American and Latino authors on poetry. Narrative essay. Drama. 4 hours: composition. The descriptive essay. The argumentative essay. 4 hours: student presentations on established cultural practices from the Spanish-speaking world and from Latinos in the US, as well as presentations about important individuals who have contributed to the culture and society of the Spanish-speaking world. 8 hours: Oral Presentations. Chapter exams. Final exam.

Lab Content

Instruction Methods
In-Person Delivery Modality: Lectures and discussions on Spanish grammar and the uses of the different grammatical forms will be followed by exercises to demonstrate the standard use of the Spanish language. Also, students will be asked to work in groups and individually, to read selections from the textbook and handouts for comprehension and analysis. Moreover, students will be asked to view videos of the different Spanish speaking countries and write summaries applying the grammar learned in the lectures. Online and Onsite Delivery Modality: Lectures and discussions Spanish grammar and the uses of the different grammatical forms will be followed by exercises to demonstrate the standard use of the Spanish language. Also, students will be asked to work in groups and individually, to read selections from the textbook and handouts for comprehension and analysis. Moreover, students will be asked to view videos of the different Spanish speaking countries and write summaries applying the grammar learned in the lectures. Students are expected to attend biweekly face-to-face classes, and will need a computer with Internet access for the on-line portion.

Out of Class Assignments
In-Person Delivery Modality: Students will conjugate verbs in the tenses covered in class to develop their writing skills, as well as study the parts of speech. Also, students will write sentences, paragraphs and short essays to practice the use of different Spanish verb tenses and new vocabulary. Students will have readings assignments about culture and society in the Spanish speaking world and identify new vocabulary. Finally, students will have pronunciation and spelling exercises. Hybrid - Online and Onsite Delivery Modality: Students will conjugate verbs in the tenses covered in class, as well as study the parts of speech. Also, students will write sentences, paragraphs and short essays to practice the use of different Spanish verb tenses. Students will submit their assignments online. Students will have on-line and text based readings assignments about culture and society in the Spanish speaking world and identify new vocabulary. Finally, students will have pronunciation and spelling exercises. Students will record oral exercises and submit evaluation methods.

Evaluation Methods
In-Person Delivery Modality: Students will take quizzes and exams that test their knowledge of the distinct Spanish verbs and modes, as well as their knowledge of the parts of speech. Students will take quizzes and examinations to evaluate their command of standard Spanish in grammatical structures, vocabulary and spelling. In addition, students will be tested in the use of diacritical marks by writing paragraphs. Also, students will be tested in their knowledge of the geography and society of the Spanish speaking world. Moreover, students will answer essay questions requiring expressions of insight into Latino and contemporary United States culture. Finally, students will be asked to make oral presentations to test their use of spoken Spanish. Hybrid - Online and Onsite Delivery Modality: Students will take in-person and/or on line quizzes and exams that test their knowledge of the distinct Spanish verbs and modes, as well as their knowledge of the parts of speech. Students will take in person and/or on line quizzes and examinations to
evaluate their command of standard Spanish in grammatical structures, vocabulary and spelling. In addition, students will be tested in the use of diacritical marks by writing paragraphs. Also, students will be tested in their knowledge of the geography and society of the Spanish speaking world. Moreover, students will answer essay questions requiring expressions of insight into Latino and contemporary United States culture. Finally, students will be asked to make oral presentations to test their use of spoken Spanish.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality: (For this modality, the course's instructional hours are allocated as noted below.)
3 hours: Textbook-Centered Web Site
3 hours: Synchronous Online Com

Textbooks
El mundo 21 hispano, Fabi##n A. Samaniego, et. al., 2005
La lengua que heredamos, Sarah Marqu##s, 2005
Sacramento City College SPAN 425
Advanced Reading and Conversation

proposed areas: current approvals per ASSIST:
Add F13  6A Language Other Than English

min max type
3 3 5

Units: 3 3 5

Hours: 54 0

lecture lab

repeatable: N

same as:

first offered: SU09

outline approved: Mar 22 2013 12:00AM

registration restrictions:
Prerequisites: SPAN 412 or 415 with a grade of "C" or better
Corequisites: None.
Advisories: None.
Enrollment Limitations: None.

UC transferability
approved: Y

college notes:
internal notes:
UC notes:
footnote:

Course Description
This class focuses on building advanced reading and conversational skills in Spanish. The emphasis is on developing critical thinking skills and academic writing proficiency through a functional grammar approach. These language skills will be embedded within a cultural context which introduces students to key elements allowing them to gain a deeper understanding of the diverse Spanish speaking world. The readings and activities provided will allow students to discuss and give their point of view regarding the negative aspects of stereotypes, the new concepts of family, civil rights and immigration within Spanish speaking communities in the United States and abroad.

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

\begin{itemize}
  \item Demonstrate improved pronunciation, aural comprehension, reading, and writing skills through practical use.
  \item Demonstrate greater understanding of the diversity of the Spanish speaking world.
  \item Recognize events, traditions, and activities that have significance in the contemporary cultures of Spanish speaking countries.
  \item Demonstrate an understanding of these cultural topics by describing their key characteristics as presented in the text, lectures, and other instructional materials.
  \item Demonstrate continued understanding of geography, culture, and people of regions where Spanish is spoken and of Spanish-speakers' contributions to the world cultures.
\end{itemize}

reviewers:

1 Juliette Parker
2 Bernie Day
3 Terri Eden

comments from college
at the time of submission:

Re IGETC: Course meets the criteria from the IGETC Standards under 10.6.1a. It is beyond the proficiency level.

Re CSUGE:

Re TCA:

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Sacramento City College SPAN 425
Advanced Reading and Conversation

Course Content
14 hours: Cultural topics integrated into course topics: The Spanish speaking world, Hispanics in the United States and the negative effect of stereotypes, Mexican-Americans and the Chicano experience, Cuban-Americans and their success, Puerto Ricans and their new reality, Guatemala and the Mayan world, Mexico in revolution in the 21st century, El Salvador and its future, Argentina: The Promise Land, Peru and its great legacy, Chile and its agricultural importance, Dominicans and community, Spain and its diversity
14 hours: Contextual topics integrated into the course topics: the new concept of family, the environment, immigration, civil rights, technology, food and health, the study abroad experience
14 hours: Common pitfalls of the Spanish language, for example: to realize: darse cuenta y realizar, time: tiempo, vez, hora y #poca, to look, to see, to appear, to seem, to look like: mirar, ver, parecer, parecer y parecerse
6 hours: Quizzes, exams, and final exam

Lab Content

Instruction Methods
Instruction will employ tactics for effective learning through a variety of authentic texts to introduce students to a wide range of genres, including poems, short stories, legends, newspapers and magazine articles, and essays. Critical thinking skills will be enhanced through guided pre-reading activities, post-reading analysis, and post-reading writing activities that students may use in peer-editing tasks, group writing, and analysis of student samples. The presentation of dialectal varieties will expose students to the diversity of the Spanish language.

Out of Class Assignments
Compare/contrast how two authors from different Latin American countries incorporate magical realism into their works. Please select at least two examples from our reading to present for discussion.

Evaluation Methods
Students will be evaluated based on chapter exams, final exam, class discussion, oral reading, article reports, oral presentations, dictation, including spelling, accenting and punctuation, and compositions demonstrating the ability to conceptualize, organize, and utilize refined writing skills.

Other Materials
None.

Other Outline Information
DISTANCE EDUCATION: ALLOCATION OF INSTRUCTIONAL TIME
Hybrid - Online and Onsite Delivery Modality: For this modality, the course's instructional hours are allocated as noted below.
21 hours: Course Web Pages
2 hours: Synchronous Online Communication

Textbooks
Conversaciones creadoras, Joan L. Brown, Carmen Martín Gaite, 2006
Palabra Abierta, Cecilia Colombie, Jill Pellettieri, Maria Isabel Rodriguez, 2007
Shasta College BIOL 10L
General Biology Laboratory

proposed areas:
Add F13  5C Science Laboratory

reviewers:
1  Elizabeth Atondo
2  Sheila Lau
3  Joseph Bielanski

comments from college at the time of submission:
Re IGETC: Retain in 5C. Lab has been separated from the lecture. (Currently approved for 5C but OSCAR would not accept "review again"). Approved as a separate course for UCTCA, 2013.
Re CSUGE: Retain in B3. Lab has been separated from the lecture effective Fall 13.
Re TCA: BIOL 10 General Biology (4) was split into lecture and lab effective Fall 13. The new BIOL 10L course was approved too late to make the Oct. '12 late additions deadline, so is being submitted here for UC transfer approval. (Approved for CSU GE, denied f

Units: 1 1 5
min max type
Hours: 0 54
lecture lab
repeatable: N
same as:
first offered: S13
outline approved: Dec 10 2012 12:00AM

registration restrictions:
Prerequisites: None
Corequisites: Students must be concurrently enrolled in, or have completed BIOL 10 with a grade of C or higher.
Advisories:
Enrollment Limitations:

UC transferability
approved: Y
college notes:
internal notes:
UCOP Status changed to Approved by crobin on 1:21 PM 8/12/2013¶The content of this course looks excellent but I find it problematic that there are no specific assignments or grading based on written lab reports

footnote:
¶(Lab)

Course Description
Laboratory experiments and demonstrations covering the basic concepts of the lecture course BIOL 10. The laboratory is designed to expose students to biological techniques including microscopy, biochemistry, genetics, evolution, diversity of life, and principles of ecology.
Course Objectives

Upon successful completion of this course, students will be able to:

1. Demonstrate knowledge of investigative processes in science:
   a. Recognize the elements of a well-designed controlled experiment.
   b. Use metric units of measure.
   c. Determine the appropriate use of quantitative and qualitative data.
   d. Recognize the relationship between subatomic particles, atomic structure, and interrelationships.

2. Demonstrate knowledge of investigative techniques:
   a. Identify proper use and care of light microscopes.
   b. Identify proper techniques for making a wet mount.
   c. Identify proper techniques of liquid volume measurements.
   d. Identify proper techniques for measuring mass.
   e. Calculate light microscope magnification.
   f. Calculate and interpret mean, median, mode, and percentages.
   g. Identify and interpret methods of data presentation such as bar graph, line graph, and pie chart.

3. Measure rates of metabolism:
   a. Measure respiration rates in crickets in a laboratory experiment.
   b. Determine the gross photosynthetic rate in plants in a laboratory experiment.
   c. Measure fermentation with yeast, and identify why some sugars metabolize more readily than others.

4. Demonstrate knowledge of cell biology:
   a. Identify major structural differences between prokaryotic and eukaryotic cells.
   b. Identify and state the function of various cell organelles.
   c. Identify the phases occurring in each phase of the cell cycle of plant and animal cells.
   d. Identify the phases of mitosis.
   e. Describe the fluid mosaic model of membrane structure.
   f. Contrast structures in plant and animal cells.

5. Demonstrate knowledge of plants:
   a. Identify and characterize the major groups of plants.
   b. Identify major structures of seed plants and their functions.
   c. Identify the major transport mechanisms in plants.
   d. Identify the major plant hormones and their roles.

6. Demonstrate knowledge of animals:
   a. Identify and characterize major types of animals.
   b. Define the stages of embryonic development (i.e., cleavage, blastula, gastrula, morphogenesis, as in the frog and starfish).
   c. Describe the antigen antibody reaction.
   d. Compare active and passive immunity.
   e. Compare gametogenesis in male and female vertebrates.
   f. Distinguish between innate and learned behavior.
   g. Identify aspects of animal social behavior including communication and signals, dominance hierarchy, territoriality, aggression, and courtship.

7. Demonstrate knowledge of the chemical composition of living things:
   a. Identify major chemical compounds found in cells.
   b. Demonstrate knowledge of the chemical composition of living things.
   c. Identify major chemical compounds found in cells.
   d. Demonstrate knowledge of classification and systematics.
   e. Identify characteristics used to classify organisms at the kingdom level.
   f. Identify the seven major taxonomic categories.
   g. Identify knowledge of genetics and patterns of inheritance.
   h. Describe the events of meiosis.
   i. Identify Mendel's law and related terminology.
   j. Use simple probability and chi-square in solving genetics problems.
   k. Identify and define examples of sex-linked, sexually influenced, sex-limited, incomplete dominance, autosomal linkage, multiple alleles, and polygenic inheritance.
   l. Use the Hardy-Weinberg formula.
   m. Identify the genetic basis for disorders such as PKU, Tay-Sachs, Down's, sickle-cell, and hemophilia.

8. Demonstrate knowledge of microbiology:
   a. Recognize the major types of prokaryotes.
   b. Recognize the three morphological types of bacteria.
   c. Identify various viral structures and modes of reproduction.
   d. Identify major types of fungi and their modes of reproduction.
   e. Identify microbial processes that are helpful or harmful to human beings.
   f. Contrast the nature of bacterial and viral diseases and their treatment strategies.

Course Content

See Lab Content

Lab Content

1. Scientific method and measurements
   a. Metric system conversions
   b. Length, mass, volume, density, and temperature measurements
   c. Hypothesis testing
   d. Identifying chemical elements and biological molecules
   e. pH and chemical buffers
   f. tests for biological molecules
   g. Membrane function and cell structure
   h. Osmosis and osmotic potential
   i. Plasmolysis in cells
   j. Cell metabolism
   k. Metabolism, including enzymes and energy transformation
   l. Fermentation
   m. Aerobic cellular respiration
   n. Photosynthesis
   o. Cell reproduction
   p. Mitosis and the cell cycle
   q. Asexual reproduction
   r. Genetic inheritance
   s. Patterns of reproduction and inheritance
   t. Dominant and recessive genes
   u. Gene linkages
   v. Gene mapping
   w. Biotechnology
   x. DNA fingerprinting
   y. Genetically modified organisms
   z. Evolution
   A. Natural selection
   B. Genetic drift
   C. Classification of organisms
   D. Biodiversity
   E. Microbial diversity
   F. Protista
   G. Fungi
   H. Plantae
   I. Animalia
   J. Ecology and the environment
   K. Effects of temperature
   L. Aquatic environments
   M. Terrestrial environments

Instruction Methods

X Lecture
X Discussion
X Guest Speakers
X Audio/Visual Aids
X Computer Tutorials/Aids
X Demonstration
X Group Exercise
X Field Trips
X Lab
X Individualized Programs

Out of Class Assignments

X Textbook Reading
X Skills Demonstration
X Problem Solving Exercise
X Computer
X Oral Presentation
X Group Projects
X Other: Article critique

Evaluation Methods

X Multiple Choice Exams
X Short Answer/Fill-in Exams
X Problem Solving Exams
X Assignments
X Class Participation

Other Materials
Other Outline Information

Textbooks
A Photographic Atlas for the Biology Laboratory, VanDeGraaff, Crawley, 2009
General Biology Lab Workbook, Shasta College Biology Dept., 2012
Shasta College CMST 10
Interpersonal Communication

proposed areas:  
Remove F13  A1 Oral Communication  
Remove F13  1C Oral Communication  
Add F13  D7 Interdisciplinary Social Science  
Add F13  4G Interdisciplinary Social Science

current approvals per ASSIST:  
A1 Oral Communication  
F94  1C Oral Communication

reviewers:  
1  David Esparza  
2  Jane Leaphart  
3  Audrey Green

course description:  
This course is an introduction to the process of human communication with emphasis on interpersonal communication. Emphasis is placed on the psychological, social, cultural and linguistic factors that affect normal person-to-person interactions. Subjects covered are the understanding of ethical interpersonal communication based in communication theory and research, listening, verbal and nonverbal communication, self-awareness/self-concept, perception, emotions, relationships, communication climates, and conflict management. Students will increase their knowledge and skills in interpersonal communication. College level writing skills will be expected on all papers, outlines and short essays. This course may be offered in a distance education format.

Course Objectives  
a. Explain the process of interpersonal communication as a transaction and the importance of effective communication skills in everyday interactions.  
b. Examine/apply the principles of interpersonal communication to various contexts, e.g., personal and professional.  
c. Understand and demonstrate the principles of ethical interpersonal communication (as founded on communication theory and research, listening, verbal and nonverbal communication, self-awareness/self-concept, perception, emotions, relationships, communication climates, and conflict management)
research) to specific communication scenarios/situations. d. List and explain the principles of effective feedback. e. Describe the formation process of self-concept and the effect of self-fulfilling prophecy. f. Explain the importance of a realistic perception of self in interpersonal communication. g. List and explain steps in the perceptive process. h. Describe the effect of differing perceptions on the communication process. i. List and define the steps in the process of listening. j. Describe the steps in the active listening process. k. Identify guidelines for the effective use of language. l. List and explain common semantic problems. m. Describe how language influences thought in different cultures. n. Define the difference between facts and inferences and their effect in the communication process. o. Explain communication strategies for maintaining relationships. p. Describe the difference between behavioral descriptions and judgmental statements. q. List and define styles of interaction, including passive, aggressive, and assertive styles. r. Describe styles of conflict management. s. Identify principles of managing interpersonal conflict. t. Describe types of nonverbal communication. u. Explain effects of nonverbal communication on the communication process. v. Complete one or more critical analysis (analyses) of some aspect of interpersonal communication with a term paper (project).

Course Content

1. Introduction to Interpersonal Communication
   a. Communication Models
   b. The Principles of Ethical Interpersonal Communication (based on communication theory/research)
   c. Interpersonal Communication in various contexts, e.g. personal and professional
   d. Barriers to and Benefits of Effective Communication
   e. Content and Relational Messages
   f. Elements of Communication Competence
2. The Self and Self-Disclosure
   a. How to Change Your Self-Concept
   b. Relationship Between Self-Concept and Communication
   c. Characteristics of Self-Concept
   d. The Effect of Self-Fulfilling Prophecy
3. Perception
   a. The Process of Perception
   b. Influences on Perception
   c. Methods for Bridging Perceptual Differences
   d. Why Perceptions Vary Among People
   e. Emotions
   f. Identifying Emotions
   g. Processes for Effectively Managing Emotions
   h. Facilitative and Debilitative Emotions
4. Listening
   a. The Listening Process
   b. Types of Ineffective Listening
   c. Causes of Poor Listening
   d. Methods and Techniques for Effective Listening
5. Verbal Communication: Language
   a. The Nature and Uses of Language
   b. Common Semantic Problems with Language
   c. Guidelines for Effective Use of Language
   d. Distinguishing Facts From Inferences
   e. Gender/Culture and Language
7. Communication Climates and Relationships
   a. Supportive Communication Climates
   b. Defensive Communication: Causes and Remedies
   c. Defense Mechanisms and How They Affect Communication
   d. Responding Nondefensively to Criticism
8. Conflict Management
   a. The Nature of Conflict and Conflict Management Styles
   b. Variables in Conflict Styles
   c. Behavioral Descriptions vs. Judgmental Statements
   d. Steps of Problem-Solving
   e. Win-Win Communication Skills
9. Nonverbal Communication
   a. Characteristics of Nonverbal Communication
   b. Types of Nonverbal Communication (e.g. kinesics, proxemics, gestures, paralanguage, etc.)
   c. Gender and Cultural Variables in Nonverbal Communication
   d. Differences Between Verbal and Nonverbal Communication

Lab Content

Instruction Methods
X Lecture
X Discussion
X Guest Speakers
X Audio/Visual Aids
X Computer Tutorials/Aids
X Demonstration
X Group Exercises

Out of Class Assignments
X Textbook Reading
X Skills Demonstration
X Library Research
X Problem Solving Exercise
X Computer
X Essay Writing
X Oral Presentation
X Group Projects

Evaluation Methods
X Essay Exams
X Multiple Choice Exams
X Short Answer/Fill-In Exams
X Problem Solving Exams
X Assignments
X Class Participation

Other Materials

Other Outline Information
Removed the faculty-evaluated speech component to remove from CSU -A1, effective Fall 2014.

Textbooks
Bridges Not Walls, John Stewart,
Interpersonal Communication: Everyday Encounters,, Julia T. Woods,
Looking Out/Looking In, Adler and Procter,
**Course Description**

This college level course introduces functions and function algebra for majors in science, technology, engineering, and mathematics. The main focus is on linear, absolute value, polynomial, radical, rational, logarithmic and exponential functions. Students will learn algebraic techniques, modeling techniques and technology-based techniques for solving equations involving these functions and for investigating the graphs of these functions. This course may be offered in distance education format.

**Course Objectives**

Upon successful completion of the course the student will be able to: 1. Analyze, recognize, interpret, and use functions and function notation. A. Determine whether a relation is a function from tables, graphs, diagrams, and algebraic expressions. B. Identify domain and range by algebraic and graphing analysis, and write them in interval and/or set notation. C. Obtain outputs for specific inputs. D. Convert equations into function form. E. Graph functions by-hand and utilizing graphing technology, including piecewise functions. F. Recognize symmetries algebraically and graphically. G. Use algebra of functions, including addition, subtraction, multiplication, division and composition, and find the resulting domain. H. Graphically recognize one-to-one functions. Find by algebraic methods the inverse of a one-to-one function. 2. Show how algebraic transformations of functions affect their graph. A. Given the graph or rule of a
function, graph and/or express it with a horizontal and vertical shift. B. Given the graph or rule of a function, graph and/or express it with a vertical/horizontal stretch or compression. C. Given the graph of a function, graph and express it reflected through the x and/or y-axis. D. Identify the rule (or the graph) that represents a given transformation of a function. E. Recognize linear, absolute value, power, polynomial, rational, exponential, and logarithmic functions. F. From the rule or function expression. G. From the graph. H. By studying a table of x/y pairs. I. Utilize linear, absolute value, power, polynomial, rational, exponential, and logarithmic functions and other algebraic and graphing techniques to solve equations, and to model and solve real world STEM problems. J. Characterize the types of zeros of polynomial functions and use them to generate polynomial functions of given geometric characteristics. A. Associate the zeros of a polynomial function with its binomial factor expression and with the geometric characteristic of its graph (x-axis intercepts). B. Find complex roots of polynomials and operate algebraically with complex numbers to reconstruct a polynomial function expression from its complex roots. C. Sketch the graph of a polynomial function of degree 3+. D. Sketch the graph of a rational function. E. Find the equation for the horizontal or the slant asymptote of a rational function. F. Find the equation for the vertical asymptote(s) of a rational function. G. Find the removable singularities (holes) of a rational function. H. Obtain the factor form expression of a polynomial or of a rational function by analyzing its graph: x and y intercepts, vertical asymptote(s), horizontal or slant asymptotes, etc. I. Solve optimization problems using both algebraic methods and graphing technology. J. Identify and sketch conic sections given their standard form equation, and obtain their standard equation by analyzing their graphs. A. Parabolas with vertex at the origin of coordinates. B. Ellipses centered at the origin of coordinates. C. Hyperbolas with center at the origin of coordinates. D. Translated parabolas, ellipses, and hyperbolas. E. Recognize and use sequence and summation notation, with special emphasis on applications of: A. Arithmetic sequences nth term expression and partial sums. B. Geometric sequences nth term expression, partial sums, and infinite series. C. Solve linear, non-linear, and absolute value inequalities in one variable using algebraic methods and graphing technology. D. Solve systems of: A. Linear equations in two variables, using graphing and algebraic methods. B. Linear inequalities in two variables using graphing methods. C. Linear equations in three or more variables, using Gauss Jordan elimination and calculator technology.

Course Content


Lab Content

Instruction Methods

- Distance Education
- Lecture
- Demonstration
- Discussion
- Audio/Visual Aids
- Computer Tutorials/Aids
- Group Exercise

Out of Class Assignments

- Textbook Reading
- Skills Demonstration
- Library Research
- Problem Solving Exercise
- Computer
- Essay Writing
- Oral Presentation
- Group Projects
- Other: Graphing Calculator

Evaluation Methods

- Multiple Choice Exams
- Short Answer/Fill-in Exams
- Problem Solving Exams
- Assignments
- Class Participation
- Other: Projects, Group Exercises, and Journals

Other Materials
Other Outline Information
Graphing scientific calculator required.

Textbooks
Shasta College MATH 2B
Precalculus Trigonometry

proposed areas: current approvals per ASSIST:

Add F13  B4 Quantitative Reasoning

reviewers:
1. Megan Lawrence
2. Bernie Day
3. Aurelia Long

comments from college at the time of submission:
Re IGETC: Precalculus will now have two options, the single Math 2 course (7 units), or the series course of Math 2A (4 units), and Math 2B (3 units).
Re CSUGE: Re CSU AI: Re TCA:

Units: 3 3 5
min max type

Hours: 54 0
lecture lab
repeatable: N
same as:

first offered: F14
outline approved: Dec 12 2013 12:00AM

registration restrictions:
Prerequisites: MATH 2A with a minimum grade of C or better or Math Placement Level 5 or higher
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: N

College notes:

Internal notes:

UC notes:

footnote:

Course Description
A course on trigonometry utilizing function graphing technology. The content includes trigonometric functions of real numbers and angles, analytic trigonometry and applications, polar coordinates, parametric equations, and introduction to vectors. This course may be offered in a distance education format.

Course Objectives
Upon successful completion of the course the student will be able to:
1. Define trigonometric functions based on the unit circle. A. Read and plot terminal points on the unit circle using standard angle notation in revolutions, degrees and radian measure. B. Plot and recognize the graphs of the sine, cosine, and tangent functions and of their inverses, and state domain and range for each. C. Plot and recognize the graphs of the cosecant, secant, and cotangent functions, and state domain and range for each. D. Find the exact values of the trigonometric functions for 0 degrees and integer multiples of 30 degrees and 45 degrees (or the equivalent radian measures). E. Identify the periodicity of the six trigonometric functions and how it is affected by transformations. F. Identify the amplitude, period and phase shift in sine and cosine functional expressions and interpret them as appropriate transformations. G. Evaluate trigonometric functions of various angles using calculator technology. H. Use algebra of trigonometric functions to simplify trigonometric expressions and to solve equations. I. Derive Pythagorean, even-odd, and co-function identities. J. Prove trigonometric identities by algebraic methods, and recognize their functional implications with graphing technology.

2013 submissions from region 2 for general education in UC and CSU
report generated on 1/3/2014
angle identities to simplify and evaluate trigonometric expressions. D. Use inverses of trigonometric functions to solve trigonometric equations. B. Define trigonometric ratios in a right angle triangle. C. Solve right angle triangles. D. Use the Law of Sines and the Law of Cosines to solve oblique triangles. E. Apply right and oblique triangle trigonometry to solve real world STEM problems. F. Apply trigonometry and point in the plane description to polar coordinates. B. Convert from polar coordinates to Cartesian coordinates and vice versa. C. Find the polar form of a complex number. D. Use De’Moivre’s theorem to find powers and roots of complex numbers. F. Plot parametric equations in two dimensions, and convert simple equations from parametric form to Cartesian coordinates and vice versa. F. Represent a vector quantity on the plane: Find the rectangular components of a vector given in polar form, and write it using unit vectors in the form.

Course Content


Lab Content

Instruction Methods
X Distance Education X Lecture X Demonstration X Discussion X Audio/Visual Aids X Computer Tutorials/Aids X Group Exercises

Out of Class Assignments
Textbook Reading X Skills Demonstration X Library Research X Problem Solving Exercise X Computer X Essay Writing X Oral Presentation X Group Projects X Other-Graphing calculator

Evaluation Methods
X Class Participation X Multiple Choice Exams X Short Answer/Fill-In Exams X Problem Solving Exams X Assignments X Other: Quizzes, Projects, Group Exercises, and Journals

Other Materials

Other Outline Information
Graphing scientific calculator required. Precalculus will now have two options, the single Math 2 course (7 units), or the series course of Math 2A (4 units), and Math 2B (3 units).

Textbooks
Course Description
This course focuses on Western Philosophy from the 16th to the 18th century, with emphasis on broad epistemological and
metaphysical developments of empiricism and rationalism in philosophical thought from Descartes to Kant. It may include approximate
precursors and successors.

Course Objectives
Upon successful completion of the course the student will be able to:¶1. State, explain and critically analyze the theory of a rationalist
philosopher of the modern period (e.g., R. Descartes) after reading primary sources.¶2. State, explain and critically analyze the theory of
an empiricist philosopher of the modern period (e.g., J. Locke) after reading primary sources.¶3. Compare, contrast and critically evaluate
the views of rationalists and empiricists philosophers from the modern period after reading primary sources.¶4. Critically evaluate the
criticisms modern philosophers give to one another's theories.

Course Content
Students will read selections of primary sources:¶1. Rationalism¶A. R. Descartes¶B. B. Spinoza¶C. G. W. Leibniz¶2. Empiricism¶A. J.
Descartes¶B. B. Spinoza¶C. G. W. Leibniz¶D. J. Locke¶E. G. Berkeley¶F. D. Hume¶G. I. Kant¶5. Political
Philosophy of Religion¶A. R. Descartes¶B. Leibniz¶C. D. Hume¶D. I. Kant

Lab Content
Shasta College PHIL 14
Modern Western Philosophy

Instruction Methods
Distance Education
Lecture
Discussion
Audio/Visual Aids
Computer Tutorials/Aids
Group Exercises
Other: Internet-based discussions

Out of Class Assignments
Textbook Reading
Library Research
Computer
Essay Writing
Oral Presentation
Group Projects
Other: Internet-based discussions

Evaluation Methods
Essay Exams
Class Participation
Multiple Choice Exams
Short Answer/Fill-in Exams
Assignments
Other: Internet-based discussions

Other Materials
Free internet libraries of primary texts of modern philosophy:
Jonathan Bennett’s free internet library of Modern Philosophy http://www

Other Outline Information

Textbooks
Sierra College ART 3
Three-Dimensional Design Foundations

proposed areas:  
Add F13  C1 Arts

reviewers:  
1 Duane Short  
2 Merv Maruyama  
3 Juliette Parker

current approvals per ASSIST:

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 3 3 5  
min max type  
Hours: 36 54  
lecture lab  
repeatable: N  
same as:  
first offered: F13  
outline approved: Apr 1 2013 12:00AM

registration restrictions:  
Prerequisites:  
Corequisites:  
Advisories:  
Enrollment Limitations:  

UC transferability  
approved: Y

college notes:  
internal notes:  
UC notes:  
footnote:  

Course Description
Introduction to the concepts, applications, and historical references related to three-dimensional design and spatial composition, including the study of the elements of art and principles of design as they apply to three-dimensional space and form. Development of visual vocabulary for creative expression through lecture presentations and use of appropriate materials for non-representational three-dimensional studio projects.

Course Objectives
Lecture Objectives: 1. Identify and understand the formal elements and organizing principles of three-dimensional art; 2. Discuss, describe, analyze and critique three-dimensional works of art through references to the formal elements of art and principles of design; 3. Recognize the presence of specific elements and principles in works of art as well as in the everyday physical world around, throughout history and across cultures. Laboratory Objectives: 1. Independently produce objects, forms, and problem-solving projects that successfully incorporate the basic elements and organizing principles of three-dimensional art; 2. Make individual aesthetic decisions and judgments related to their own design work; 3. Translate ideas and visual experience into tactile forms and objects using both formal and conceptual approaches; 4. Compose in three dimensions and work with a variety of media, which may include but not be limited to clay, wood, metal, paint, plaster, paper, fibers, mixed media, and in the use of digital technology such as 3D scanners and printers in an appropriate and safe manner.

Course Content
1. Fundamental theoretical concepts and terminology common to all three-dimensional art and design activities, including the elements of art (line, shape, form, color, texture, space and value). 2. Study of the principles of design (balance, proportion, repetition/pattern/rhythm, variety, scale, emphasis and unity) and how they relate to organizing works of art. 3. Problem solving visual
exercises that develop three-dimensional design awareness and require exploration and manipulation of the basic three-dimensional elements.

4. Exploration of the dynamic relationships of three-dimensional elements and organizing principles.

5. Introduction to a variety of three-dimensional materials and techniques.

6. Translation of ideas or visual experience into tactile forms using both formal and conceptual approaches.

7. Evaluation and critique of historical examples of three-dimensional design from various cultures, historical periods, and aesthetic sensibilities.

8. Written assignments and/or exams in which students must clearly articulate comprehension of the basic elements and principles of three-dimensional design.

9. Critical evaluation (practical, written and oral) of three-dimensional works through references to formal elements of art and principles of design.

10. Contemporary trends, materials, and approaches in three-dimensional design.

**Lab Content**

See “Course Content.”

**Instruction Methods**

Instructional methods used to present course content: lecture, discussion seminar, laboratory, directed study, and activity.

Critical thinking skills will be developed in project work by requiring students to evaluate and integrate concept, design and proper use of drawing as well as 3-D materials. Students will be required to synthesize data from a variety of sources and formulate a hypothesis for their project work.

Lectures by the instructor will present new information regarding 3 dimensional design concepts, historical contexts, and material use as a lead-in to each new project.

**Examples:**

1. Instructor will present the concepts of three-dimensional design through lecture, including visual examples, and then demonstrate the extension of line into two-dimensional shape and shape into actual three-dimensional forms using sticks and glue to demonstrate the concepts of three-dimensional form.

2. Instructor will lecture and demonstrate the proper use of power tools to cut lumber and other materials using basic construction methods for creating three-dimensional design structures.

**Out of Class Assignments**

**Reading Assignments:**

1. Read the textbook chapters covering theories and practical applications of the elements of art as used in actual three-dimensional designs in art, architecture, package design, etc. Apply information in class discussions and compositions.

2. Read and understand the textbook chapters covering theories and practical applications of the principles of design as used in actual three-dimensional designs in art, architecture, package design, etc.

**Writing, Problem Solving or Performance:**

1. Complete a written evaluation rubric for each 3-D design assignment completed.

2. Complete a written review of at least one (architectural, interior, landscape, or other) design environment outside of one’s own home.

3. Exam which demonstrates the student’s understanding of the elements of art and principles of design.

**Other (Term projects, research papers, portfolios, etc.):**

- A minimum of one assignment to cover each of the following concepts:
  1. Translation of 2-dimensional shape into 3-dimensional form;
  2. Use of negative space as a major element in a 3-D work;
  3. Use of preliminary drawings and maquettes in a 3-D design;
  4. Use of pattern/repetition/rythm in a 3-D work;
  5. Development of a portfolio of all work and design plans for the semester.

**Evaluation Methods**

Methods of assessing student learning: objective examinations, projects, classroom discussions, reports, and skill demonstrations.

- Students will be evaluated based upon: 1. evaluation rubrics designed for each project. Each project will be evaluated on a written 0-4 scale by both the student and the instructor in each of the following areas: craftsmanship, effective use of design principles, creativity and effort. 2. Projects will also be presented to the full class by each student at midterm and at final critiques.

**Other Materials**

**Other Outline Information**

**Textbooks**

- Launching the Imagination, Stewart, Mary, 2012
- Principles of Three-Dimensional Design, Wong, Wucius, 1977
- Principles of Three-Dimensional Design, Luecking, Stephen, 2002
Course Description

Study of clothing and its relationship to culture, society, and the individual. The psychological and sociological influences of dress, the physical aspects of appearance, and the influences of gender, sexuality, ethnicity, and class on the development of personal identity are explored through the study of style in traditional cultures, popular culture and everyday life.

Course Objectives

Through projects, oral and written exams, students will:

1. describe the classification of dress to include applications and advantages;
2. explain how dress is related to culture and society in terms of the Scale of Western and non-Western Cultures;
3. show how recorded types of dress explained the cultural meanings of dress for historical time periods;
4. give examples of different types of written interpretations of dress;
5. show examples of how the environment influences dress;
6. compare and contrast the norms of body image in today's society with those in the past;
7. identify ways that social issues, politics and economics influence culture and dress;
8. relate signs of how people are portrayed in art to cultural beliefs;
9. summarize the ways that culture influences people to conform to social norms when it comes to dress;
10. predict the future of culture and dress as it relates to current technological, economic and social issues and events.

Course Content

I. Systematic Study Of Dress
   A. The Classification System of Dress
   B. Dress, Culture and Society
   C. Contemporary Culture, Society and Dress
   D. Written Interpretations of Dress
   E. Physical Appearance, Environment and Dress
   F. Body, Dress and Environment
   G. Scales of Culture and Dress
   H. Domestic-Scale Culture and Dress
   I. Political-Scale Culture and Dress
   J. Commercial-...
Sierra College FASH 15
Clothing and Culture

Scale Culture and Dress
IV. Art, Aesthetics, and Dress
A. The Art of Creating Dress
B. Ideals for Individual Appearance and the Art of Dress
C. The Art of Dress: Conformity and Individuality
D. Dress and The Arts
V. Dress and The Future
A. Your Future and Dress
1. Population, Residence and Dress
2. Technology, Economy and Dress
3. Social Structure, Division of Labor and Dress

Lab Content

Instruction Methods
Instructional methods used to present course content: lecture, discussion seminar, laboratory, and activity.

Examples:
1. Performance Objective "compare and contrast the norms of body image in today's society with those in the past". The instructor will lead a discussion on the norms of body image and how they change. The students will then be given a group assignment to research a decade to determine its specific norms and the social, political and cultural aspects that helped to define them. The norms will be discussed in class and related back to current times.
2. Performance Objective "explain how dress is related to culture and society in terms of the Scale of World Cultures". The instructor will give a lecture to explain the types on the Scale of World Cultures (Domestic, Political and Commercial) and their importance as they help to define culture and society in terms of dress. The instructor will then lead a brainstorming session where the students will develop a list of examples for each type of scale as they relate to certain areas such as economy, technology, ideology and dress.

Out of Class Assignments
Reading Assignments:
1. Read the chapter on the Classification System of Dress and come to class with 3 questions that you have from the reading.
2. Read the chapter on Dress and the Arts and be prepared to give a summary of the 3 most important ideas mentioned in the chapter.

Writing, Problem Solving or Performance:
1. Write a short paper addressing gender politics. If you are female, how does what you wear relate to your ideas about women's roles in society or what it means to be female? If you are male, how do you negotiate the conflicting messages that how one looks matters, yet men aren't supposed to be concerned with fashion? For both men and women, what does your personal experience with dress suggest about connections between fashion, gender, and race?
2. Write a paper explaining the characteristics and differences of domestic, political and commercial scales of culture and dress.

Other (Term projects, research papers, portfolios, etc.):
1. Research the type of clothing that was worn in an ancient culture. Prepare a PowerPoint presentation describing the styles, fabrics, method of construction, and types of adornment or decoration used. Did all the people wear the same styles? And, were there clothing restrictions according to occupation, wealth, or status?
2. Wearable Art Pick 2 pieces of wearable clothing or clothing accessory (purse/bag, jewelry, etc.) and explore their artistic and cultural value. Also include: name of piece, history of this piece and its style and is it gender specific or gender neutral.

Evaluation Methods
Methods of assessing student learning: essay examinations, objective examinations, projects, and reports.

Examples:
1. Performance Objective "give examples of different types of written interpretations of dress" (Essay Exam Questions). Students will be asked to identify examples of different types of dress that have been studied.
2. Performance Objective "predict the future of culture and dress as it relates to technology, economic and social issues and events" (Project). Research a fashion trend that is currently found in another country. Make a prediction of its acceptance here in the United States using examples of current technological, social and economic trends to support your prediction.

Other Materials

Other Outline Information

Textbooks
Dress and Society, Beth Winfrey Freeburg, 2009
The Meanings of Dress, Mary Lynn Danhorst, 2008
The Visible Self, Joanne B. Eicher, 2013
Sierra College HIST 18A
The African American Experience in American History to 1877

proposed areas:  current approvals per ASSIST:
- Add F13  C2 Humanities
- Add F13  3B Humanities
- Add F13  D3 Ethnic Studies
- Add F13  4C Ethnic Studies
- Add F13  D6 History
- Add F13  4F History
- Add F13  US-1 American History
- Add F13  US-2 U.S. Politics

reviewers:
1. David Esparza
2. Gloria Kerkhoff
3. Audrey Green

comments from college at the time of submission:
- Re IGETC:
- Re CSUGE:
- Re CSU AI:
- Re TCA:

Units:  3  3  5
min max type

Hours:  54  0
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Feb 4 2013 12:00AM

registration restrictions:
Prerequisites: 
Corequisites: 
Advisories: Eligibility for ENGL 1A or ESL 40W
Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes: ¶UCOP Status changed to Approved by crobin on 11:24 AM 9/23/2013
UC notes:
footnote:

Course Description
History of African Americans from the pre-European West African city state kingdoms to the end of Reconstruction; major events in America’s development emphasizing the role of people of African descent in the political, social and economic life of the United States; the institution of slavery; free blacks in the North and the abolitionist movement.

Course Objectives
Through combined essay/objective exams, and/or formal papers, and/or in-class discussions, and/or in-class group presentations, students will be able to: ¶1. Analyze the major events and issues concerning African Americans. ¶2. Assess and appraise the role of African Americans in the development of the United States. ¶3. Analyze various philosophies concerning the effort to obtain equal rights for African Americans. ¶4. Compare and contrast the similarities and differences between African Americans and other ethnic groups in the United States. ¶5. Analyze and interpret the effects of the institution of slavery in Europe, Africa, the Caribbean Islands, and North

2013 submissions from region 2 for general education in UC and CSU
report generated on 1/3/2014
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Sierra College HIST 18A
The African American Experience in American History to 1877

America.

Course Content

I. Introduction to the study of African American history as a field of study and its evolution. II. The establishment of trade relations with European nations and its impact upon West African slavery. III. The establishment of the international Atlantic Slave Trade and the development of chattel slavery. IV. The establishment of the British colonies of North America and the particular formation of slavery within each distinctive region (Chesapeake, Carolina and Georgia Low Country, and the northern colonies). V. The formation of the nation from the Revolution to the Constitution with a focus upon the role of African Americans in the battle for and construction of American freedom. VI. Western expansion and its impact upon African Americans. VII. Analysis of the formation of moral reform movements and the role of African Americans in those movements. VIII. The development of free African American communities in both the north and the south. IX. The role of western expansion in the further development of slavery. X. The growing regional differences that led to the Civil War. XI. The role of African Americans in the Civil War. XII. The end of slavery and African American efforts to shape their economic, political and social freedom under Reconstruction.

Lab Content

Instruction Methods

Instructional methods used to present course content: lecture, discussion seminar, directed study, and distance education. Examples: 1. The instructor will assign primary source materials on the abolitionist movement prior to class. In lecture/discussion format, the instructor will use these materials as a starting point to compare and contrast historical points of view in either classroom/web-based discussions or in written assignments. 2. The instructor will provide material in lecture format (either oral or written) on "Slave Culture in the British Colonies". 3. Multimedia (images, audio, and video) will be used in conjunction with the lecture material.

Out of Class Assignments

Reading Assignments: 1. In Hine’s, "The African American Oddesey" read chapter 8 entitled "Opposition to Slavery" and provide a written response to each of the following questions using material from the chapter: Evaluate the interaction of black and white abolitionists during the early nineteenth century. How did their motives for becoming abolitionists differ? How did Gabriel, Denmark Vesey, and Nat Turner influence the northern abolitionist movement? What risks did Maria W. Stewart take when she called publicly for antislavery action? Read the Frederick Douglass slave narrative and provide a written response to the following questions: How did Frederick Douglass understand his "life"? What were its lessons? What lessons did he learn? What lessons did he hope his fellows still in slavery would learn? What lessons did he hope white people—North and South—would learn? What was Douglass’ assessment of Sophia Auld’s character? How did becoming a slaveowner change her? In Douglass’ opinion, how did slavery change society? What were the implications of Douglass’ understanding of Sophia Auld for his view of the proper role of women in American society? Douglass entered a Northern society increasingly divided by class: working class and owning class. Who did Douglass identify with? How do you know that? Most Northerners had no direct knowledge of slavery. Douglass’ Narrative informed them of what it was like. How accurate was Douglass’ portrayal? What was the nature of slavery in Frederick Douglass’ Maryland? How representative was Douglass’ experience? What were the differences between life on an Eastern Shore plantation and life in Baltimore? What were the benefits and disadvantages of urban and rural slave life? Writing, Problem Solving or Performance: Write a 7-10 page research paper covering a topic in African American history from the colonial period to the end of Reconstruction. The paper project will be comprised of four steps which are explained below: a. Write a prospectus where you explain your topic area of interest, the question you will address, and why you find it compelling. Your prospectus must be approved before you can move on to the research paper outline. b. Write a research paper outline where you structure the paper after completing a significant amount of your research. The outline will include an introductory paragraph with a clear thesis statement. c. Write the research paper, using Chicago Manual of Style guidelines, making sure you include footnotes, a title page and bibliography. Write a critical review of one of the following monographs in colonial African American History. Your review must include both a summary of the contents and a critical analysis of the text. The review must be double-spaced and at least 500 words in length. Deborah Gray White, "Ar’n’t I a Woman?" Alan Kulikoff, "Tobacco and Slaves" Peter Wood, "Black Majority" Edmund S. Morgan, "American Slavery, American Freedom" Mechal Sobel, "The World They Made Together"

Evaluation Methods

Methods of assessing student learning: essay examinations, objective examinations, projects, classroom discussions, and reports. Examples: 1. Essay Exam: Answer the following question in your Bluebook. Organize your answers and use specific historical examples from lecture and the textbook to support your thesis. Understanding slavery is essential to comprehending the colonial experience. Explain the development of slavery in the various colonies. What led to the importation of slaves? What were the experiences of slaves and how did they create their own culture in the New World? 2. Quiz: Answer each of the following multiple choice questions on your Scantron form 882. The Supreme Court ruled that no African American, whether slave or free, could ever
enjoy the rights of a U.S. citizen in the...?¶A. Fugitive Slave Act.¶B. Compromise of 1850.¶C. Freeport Doctrine.¶D. Dred Scott case.¶¶Nat Turner launched a large slave rebellion in which of the following states?¶A. South Carolina¶B. Georgia¶C. Virginia¶D. Alabama

**Other Materials**

**Other Outline Information**

**Textbooks**

*Ar'n't I a Woman?: Female Slaves in the Plantation South*, White, Deborah Gray, 1999

*Narrative of the Life of Frederick Douglass: An American Slave, Written by Himself*, Douglass, Frederick, 2002

*Sources of the African American Past: Primary Sources in American History*, Finkenbine, Roy, 2003

*The African-American Odyssey*, Hine, Darlene; Hine, William; and Harrold, Stanley, 2010

Sierra College HIST 18B
The African American Experience in American History since 1877

proposed areas:
Add F13  C2 Humanities
Add F13  3B Humanities
Add F13  D3 Ethnic Studies
Add F13  4C Ethnic Studies
Add F13  D6 History
Add F13  4F History
Add F13  US-1 American History
Add F13  US-2 U.S. Politics

reviewers:
1. Gloria Arevalo
2. Stacey Howard
3. Estela Narrie

comments from college at the time of submission:
Re IGETC: 
Re CSUGE: 
Re CSU AI: 
Re TCA: 

Units: 3 3 5
min max type
Hours: 54 0
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Feb 4 2013 12:00AM

registration restrictions:
Prerequisites:
Corequisites:
Advisories: Eligibility for ENGL 1A or ESL 40W
Enrollment Limitations:

UC transferability
approved: Y

college notes:
internal notes: ¶UCOP Status changed to Approved by crobin on 11:27 AM 9/23/2013

Course Description
History of African Americans in the United States since the Civil War; major events in America’s development emphasizing the role of people of African descent in the political, social and economic life of the United States; Reconstruction; Jim Crow era; Booker T. Washington and W.E.B. DuBois; the Civil Rights Movement; and African Americans in the Reagan-Bush and Clinton eras.

Course Objectives
1. Examine the impact of post-Civil War legislation on ¶African Americans.¶2. Analyze and appraise the impact of prominent African ¶American men and women on the development of United ¶States.¶3. Examine the impact of important organizations and ¶movements.¶4. Analyze and examine the similarities and differences ¶between African Americans and other ethnic groups by ¶exploring the impact of foreign and domestic ¶immigration and the relationships which emerged between ¶African Americans and other ethnic groups.¶5. Trace and analyze the emergence of the United States as ¶a world power and its relationships with Africa,
Out of Class Assignments

Reading Assignments: (Submit at least 2 examples) 
1. In Hine's, "The African American Odyssey" read chapter 19 entitled "Meanings of Freedom" and provide a written response to each of the following questions using material from the chapter:

- How did the Great Depression affect black culture? What role did the New Deal's Works Progress Administration (WPA) play in democratizing black culture? How did religious culture change during this era?
- How did black artists, musicians, filmmakers, and writers negotiate the dilemma of dual consciousness as articulated by W.E.B. Du Bois? Which parts of black art did white corporate executives find easiest to appropriate and shape for white consumption?
- How did swing-era big band music lead to bebop? What problems did the bebop musicians encounter? How did black music effect American culture?

2. Read Anne Moody’s "Coming of Age in Mississippi" and provide a written response to the following questions:

- What were Anne Moody’s most important early childhood experiences? What was her family’s life like? What hardships did she have to endure?
- Describe Anne’s (Essie Mae’s) early contacts with whites. How does she learn that whites and African Americans are different?
- How does Anne learn that "race" is a social construct - that society dictates who is "white" and who is "black"?
- How would you describe relations between blacks and whites in Mississippi when Anne was a young girl? How did whites in rural Mississippi exercise power over blacks?
- Who was Emmett Till and why was he murdered? What effect does his death have on Anne? How does she react to it?
- What are the differences between Anne and her mother? Why does one gravitate toward the Movement while the other fears it?
- Does Anne hate white people? Does she act differently toward whites than did most blacks in rural Mississippi?
- Does her attitude toward whites change throughout the book?

3. Write a 7-10 page research paper covering a topic in African American history from the end of Reconstruction to the present. The paper project will be comprised of four steps which are explained below:

- Write a prospectus where you explain your topic area of interest, the question you will address, and why you find it compelling. Your prospectus must be approved before you can move on to the research paper outline.
- Write a research paper outline where you structure the paper after completing a significant amount of your research. The outline will include an introductory paragraph with a clear thesis statement.
- Write the research paper, using Chicago Manual of Style guidelines, making sure you include footnotes, a title page and bibliography.
- Write a critical review of one of the following monographs about the history of the Civil Rights Movement. Your review must include both a summary of the contents and a critical analysis of the text. The review must be double-spaced and at least 500 words in length.
Evaluation Methods

Methods of assessing student learning: essay examinations, objective examinations, projects, and classroom discussions. Examples:

1. Essay Exam: Answer the following question in your Bluebook. Organize your answers and use specific historical examples from lecture and the textbook to support your thesis. Describe the first phase of the Civil Rights Movement. What events led to the organizing efforts of the various different activist groups? How did activists shape their tactics and strategies to the particular characteristics of the southern culture of segregation during the first phase? What were their organizations, tactics, activities and goals? Lastly, what brought about the end of the first phase of the movement?

2. Quiz: Answer each of the following multiple choice questions on your Scantron form 882:

   - The Voting Rights Act of 1965 gave:
     A. both houses of Congress the power to investigate allegations that a state or county government had interfered with the right of minority residents to vote.
     B. the attorney general the power to supervise voter registration in areas where less than half of the minority residents of voting age were registered.
     C. the federal government the power to withhold grant funds from states that attempted to keep minority residents from voting.
     D. the Supreme Court the power to declare null and void election returns from states that could be shown to have prevented minority residents from voting.

   - Who provided the leadership for the SCLC during the 1950s and 60s?
     A. Martin Luther King Jr.
     B. Malcolm X
     C. Stokely Carmichael
     D. None of the above

Other Materials

Other Outline Information

Textbooks

- Bearing the Cross: Martin Luther King Jr., and the Southern Christian Leadership Conference, Garrow, David, 2004
- Coming of Age in Mississippi, Moody, Anne, 2004
- Sources of the African American Past: Primary Sources in American History, Finkenbine, Roy, 2003
- The African-American Odyssey, Hine, Darlene; Hine, William; and Harrold, Stanley, 2010
- The Struggle for Freedom: A History of African Americans, Carson, Clayborne; Lapansky-Werner, Emma; Nash, Gary, 2010
Sierra College HUM 26
Queer (LGBTIQ) Film History

proposed areas:
Add F13  C2 Humanities
Add F13  C2 Humanities
Add F13  3B Humanities
Add F13  D4 Gender Studies
Add F13  D4 Gender Studies
Add F13  4D Gender Studies

reviewers:
1  Judy Osman
2  Megan Lawrence
3  Patti Garnet

current approvals per ASSIST:

comments from college at the time of submission:
Re IGETC:
12/13/13 I was just double checking the areas and I noticed that on this course the selected areas are showing twice (two C2 submissions, two D4 submissions). I don't know if it will show up the same way when you are reviewing, but I wanted you to be aware.

Units: 3 3 5
min max type
Hours: 36 36
lecture lab
repeatable: N
same as:
first offered: F13
outline approved: Apr 1 2013 12:00AM

registration restrictions:
Prerequisites:
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y
college notes:
internal notes:
UC notes:
footnote:

Course Description
Historical representations of queer sexualities in mainstream commercial cinema, as well as underground and independent films, from the silent era to the present. Examines theoretical approaches to the study of queer cinema, the way social attitudes shape cultural representation, and the relationship between audience interpretation and filmmakers' intentions.
**Course Objectives**

Lecture Objectives:
1. identify, interpret and analyze queer films in cultural, social, political, and critical contexts;
2. examine historical trends in representations of Lesbian, Gay, Bisexual, Transgender, and Queer Sexualities in mainstream commercial films and in independent films;
3. compare and contrast Lesbian, Gay, Bisexual, Transgender, Intersex and Queer focused films from historical, political, sociological and artistic frameworks;
4. compare and contrast constraints on representations and film production between Lesbian, Gay, Bisexual, Transgender, Intersex and Queer contexts;
5. discuss the necessity of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer translation in early films whereby Lesbian, Gay, Bisexual, Transgender and Queer persons read their own lives into films for mass consumption;
6. describe the historical transition to films focused explicitly on Lesbian, Gay, Bisexual, Transgender and Intersex themes;
7. describe the changing representations of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer characters in film;
8. identify and analyze differences and similarities between different genres, types, and periods of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer film;
9. Compare and contrast domestic commercial film representations and international representations of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer persons;
10. Describe the myriad ways that social attitudes shape and challenge cultural representations as well as the way these representations, in turn, shape social attitudes; and
11. Compare and contrast audience interpretation with filmmakers' intentions in the film experience.

Activity/Laboratory Objectives:
1. identify, interpret, and analyze representations of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer sexualities/persons, both metaphorical and explicit;
2. identify historical trends of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer representation in film;
3. interpret, analyze, and evaluate films in terms of Lesbian, Gay, Bisexual, Transgender, Intersex, and Queer equality or fear of such individuals;
4. communicate analyses, interpretations and critiques of single films or several films by the same filmmaker, or to several closely related films in class discussion and in required essays and exams;
5. Explore, compare and contrast the ways that new Queer Cinema grapples with lives at the intersection of multiple identities, e.g., gender, race and ethnicity, class, religious affiliation, political affiliations, and nationalities.

**Course Content**

1. Queer Sexuality Definitions
2. Film and Film Analysis Terminology
3. Trends of film representation of Lesbian, Gay, Bisexual, Transgender and Intersex persons
4. Queer Producers, Queer Audiences, Queer Characters and Queer Narratives
5. Homophobia and Film
6. The Closet
7. The relationship between film as a cultural artifact
8. Film as political activism
9. Vito Russo and the Celluloid Closet
10. Queer Audience Reception of queer sexuality metaphors: Queering Film
11. Explicitly Queer Film—by, for and about
12. Politics and film: censorship, grants and backlash
13. Domestic vs. International Queer Film
14. Commercial vs. Independent Queer Film
15. AIDS on Film
16. New Queer Cinema exploring lives at the intersection of multiple identities

**Lab Content**

See "Course Content."

**Instruction Methods**

Instructional methods used to present course content: lecture, discussion seminar, activity, and distance education.

Examples:
1. Professor will show the class a film clip. S/he will then pair students and ask them to note places where the shots in the film emphasized power and lack of power in characters. The professor will then ask student pairs to present one idea to the class after viewing and discussing with each other. The professor will then facilitate a classroom-wide discussion regarding the ways that camera shots can distinguish powerful characters from powerless characters.
2. Professor will provide students with a timeline of key events in the LGBTQ rights movement in the United States and ask students to place a series of films on that timeline. S/he will then facilitate a compare/contrast discussion on the whiteboard that captures student insights regarding the relationship between culture/politics and the production of these films.

**Out of Class Assignments**

Reading Assignments: 1. Read and be prepared to analyze Vito Russo's "The Celluloid Closet." 2. Read and outline the chapter on Lucy and Ethel from "Making Things Perfectly Queer." Writing, Problem Solving or Performance: 1. Based upon your reading of "The Celluloid Closet," create a chart that compares and contrasts the following trends in Gay Representation: a) The Asexual Sissy, b) The Unspoken Gay, c) Gay as Threat, d) Gay as Comic Relief, e) Gay as Focus. 2. Select a mainstream Hollywood film and write a 3 page, double-spaced essay in which you "Queer" the film. Be sure to keep your essay tied to the facts of the film, but view it from a queer perspective and to make your analysis specific. On a fourth page, provide a detailed evaluation of your paper: Did you successfully queer this film? What are the strengths and weaknesses of your effort?
3. In a three-page, double-spaced paper compare and contrast either The Children's Hour or Suddenly, Last Summer (two films produced under the Hayes' Code) with either Billy's Hollywood Screen Kiss or D.E.B.s.

**Evaluation Methods**

Methods of assessing student learning: essay examinations, objective examinations, projects, classroom discussions, and reports.

Examples:
1. On an essay exam, students will be asked to select one film from a provided list and a) explain the historical time frame in which the film was produced, b) describe the key characteristics of the film/narrative that place the film within that time
frame, and c) evaluate the film as if it were produced in today's cinema. In a paper assignment, students will be asked to select a mainstream commercial film that is not explicitly queer, but to provide a reading of the film that is queer. Students will be provided with several examples beforehand of Queering a film or TV show such as Mary and Rhoda from the Mary Tyler Moore Show, Lucy and Ethel from I Love Lucy, Lenny and Squiggy or Laverne and Shirley from the Laverne and Shirley Show. Queering a film requires critical analysis of the key elements of the film but emphasizes some aspects over others. A Queer Reading is not a creative twisting of the story but a legitimate interpretation of a film that could be experienced by a Queer audience regardless of the producer's/director's intent. Both the exam question and the paper assignment above could be graded in accordance with a rubric similar to the following: 1. The paper is well-written and proofread. It contains very few grammatical errors and misspelled words. It utilizes paragraphing structure and well-formed sentences. A well-formed and clearly expressed thesis statement guides the paper. The paper backs up the thesis statement with sound reasoning. 2. The information included is correct based upon the texts covered. 3. The information provided is thorough given the page restrictions. 4. The paper infuses specific information from the texts and classroom discussions throughout the answer.

Other Materials

Other Outline Information

Textbooks
50 Years of Queer Cinema, Darwin Porter and Danforth Prince, 2010
Making Things Perfectly Queer, Alexander Doty, 1993
Queer Images: A History of Gay and Lesbian Film in America, Harry Benshoff, 2005
Strangers on a Train: A Queer Film Classic, Jonathon Goldberg, 2012
The Celluloid Closet, Vito Russo, 1995
Sierra College PHED 32
ACE Personal Trainer Preparation

proposed areas:
Add F13  E Lifelong Learning

units: 3 min max type
hours: 54 lecture lab
repeatable: N
same as:
first offered: F13
outline approved: May 6 2013 12:00AM

registration restrictions:
Prerequisites:
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability
approved: N

college notes:
internal notes:
UC notes:
footnote:

Course Description
Synthesis of principles and theories in exercise physiology, kinesiology, nutrition, and basic behavioral sciences. Application of principles to physical fitness testing and exercise program design and implementation. Prepares students for the American Council on Exercise (ACE) personal trainer certification examination.

Course Objectives
1. Describe bio-mechanical principles applied to human movement;
2. Describe how to fuel the body for optimal performance;
3. Interpret the results of a client interview and assessment data to develop program goals and an effective exercise program;
4. Instruct clients on safe and effective exercise techniques and equipment use;
5. Examine preliminary health screening and risk classification methods;
6. Identify and evaluate the quality of client movement through observation and assessment;
7. Evaluate fitness test validity, reliability, and objectivity;
8. Analyze and evaluate the administration and interpretation of physical fitness tests;
9. Compare and contrast techniques of body composition testing to develop individual weight management programs;
10. Discuss the assessment and exercise prescription for cardiopulmonary endurance;
11. Discuss the assessment and exercise prescription for muscle strength and endurance;
12. Define the components and purposes of physical fitness, physical fitness testing, exercise prescription, and exercise adherence;
13. Create and design a low back care exercise program;

Course Content
I. Human Anatomy
A. Exercise Physiology
B. Applied Kinesiology
C. Nutrition
II. Principle of Adherence
A. Motivation
B. Behavior Change
C. Health Psychology
III. Communication and Teaching Techniques
IV. Health and Exercise History Information Screening and Risk Classification
A. Functional Training
B. Assessments
C. Programming
D. Progressions
E. Scope of practice
F. Balance
G. Flexibility
IV. Physiological Assessments
A. Body composition
B. Cardio respiratory fitness assessments
C. Muscular strength endurance testing
D. Sports skills assessments
VI. Resistance Training
A. Programming
B. Progressions
VII. Cardio respiratory Training
A. Programming
B. Progressions
VIII. Professional and Legal Responsibilities
A. Scope of practice
B. Business strategies for personal trainers
X. Special Exercise Programming Topics
A. Mind-body exercise
B. Special populations
C. Exercise implications of common musculoskeletal injuries

report generated on 1/3/2014
Lab Content

Instruction Methods
Instructional methods used to present course content: lecture, discussion seminar, directed study, and activity.

Examples:
1. Instructor will facilitate a small group discussion in which students will be given several case-studies of individuals who need weight and exercise programs. Students will analyze and discuss the best possible course of action, and will conclude with the development of a written set of guidelines for each case study. Instructor will assess and review with the class the written assignment.
2. Instructor will lead a hands-on demonstration of how to correctly use assessment equipment including: skin-fold calipers, bioelectrical impedance machine, hydrostatic testing apparatus, cycle ergometer and sit-reach machine. The instructor will then lead a discussion on when it is appropriate to use each type of equipment.

Out of Class Assignments
Reading Assignments:
1. Student will read an instructor-supplied handout on assessing cardio respiratory fitness and be prepared to discuss in class.
2. Student will read applicable information in the text and be prepared to orally compare and contrast various basic principles for exercise program design.

Writing, Problem Solving or Performance:
1. Student will read an assigned article from a selected fitness journal and write a 3-4 page reaction statement.
2. Student will read an instructor-provided case study and create a suggested assessment plan and prescription.

Other (Term projects, research papers, portfolios, etc.):
Completion of a project and oral presentation based upon weight management or stress management techniques.

Evaluation Methods
Methods of assessing student learning: essay examinations, objective examinations, projects, classroom discussions, reports, problem solving examinations, and skill demonstrations.

Examples:
1. In a take-home essay, compare and contrast the three techniques learned in class for measuring percentage of body fat. Essay will be graded based on a rubric developed by the instructor and shared with students.
2. Using skin-fold calipers, take six measurements of anatomical sites and accurately compute body fat percentage.

Other Materials

Other Outline Information

Textbooks
ACE's Essentials of Exercise Science for Fitness Professionals, Bryant, CX & Green, DJ, 2010
Ace Personal Trainer Manual 4th ed., Bryant, CX & Green, DJ, 2010
Master the Manual, Bryant, CX & Green, DJ, 2010
Sierra College PHED 80
Multi Self Defense System

proposed areas:  Add F13  E Lifelong Learning

registration restrictions:
Prerequisites: 
Corequisites: 
Advisories: 
Enrollment Limitations:

UC transferability
approved: Y

Course Description
A multi combat self defense system combining the martial arts of Escrima (stick and knife fighting), Jujitsu, and Kenpo. Focus on teaching application of principles leading to utilizing ordinary items to help defend oneself. Emphasis on strengthening the body and improving endurance.

Course Objectives
1. Practice proper Escrima defense of the twelve strikes and blocks. ¶2. Demonstrate the courtesies of the Escrima system. ¶3. Describe and assess the three different systems (Escrima, Jujitsu, and Kenpo) and explain how each can be applied to the other. ¶4. Compare and contrast the strengths and weaknesses of each system. ¶5. Demonstrate the twelve strikes and their defense and summarize how each applies to the other. ¶6. Apply the basic Jujitsu falling, rolling and throwing techniques in a simulated performance. ¶7. Differentiate between the various double stick techniques and assess their use in double defense, pinki pinkis two man pattern drills and De Cadena two man drills. ¶8. Demonstrate stick and knife skills and apply to De Cadena two man training drills. ¶9. Apply forms and self defense techniques of Escrima, without weapons, to the Kenpo empty hands system. ¶10. Utilize all three systems in combination with each other in a demonstration setting. ¶11. Demonstrate safe practices in the performance of stick and knife techniques.

Course Content
I. History, Physics and Anatomy ¶A. Anatomy of the body ¶B. Physics of body movement ¶C. History and background of the Doce Pares System ¶II. Stick and Footwork ¶A. Stances and footwork ¶B. Coordination drills with two people ¶C. Twelve strikes and blocks ¶D. Defense and disarms with the twelve strikes pattern ¶E. Stick form number one ¶III. Jujitsu ¶A. forward roll and side falls ¶B. Figure four throw ¶D. forward hand throw ¶IV. Stick and Knife ¶A. Stick and knife defense versus single stick ¶B. Stick and knife defense versus single stick and knife ¶C. De Cadena with stick and knife ¶D. Stick and knife form number one ¶V. Kenpo ¶A. Empty hand to stick defense ¶B. Empty hand to knife defense ¶C. Huba Luba empty hand training ¶VI. Double Stick ¶A. Double stick drills Pinki Pinkis ¶B. Defense and disarms with two sticks ¶C. De Cadena training ¶D. Stacking and pairing of the Pinki Pinkis
Lab Content
See "Course Content"

Instruction Methods
Instructional methods used to present course content: lecture, discussion seminar, directed study, and activity.

Examples:
1. Instructor will facilitate a group discussion activity in which theoretical information presented in class will be discussed by students. Students will assess the value of theories presented and will brainstorm practical applications of Escrima.
2. The instructor will facilitate a class debate in which small student groups must compare and contrast the various self defense systems and techniques.

Out of Class Assignments
Reading Assignments:
1. Read Chapter from the assigned text Filipino Combat and be prepared to discuss the background of Escrima.
2. Read an instructor supplied handout on Escrima and be prepared to discuss the history of Jujitsu.

Writing, Problem Solving or Performance:
1. Keep a journal or self-reflection diary analyzing and evaluating how reading assignments and class participation relate to Escrima standards such as improving basic stances, footwork and self defense techniques.
2. Write a three to five page reaction paper assessing the fundamental presuppositions regarding the self defense techniques and De Cadena in the practice of Escrima.

Evaluation Methods
Methods of assessing student learning: essay examinations, objective examinations, projects, classroom discussions, reports, problem solving examinations, and skill demonstrations.

Examples:
1. Students will be required to successfully pass an essay exam. Example: Compare and contrast Filipino stick defense to Kenpo defense. Essays will be evaluated based upon completeness and accuracy.
2. Students will be required to successfully pass a thirty five question objective exam. Example: List four differences in stances between Escrima and Kenpo.

Other Materials

Other Outline Information
The course is offered for variable units - 0.5 to 2.0 units. The activity hours vary from 18 to 72 hours per term.

Textbooks
## Course Description

Introduction to the laws, regulations, standards, policies and procedures and early childhood curriculum related to child health safety and nutrition. The key components that ensure physical health, mental health and safety for both children and staff will be identified along with the importance of collaboration with families and health professionals. Focus on integrating the concepts into everyday planning and program development for all children. ¶¶This is the same course as NUTR 054.¶¶¶ ¶

## Course Objectives

- Distinguish effective strategies for evaluating health and safety policies and procedures.
- Compare and contrast various methods of collaboration with teachers and families to promote health (mental and physical) and safety in settings for children ages 0-5.
- Compare, contrast and evaluate various health assessment tools and policies.
- Examine environmental health and safety risks for children ages 0-5.
- Identify symptoms of common communicable diseases and other health conditions that affect young children.
- Assess early childhood settings for common health and safety issues.
- Describe characteristics of abuse and neglect and demonstrate knowledge of mandated child abuse reporting procedures.
- Differentiate the nutritional needs of various ages of children and plan economical and nutritional meals and snacks based on the individual needs of children.
- Plan appropriate early childhood curriculum on the topics of health, safety, and nutrition appropriate for families and all children.
- Analyze a caregiver’s role and responsibility to model good health, safety and nutrition habits.
- Research current health issues related to children and families.
- Consider laws and regulations (e.g., Title 22, Title 5, Fire Code) supporting health, safety, and nutrition in children’s programs.

## Course Content

Students will be required to analyze, evaluate, compare and contrast the following characteristics, techniques and themes:

Under all conditions utilize developmentally appropriate practices. Promote good health with families, teachers and children involved in culturally linguistically and developmentally appropriate ways. Conditions affecting children’s health (mental and physical health). Health appraisals and health assessment tools. Communicable and acute illnesses: Identification, the infectious process,

Lab Content

Instruction Methods
Lecture/discussion

Out of Class Assignments

Evaluation Methods

Other Materials

Other Outline Information

Textbooks
Health, Safety, and Nutrition for Young Children, Moratz, L., 2011
Nutrition Health and Safety for Young Children, Sorte, J., Daeschel, I., and Amador, C., 2010
## Course Description

A persuasive speaking course which includes instruction and practice in the various forms of persuasive speaking including, but not limited to, sales presentations, speeches of praise/blame, propaganda, and opposing viewpoints. Students are required to outline persuasive speeches frequently; to read a college-level persuasive speaking textbook and apply its principles in the preparation of their persuasive speeches; to critically analyze persuasive speeches; and to deliver persuasive speeches of various types. These speeches will be presented in class, in person to an audience of peers. Faculty evaluation will be done in the classroom in person.
Course Objectives
Develop effective skills in the organization and delivery of persuasive speeches. Analyze and evaluate persuasive speeches to become a more critical evaluator of persuasive appeals and a more critical thinker. Compare and contrast different methods of effective persuasive speaking techniques. Understand and utilize principles of persuasive research. Distinguish between denotative and connotative language in persuasion. Distinguish between general and specific language in persuasion. Distinguish between types of persuasive evidence and generalizations. Use active listening techniques to analyze the effectiveness of a persuasive argument.

Course Content
Students will be required to analyze, evaluate, compare and contrast the following characteristics, techniques and themes.

A. Introducing Component: Classical and Contemporary Persuasive Theories
   1. Defining components
   2. Distinguishing contexts under which speech can be studied
   a. Intrapersonal
   b. Interpersonal
   c. Small-group
   d. Public speaking
   e. Mass
   3. Reinforcing reasons for studying
   a. Become better at initiating
   b. Become better at listening
   c. Become better at consuming and evaluating
   4. Rhetorical principles of effective communication

B. Discussing Listening as it Relates to Persuasive Speaking
   1. How we distinguish between listening and hearing
   2. Why we must listen actively
   3. How active listening enhances critical thinking skills

C. Understanding the Importance of Analysis to Gain Confidence in Persuasive Communication
   1. Analyzing your audience
   2. Analyzing the physical setting
   3. Analyzing the context to develop strategy

D. Selecting and Narrowing a Topic in Persuasive Communication
   1. Knowing criteria for a good topic
   2. Knowing how to find a good topic
   3. Knowing how to narrow your topic
   4. Knowing how to develop your thesis

E. Researching and Supporting a Thesis in Persuasive Communication
   1. Researching the Sources
   a. Personal resources
   b. Interview resources
   c. Print resources
   d. Non-print resources
   e. Online resources
   2. Determining Credibility of Sources
   3. Applying Principles of Research
   a. Using research tools
   b. Using source materials
   c. Using three-level outline format
   4. Supporting the Thesis
   a. Verbal support
   b. Numerical support
   c. Visual support
   F. Organizing and Outlining Persuasive Communication
   1. Organizing the speech
   a. Introduction components
   b. Body components and organization
   c. Conclusion components
   2. Outlining the speech
   a. Applying outlining principles
   b. Drafting the outline
   G. Preparing to Deliver a Persuasive Communication
   1. Ethical considerations
   2. Language development
   a. Verbal
   b. Non-verbal
   3. Practice principles
   H. Delivering a Persuasive Communication
   1. Types of delivery
   2. Effective vocal delivery
   3. Effective physical delivery
   4. Confidence in speech therapy
   a. Controlling nervousness
   b. Using feedback to enhance presentation
   5. Deliver presentation in person to an audience of students
   6. Faculty evaluation in person

Lab Content

Instruction Methods
2-Lecture/Discussion

Out of Class Assignments

Evaluation Methods
Exams/Tests
Quizzes
Papers
Oral Presentation
Projects
Simulation
Group Projects
Class Participation
Class Work
Home Work

Additional Assessment Information
1. Requiring three-level outlines and/or fully detailed manuscripts and papers that reveal student’s ability to organize a variety of persuasive arguments.
2. Discussions of assigned readings and persuasive speeches which reveal students’ ability to research and to analyze persuasive arguments and to evaluate written materials and speeches.
3. Subjective and objective examinations which require students to demonstrate knowledge of effective persuasive techniques, methods of organization and ability to use proper persuasive language.
4. Delivery of a minimum of five graded speeches, given in person to a class audience, of various types, which reveal students’ ability to present a persuasive message orally in an organized and well supported manner. Speeches will be faculty-evaluated in class.
5. Required written evaluations of presented persuasive messages that reveal students’ ability to think critically and to evaluate.

Other Materials

Other Outline Information

Textbooks
How to Say it: Persuasive Presentations, ed., Jacobi, J, 2009
**Course Description**

A public speaking course which includes instruction and practice in the principles of argumentation and in the various forms of debate including the analysis of propositions, research, evidence and reasoning. Students are required to practice various forensic debating techniques through the presentation of their outlined advocate/government and opposition cases after investigating major contemporary issues; to read a college level argumentation and debate textbook and apply its principles in the preparation of their cases and to critically analyze debate cases. These debates will be presented in class, in person to an audience of peers. Faculty evaluation will be done in the classroom in person.

**Course Objectives**

Objective of Unit I: Explain the nature of debate. Explain the values that can be realized from participating in debate. Explain the standard formats used in academic debate. Apply the theoretical basis of debate including fallacies of reasoning. Objective of Unit II Explain why the substance of argument is analysis and information. Apply the ingredient of analysis that determines the nature of the information needed to prepare to debate a given proposition. Objective of Unit III: Use the wealth of debate materials available. Independently locate debate research materials in a library. Skillfully record and file evidence. Identify what information needs to be gathered for a given debate proposition. Objective of Unit IV: Evaluate and determine the value of the evidence or information or evidence gathered. Objective of Unit V: Develop rational relationships between the pieces of information or evidence gathered. Objective of Unit VI: Apply the requirements of an effective advocate/government case. Know the procedures for building an effective advocate/government case. Develop different types of approaches open to the advocate/government. Objective of Unit VII: Apply the requirements of an effective opposition case. Know the procedures for building an effective opposition case. Develop different types of...
approaches open to the opposition. Objective of Unit VIII: Use the techniques of successful refutation and rebuttal. Demonstrate the necessity for systematic preparation for refutation and rebuttal. Objective of Unit IX: Display the appropriate attitude to the debate itself, the “audience,” and the opposition. Use an effective vocabulary and organizational pattern that will enhance communication of ideas. Discover weaknesses in delivery and work to remove the weaknesses. Objective of Unit X: Demonstrate ethos and the purpose of ethics in debate.

Course Content

Students will be required to critically analyze, evaluate, compare and contrast the following themes, techniques, and characteristics:

1. Discovering the Nature and Importance of Debate as a Process;
   1. The history of the development of modern educational debate
   2. The basic ingredients of debate
   3. The values of debate
   4. The qualities of the successful debater
   5. The preparation needed for the debate firing line
2. Analyzing Debate Propositions
   1. Analyzing the statement of the proposition
   2. Defining the terms of the proposition
   3. Discovering the issues involved in the proposition
   4. Identifying logical fallacies
3. Researching Debate Propositions
   1. Researching the debate proposition
   2. Recording information
   3. Organizing information
4. Gathering and Evaluating Evidence
   1. The types of evidence
   2. The tests of evidence
   3. Evaluation of on-line evidence
5. Studying Reasoning
   1. The types of reasoning
   2. The tests of reasoning
6. Preparing the Affirmative Case
   1. Affirmative case requirements
   2. Affirmative strategies
   3. Affirmative case brief or outline preparation
7. Studying Methods and Rules of Refutation & Rebuttal
   1. The difference between refutation and rebuttal
   2. The methods of refutation and rebuttal
   3. The general rules of refutation and rebuttal
8. Practicing the Delivery of Debate Speeches
   1. Understanding the debate situation
   2. Keeping the meaning clear
   3. Using proper vocal and physical delivery
9. Understanding general principles which apply to all speeches in debate
10. Investigating the Ethical Behavior and Responsibility of the Debater
    1. The components of ethos and factors contributing to ethos
    2. The ethical behavior of the debater
11. Developing Critical Analysis Skills
    1. Analysis of oral arguments
    2. Analysis of written arguments
12. Delivering Debate Speech
    1. Delivering speech in person, in front of an audience of speech students
    2. Written evaluations from faculty following in person debate

Lab Content

Instruction Methods

2-Lecture/Discussion

Out of Class Assignments

Evaluation Methods

Exams/Tests|Quizzes|Papers|Oral Presentation|Projects|Simulation|Group Projects|Class Participation|Class Work|Home Work
---|---|---|---|---|---|---|---|---|---
Additional Assessment Information: ¶1. Written evidence of analysis of propositions, research, evaluation of evidence, and reasoning which will reveal mastery of these objectives. ¶2. Discussions of assigned readings and debates which will reveal students' ability to analyze, to research, to evaluate evidence and debate cases (propositions, research, evidence, reasoning). ¶3. Subjective examinations which require students to demonstrate knowledge of effective argumentation and debate techniques, methods of organization of debate cases, ability to use proper language, grammar and diction. Examinations will be conducted in person, in front of a class audience, and evaluated by faculty. ¶4. Participation, in person, in class debates of various types which reveal students' ability to deliver effective debate speeches, use ethos, apply ethical debate behavior, employ methods of refutation and rebuttal, and prepare affirmative and negative debate cases on significant major contemporary issues. ¶5. Required written evaluations of presented debates that reveal students' ability to think critically and to evaluate evidence and reasoning.

Other Materials

Other Outline Information

Textbooks


Critical Thinking and Communication: The Use of Reason in Argument, Inch, E. S. and Tudor, K., 2014
Course Description
An advanced study of creative writing skills. Students will be expected to show proficiency in at least one genre (poetry, short story, drama, and novel). Frequent writing, intense individual and class criticism, and the compilation of an individual portfolio of genre-specific creative work are requirements.

Course Objectives
Upon satisfactory completion of the course, students will be able to:

1. Demonstrate mastery of the principles of various literary forms.
2. Examine and criticize, in depth, poems, stories, and plays both by professional writers and by members of the class, and show the ability to lead these discussions.
3. Show strong proficiency in at least one genre of creative writing (e.g. story, poetry, screen-play writing, novel).
4. Demonstrate an advanced understanding of the critical skills necessary to analyzing and perfecting their own creative efforts, and show the ability to evaluate the creative efforts of others.
Course Content

1. In direct consultation with the instructor, the student will practice and hone the craft of creative writing to develop finished pieces of high-quality in a single-genre of creative writing: poetry, short fiction, drama, creative non-fiction or the novel/novel-excerpt. ¶A. Poetry: diction; figurative language; meter/rhythm; standard forms and free verse; sound devices; other relevant techniques. ¶B. Fiction: point of view and narrative technique; beginnings and endings; setting; tone; characterization; dialogue; plotting; other relevant techniques. ¶C. Drama: plotting; setting; characterization; speech-making; other relevant techniques. ¶D. Creative Non-Fiction: literary uses of the personal essay; literary uses of the formal essay; autobiographic narrative; the significance of audience; other relevant approaches or techniques.

2. Examples of the selected genre by professional writers, including contemporary and/or experimental published examples.

3. Directed reading in the genre[s] of choice, resulting in familiarity with and knowledge of literary journals, small press publication, and the publication history.

4. Advanced intermediate studies of theory and criticism in his/her genre of choice (e.g. absurdism, Dadaism, Flarf poems, minimalism, meta-literatures, and/or other genre-appropriate approaches).

5. Analysis and critique of original works by class members in a workshop setting.

6. Connect assignments with guest lectures and/or readings in the area.

7. Principles of literary selection and anthologizing, i.e. arranging stories, poems, or other shorter pieces or sequence of chapters for inclusion in a larger work.

8. Procedures, principles and tactics for formal submission of literary work for publication:

   A. Research strategies, including the evaluation of literary publications and/or agents/editors/publishing houses;

   B. Conventions of communications and formatting;

   C. Composition of query letters (if appropriate).

Lab Content

Instruction Methods

Lecture/Discussion

Out of Class Assignments

Evaluation Methods

These evaluation methods may include, but are not limited to, the following:

- Exams/Tests
- Quizzes
- Research Projects
- Portfolios
- Oral Presentation
- Projects
- Field Trips
- Class Participation
- Class Work
- Home Work

1. Oral discussion in which the student demonstrates a clear understanding of the forms of literature and the ability to analyze and criticize creative works in literature composed by peers as well as professional writers.

2. Successful completion of a body of original work focused on a single genre which demonstrates an advanced understanding of the following outcomes: to establish and actualize clear writing goals in a single genre; to analyze and criticize the creative works of others, and to compare these works with the writer’s own goals and priorities; to prepare a body of work for submission to literary magazines or equally genre-appropriate venues.

Other Materials


Other Outline Information

The textbooks listed above are all classics and are the standard for teaching a course of this nature, in spite of the dates published.

Textbooks


The Art of the Tale, Halpern, Daniel, 1987

Three Genres: The Writing of Fiction, Poetry and Drama, Minot, Stephen, 2002

Writing in General and the Short Story in Particular, Hills, Rust, 2000

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Course Description

The development of critical thinking, reading, and writing skills as they apply to the analysis of fiction, poetry and drama, literary criticism, and related non-fiction from diverse cultural sources and perspectives. Emphasis is on the techniques and principles of effective written argument as they apply to literature. Essay examinations, critical papers, and some research projects are required.

Course Objectives

Demonstrate critical thinking skills in class discussion and written essays. Analyze the relationship between meaning in literature and language manipulation -- including literal and figurative language, connotation, and denotation. Evaluate and analyze the relationship...
between meaning and the use of sophisticated literary forms and strategies, including parody, satire, etc. 

- Identify unstated premises and hidden assumptions which arise from the social, historical, moral, cultural, psychological, or aesthetic contexts in which the primary texts and the critical writings which apply to them exist.
- Evaluate the pattern of reasoning present in a literary argument and related critical evaluation, including induction and deduction.
- Identify logical fallacies, including appeals to authority, fear, and pity, in the arguments of literary works and criticism and particular literary fallacies, such as evaluating a work purely in terms of aesthetics, emotional effects, etc.
- Analyze the similarities and differences between the intentions, biases, assumptions, and arguments of an author and his/her character(s).
- Distinguish between fact, inference, and judgment, recognizing that many reasonable inferences can be derived from the same facts.
- Draw and justify inferences about a work, the intention of the author or the effect of the text based on the theme, setting, characterization, point of view, symbol, imagery, use of irony, structure, sound, and other elements of literature.
- Evaluate arguments in literary criticism and related nonfiction in terms of fairness, accuracy, completeness, and effectiveness.
- Demonstrate composition skills.
- Explore a line of inquiry and limit the topic appropriately.
- Establish and state clearly a unifying thesis or proposition.
- Select examples, details, and other evidence to support or validate the thesis and other generalizations.
- Develop and elaborate upon subtopics using detail, example, and evidence.
- Apply principles of inductive and deductive logic to support and develop ideas.
- Avoid logical fallacies in the presentation of argument.
- Organize main parts of the essay and define a sequence that contributes to clarity.
- Use precise diction which communicates unambiguously.
- Write with a sense of an audience in mind.
- Have frequent practice in critical reading of intellectually complex literature with social and personal relevance.
- Incorporate primary and secondary sources into written work using appropriate documentation format without plagiarism.
- Use critical reading techniques.
- Find, analyze, interpret and evaluate primary and secondary sources.
- Critically analyze the issues confronting all writers: i.e., audience, organization, style, tone.
- Participate in careful rereading and frequent references to the text to develop independent intellectual inquiry.
- Analyze readings which reflect the diversity of social, cultural, ethnic, and gender-based viewpoints.
- Apply common literary terms to analysis of specific texts.

Course Content

Students will be required to analyze, evaluate, compare and contrast the following characteristics, techniques and themes:

- Student reading is focused on both enjoyment and comprehension:
  - Encouraging students to understand the relationship between the aspects of a work of literature and the author's purpose.
  - Encouraging students to read critically, using both synthesis and analysis — both inductive and deductive thought.
  - Moving students beyond mere reaction and opinion to increased perception, supported by textual evidence.
  - Moving students toward the goal of independent intellectual inquiry.
  - Reading critical/argumentative works designed to provide insights into the literature selected and opportunities for students to subject their own insights and perceptions to comparison with the analyses of others.

Specific Objectives of Reading Component:

1. Enjoyment of literature
2. Exposure to literature of diverse cultural, ethnic, or sexual viewpoints.
3. Exposure to and appreciation of the various literary forms: at minimum, poetry, dramatic writing, and fiction (novel and short story).
4. Understanding and analyzing the effects of diction and syntax, especially connotation and denotation, literal and figurative, language.
5. Understanding of the use of literary techniques.
6. Acquisition of approach/attack skills for intellectual inquiry.
7. Ability to interrelate abstract and concrete ideas.
8. Inference from textual evidence.
10. Exposure to a variety of critical approaches and strategies, including analyzing sources, verifying facts, analyzing statistics, and analyzing viewpoints, and drawing inferences from researched facts.
11. Development of the ability to make and support qualitative judgments about literature and the critical assessments of others to acquire, analyze, evaluate, and synthesize primary and secondary sources in order to develop a sound and well-supported thesis when applying reading strategies to the writing components.

All papers assigned will be predicated on the students' development and demonstration of the following:

1. The ability to analyze literary works and criticism and particular literary fallacies, such as evaluating a work purely in terms of aesthetics, emotional effects, etc.
2. The ability to limit a topic.
3. Perceptible critical and rhetorical patterns in the paper's logic.
4. The ability to integrate secondary sources by paraphrase, summary, and quotation, as well as correct documentation of sources.
5. Understanding of the use of literary techniques.
6. Examination of deductive and inductive fallacies in critical analyses or explanations of literary texts.
7. Each essay will assume increasing mastery of the following:
   - Control of grammar.
   - The ability to limit a topic.
   - Successful strategies and rhetoric patterns in the paper's logic.
   - The ability to present the paper in a clear, logical, and well-supported manner.

8. The student will receive specific instruction and practice in mastering the following types of writing:
   - Summarizing.
   - Interpretive writing, specifically an ability to make observations, establish connections, develop inferences, and formulate a conclusion.
   - Forming responsible opinions based on facts/research.
   - Analysis, demonstrating the ability to examine the relationship to a literary work's component parts.
   - Use of tone, diction, syntax, and voice and their effect on purpose and audience.
   - Organizing effective arguments using inductive and deductive reasoning, while avoiding fallacies and hidden assumptions.
   - Clarification, demonstrating close reading of a text.

9. Writing essays that demonstrate thorough understanding of the methods and techniques of building a comprehensible, complex, and logically acceptable argument and expressing this argument in a rhetorically
sound a persuasive manner. IV. Typical process steps to prepare for each of the 5 (or more) capstone writing assignments will include: 1. Reading comprehension and response assignments, such as: journal responses, quiz questions, short in-class essay responses (200-500 words) 2. Pre-draft generation of ideas for essay topics—notes, detailed outlines—including thesis and topic sentences identifying major subpoints, as well as details to illustrate each subpoint (150-250 words) 3. In-class review of pre-draft materials: student-to-student peer evaluations (150-300 words) 4. In-class draft workshop (complete full length typed rough draft)—student-to-student peer evaluations and/or instructor evaluation of effectiveness (from a reader’s perspective) of each element of the draft (Introduction+thesis, support paragraphs, conclusion, etc.) (1000+ words) 5. Complete and substantial revision of workshop draft, based on feedback from instructor and fellow students (100-500+ words)

Lab Content

Instruction Methods
Lecture/Discussion Online/Distance Education Hybrid

Out of Class Assignments
Student Assignments (Homework) a. Required Reading Assignments: 30-50 pages per week from textbooks and supplemental reading sources. b. Required Writing Assignments: 1. In-class and out-of-class essays clearly stating an argument and supporting the argument with logical and sound exemplification. 2. Revision of written arguments to improve effectiveness. 3. Revision of written arguments coupled with instruction, to demonstrate progressive improvement and refinement of writing style, structure, coherence, and emphasis. 4. At least five essays (totaling 6,000 to 8,000 words) supporting analytical arguments that identify and comment on literature in multiple genres, including fiction, poetry, drama, and related non-fiction. 5. At least one research paper that posits a logically supported argument and is based on a synthesis and analysis of a variety of primary and secondary sources.

Evaluation Methods
Methods of Evaluating Student Achievement
Typical classroom assessment techniques: Exams/Tests Quizzes Research Projects Papers Class Participation Class Work Home Work Additional Assessment Information: 1. Clarity and effectiveness of writing and the degree to which it successfully incorporates principles of composition and of logical reasoning taught in the course. 2. Clarity of understanding of assigned literature and other readings and the degree to which students are successful in using logical reasoning principles to reach conclusions about the works considered. 3. Participation in oral and/or written class presentations and responses.

Other Materials

Other Outline Information
Please see comments to Reviewers under the UC TCA tab. Thanks!

Textbooks
Bedford Introduction to Literature, Michael Meyer, 2013
Literature, an Introduction, Roberts & Jacobs, 2011
Course Description
An advanced study of the contemporary American literary magazine and the practice of publishing its own literary magazine, The Suisun Valley Review, where the student is expected to assume a lead editorial role. Students may write creatively and make their work available for class commentary, as well as for possible inclusion in the magazine.

Course Objectives
Organize and lead critical discussions which analyze and criticize creative writing in literary publications. Develop and act on key publishing decisions which result from the analysis and critique of creative work submitted for publication to the class-produced magazine. Make editorial decisions based on the analysis and criticism of submitted work. Exhibit a developed knowledge of the skills and techniques of literary magazine production and marketing/distribution.

Course Content
Students will be required to analyze, evaluate, compare and contrast the following characteristics, techniques and themes:

1. Study of the contemporary U.S. literary magazine. The development of the literary magazine in US publishing. Political relevance of publishing, including censorship and free expression as they relate to publishing. Discussion and study of various contemporary voices in the literary magazine, including "alternative" or "experimental" forms of published (e.g. artist-developed pages, alternate packaging or magazine assembly, interactive and/or user-defined publishing via Web 2.0 or similar technologies). Continued review of examples of literary magazines in its various forms, including examples of nationally distributed and "little" magazines and "e-zines" and/or other electronic forms of publication to accommodate changing content. Continued discussions of the elements of featured writers, including solicited manuscripts (versus un-solicited), theory and practice of interviews to accommodate changing content.

2013 submissions from region 2 for general education in UC and CSU
Continued discussion and study of the elements of magazine design, including style sheets and their development, cover design and imagery, binding and paper choices, internal layout and relevant trade terminology. ¶¶2. Determination of standards for material suitable and desirable for class magazine. ¶¶A. Discussion and practice of assuming lead editorial roles, including group management and typical publishing hierarchies (e.g. reader, editor, lead editor, and the like). ¶¶B. Continued discussion and study of the dominant genres of the literary magazine and published models, including poetry, short fiction, and creative non-fiction, including the determination of publication standards: ¶¶1) Poetry: diction; figurative language; meter/rhythm; standard forms and free verse; sound devices; other relevant techniques. ¶¶2) Fiction: point of view and narrative technique; beginnings and endings; setting; tone; characterization; dialogue; plotting; other relevant techniques. ¶¶3) Creative Non-Fiction: literary uses of the personal essay; literary uses of the formal essay; autobiographic narrative; the significance of audience; other relevant approaches or techniques. ¶¶C. Continued discussion and practice of the determination of course standards to facilitate discussion and selection of new pieces for inclusion in Suisun Valley Review. ¶¶3. Request for new submissions. ¶¶A. Discussion and practice of the solicitation of manuscripts through the study and development of submission guidelines. ¶¶B. Discussion and practice, when possible, of the solicitation of work from a featured writer(s) (to co-align with the visiting writers series when possible). ¶¶C. Organization, facilitation and practice of leading reading groups in-class and/or in virtual, asynchronous environments. ¶¶4. Review and analysis of newly submitted materials and selection of contents. ¶¶A. Review of dominant approaches to the selection process through published examples and related non-fiction explanations and/or analyses of the process of piece selection (e.g. published editorial comments and/or explanations). ¶¶B. The applied study and discussion of submitted creative work for potential inclusion in Suisun Valley Review. ¶¶C. Organization, facilitation and practice of leading reading groups in-class and/or in virtual, asynchronous environments. ¶¶5. Methods, conventions and styles of external written correspondence, including calls for submission, form letters, personal correspondence with featured authors through the study and practice of examples and through correspondence as it relates to the publication of Suisun Valley Review, including the informing of writers of decisions concerning their submissions. ¶¶6. Selection and Arrangement of Contents. ¶¶A. Study and discussion of selected contemporary literary magazines for various approaches to content arrangement, including motifs and/or other identified relationships between individual pieces, the development of theme and content-based chapters/sections, and the discovery of editorial narrative. ¶¶B. Discussion and application of the selection and arrangement of contents in the production of Suisun Valley Review. ¶¶C. Through the study of a variety of published examples, the determination of style sheets and covers design for Suisun Valley Review. ¶¶D. Magazine Production and Distribution. ¶¶E. Study of published models to discuss printing techniques and limitations for the printing/publishing of the contemporary literary magazine. ¶¶6. Introduction to the basics of design for the literary magazine. ¶¶C. Development, discussion and review of mock layouts for potential inclusion in Suisun Valley Review. ¶¶D. Introduction to and practice of copy-editing techniques, including layout, style sheets, style guides and grammar guides. ¶¶E. Completion and submission of complete, copy-edited MS of Suisun Valley Review for printing and binding. ¶¶F. Distribution of magazine in various venues, including, when possible, a release reading of Suisun Valley Review, mailed copies to published authors, CA colleges and local libraries, and regional bookstores.

Lab Content

Instruction Methods
Lecture/Discussion

Out of Class Assignments

Evaluation Methods
Exams/Tests | Quizzes | Research Projects | Portfolios | Papers | Oral Presentation | Projects | Field Trips | Group Projects | Class Participation | Class Work | Home Work | Additional Assessment Information
¶ 1. Oral discussion in which the student demonstrates his ability to analyze and criticize various forms of creative writing. ¶ 2. Successful completion of all the editorial tasks necessary for the successful execution of the class project: the literary magazine. ¶ 3. Performs in key lead editorial roles (e.g. correspondence with contributors; chief editorial roles)

Other Materials

Other Outline Information
The Stephen Minot text is a classic and a standard for this type of class.

Textbooks

report generated on 1/3/2014
Three Genres: Writing Fiction/Literary Nonfiction, Poetry, and Drama, Minot, Stephen, 2006
Course Description
An intermediate study of creative writing techniques. Students refine skills of self-expression through individual and class criticism of student work. Frequent writing and intense individual and class criticism of student work are requirements.

Course Objectives
Upon satisfactory completion of the course, students will be able to:

1. Recognize and apply the principles of various literary forms and apply these understandings to the student’s own creative works and the works of others.
2. Examine and criticize, in depth, poems, stories, and plays both by professional writers and by members of the class.
3. Demonstrate proficiency in writing creatively in its various forms/genres to produce original work, in part to demonstrate use of literary techniques in different genres.
4. Demonstrate the critical skills necessary to analyzing/evaluating their own creative efforts and the creative efforts of others, including use of writers’ workshop and/or peer and instructor feedback.

Course Content
1. Poetry: study and practice of poetic tactics and techniques to develop intermediate competency and fluency in the genre: voice; diction; figurative Language; meter/rhythm, including standard and traditional meters (such as ballad meter, iambic pentameter and the...
use of blank verse), standard forms and rhyme and free verse; sound devices; other relevant techniques. 2. Fiction: study and practice the tactics and techniques of short fiction and/or the novel/novel-excerpt (in consultation with the instructor) to develop intermediate competency and fluency in the genre: point of view and narrative technique; beginnings and endings; setting; tone; characterization; dialogue; plotting; other relevant techniques. 3. Drama: study and possible practice (at instructor’s discretion) of the tactics and techniques of drama to develop intermediate competency and fluency in the genre: plotting; setting; characterization; speech-making; other relevant techniques. 4. Creative Non-Fiction: study and possible practice (at instructor’s discretion) of the tactics and techniques of creative non-fiction to develop intermediate competency and fluency in the genre: literary uses of the personal essay; literary uses of the formal essay; autobiographic narrative; the significance of audience; other relevant approaches or techniques. 5. Examples of poems, plays, stories and/or novels or novel excerpts by professional writers. 6. Critical readings of multiple writing genres, which may include literary journals and/or small press publications. 7. Introduction to theory and criticism in his/her genre of choice, resulting in greater skills in literary evaluation and the ability to critique his/her and others’ work. 8. Analysis and critique of original works by class members in a workshop setting. 9. Appropriate editing techniques. 10. If possible, connect assignments with guest lectures and/or readings in the area.

Lab Content
See Course Content

Instruction Methods
Lecture/Discussion

Out of Class Assignments

Evaluation Methods
These evaluation methods may include, but are not limited to, the following: Exams/Tests, Quizzes, Research Projects, Portfolios, Oral Presentation, Projects, Field Trips, Class Participation, Class Work, Home Work. Oral discussion in which the student demonstrates a clear understanding of the forms of literature and the ability to analyze and criticize these works -- works from the class as well as from professional writers. 2. Successful completion of required assignments given by the instructor and the completion of a body of original work (poems, short stories, creative non-fiction; drama; novel chapters, etc.) by the end of the course.

Other Materials
Periodical:
Suisun Valley Review, Volume 2013

Other Outline Information
The texts above are considered classic and the standard used for teaching this course, in spite of the dates of publication.

Textbooks
The Art of the Tale, Halpern, Daniel, 1987
Three Genres: The Writing of Fiction, Poetry and Drama, Minot, Stephen, 2002
Writing in General and the Short Story in Particular, Hills, Rust, 2000
Solano Community College SPAN 2S
Spanish for Spanish Speakers 2

proposed areas:
Add F13  3B Humanities

current approvals per ASSIST:
F02  C2 Humanities
F05  6A Language Other Than English

reviewers:
1  Terri Eden
2  Bernie Day
3  Sheila Lau

comments from college at the time of submission:
Re IGETC:  This course is being submitted because of its strong emphasis on culture and literature; it is not solely performance based.
Re CSU AI:
Re CSUGE:
Re TCA:

Units: 5  5  5
min max type
Hours: 80  0
lecture lab
repeatable: N same as:
first offered: SU02
outline approved: Mar 12 2013 12:00AM

registration restrictions:
Prerequisites:  SPAN 001S with a grade of "C" or better, or by consent of instructor. Designed for heritage speakers. Intermediate proficiency in speaking, writing, listening and reading, as determined by the ACTFL guidelines.
Corequisites:
Advisories:
Enrollment Limitations:

UC transferability approved: Y

college notes:
internal notes:
UC notes:
footnote:

Course Description
This course, which is conducted entirely in Spanish, is the second part of a two-semester sequence designed for heritage speakers of Spanish, or other linguistically qualified students, who are proficient in the language, but who have had little or no formal language training. It provides instruction that builds upon students’ existing skills in reading, writing, speaking, listening and cultural knowledge. The course will underscore accuracy in the use of linguistic registers, hone aural comprehension, provide instruction in oral and written communication, expand word usage and vocabulary, and increase cultural awareness, so that students are able to address topics that go beyond the personal sphere.

Course Objectives
Express ideas orally in standard Spanish. Use correct grammar, tenses, moods, when speaking and writing. Write Spanish using correct spelling and accentuation. Learn to write short essays in a variety of styles in standard Spanish using correct punctuation.
Course Content
The course will be taught in Spanish. Students will be required to analyze, evaluate, compare, contrast and discuss topics listed below relating to the social, historical, political and cultural aspects of Spanish-speaking world.

III. Culture:
A. Authentic texts in a variety of genres
B. Geography and current events
C. Ethnic and regional specificities: cultural mores, artistic and literary productions, cuisine, history, folklore, humor, and other topics related to the following areas: USA, Spain, Mexico, Caribbean, Central America, Equatorial Guinea.

IV. Functions of Grammar and Syntax:
1. Use and omission of definite and indefinite articles
2. Rules of capitalization
3. Diminutives
4. Gender of nouns
5. Nationalities
6. Singular and plural of nouns
7. Collective nouns
8. Direct and indirect object pronouns
9. Reflexive pronouns
10. Demonstrative adjectives
11. Punctuation
12. Indefinite pronouns
13. Sentence structure/syntax
14. The gerund
15. Moods
16. Verb tenses

V. Register:
1. Lexical variations
2. Idiomatic expressions
3. Vocabulary expansion
4. Formal and informal
5. Standard versus non-standard
6. Situational discourse

IV. Orthography:
1. Analyze and learn the rules of accentuation, syllabication
2. Introduction to etymology
3. Prefixes and suffixes
4. Comparison and contrast of homophones
5. Spelling

V. Speaking and Listening:
1. Analyze the sounds of the Spanish alphabet
2. Pronunciation
3. Conversation
4. Phonology

Lab Content

Instruction Methods
Lecture/Discussion

Out of Class Assignments

Evaluation Methods
1. Examinations which require students to demonstrate an understanding and usage of normative Spanish.
2. Written essays which will require students to show the ability to synthesize the newly acquired grammatical concepts and vocabulary, while incorporating proper spelling and punctuation.
3. Oral assignments which will enable students to discuss current events, or topics of a cultural, socio-political or literary nature in such a way as to broaden their cultural perspective and their usage of the language.
4. Translations from Spanish to English, and vice versa, which will require the students to comprehend the meaning expressed in a text, article, or literary passage.

Other Materials

Other Outline Information

Textbooks
La lengua que heredamos, Sarah Marques, 2011
Course Description
Examination of the types and history of ethical theories and development of moral and ethical behavior for criminal justice practitioners. Students learn how to analyze an ethical dilemma and apply this process to contemporary law enforcement issues.

Course Objectives
1. Compare and contrast the theories of ethics that determine moral behavior. Discuss the role of law enforcement in society and the nature of police power and authority. Requires Critical Thinking.
2. Explain the process for handling an ethical dilemma and making an ethical decision. Requires Critical Thinking.
3. Apply the ethical decision-making process to contemporary law enforcement issues and problems. Requires Critical Thinking.

Student Learning Outcomes:
1. Identify the foundations of modern ethical standards and thought. (WCC Only)
2. Apply traditional methods of ethical analysis. (WCC Only)
3. Explain the application of ethics to the criminal justice system. (WCC Only)

Course Content
1. Introduction
   A. Why Study Ethics?
   B. Defining Ethical Terms
   C. Morality and the Law
   D. Morality and Behavior
2. Determining Moral Behavior
   A. Ethical Systems
   B. Deontological and Teleological Ethical Systems
   C. Relativism and Absolutism
3. Developing Moral and Ethical Behavior
   A. Psychological Theories of Moral Development
   B. Ethics, Behavior and Criminality
   C. Origins of the Concept of Justice
   D. Components of Justice
   E. Paradigms of Law
   F. Law and Social Control
   G. Immoral Laws and the Moral Person
4. Ethics and Law Enforcement
   A. The Police Role in Society
   B. Authority and Power
   C. Formal Ethics for Police Officers
   D. Discretion and Duty
   E. Law Enforcement Practices
   F. Graft and Gratuities
   G. Deception in Investigation and Interrogation
   H. Coercion and the Use of Force
   I. Loyalty and Whistleblowing
5. Ethics and Legal Professionals
   A. Perceptions of Judicial Processing
   B. The Attorney-Client Relationship
   C. Ethical Issues for Defense Attorneys
   D. The Ethics of Punishment and Corrections
   E. Rationales for Punishment and Corrections
   F. Ethical Frameworks for Corrections
6. Ethics and Correctional Alternatives
   A. Ethical Leadership
   B. Individual Decision making
   C. Why Be Ethical?
Woodland Community College AJ 1
Ethics in The Criminal Justice System

Lab Content

Instruction Methods
Discussion; Lecture

Out of Class Assignments
Textbook¶Periodicals¶Internet Sources¶Other Assignments:
Scenarios/role play: Students will be placed on teams and given ethical
dilemmas in which they will analyze and make recommendations utilizing the tools they have been provided /learned in class.
Interpret video clips: Students will watch video clips related to class lectures and select the appropriate response.

Evaluation Methods
Essay/Paper¶Exams¶Homework¶Oral Tests/Class Performance¶Participation¶Problem Solving Exercises

Other Materials

Other Outline Information

Textbooks
Ethics in Policing: Misconduct and Integrity, 1st Ed., Raines, Julie, 2010
Woodland Community College BIOL 30
Emerging infections and the History of the Infectious Disease

proposed areas:

Add F13  B2 Life Science (lecture)
Add F13  5B Life Science (lecture)

reviewers:

comments from college at the time of submission:

Units: 3 3 5 min max type
Hours: 54 0 lecture lab
repeatable: N same as:
first offered: F14 outline approved: May 9 2013 12:00AM

registration restrictions:

Prerequisites: None
Corequisites: None
Advisories: None
Enrollment Limitations:

UC transferability
approved: Y

college notes:
internal notes: ¶UCOP Status changed to Approved by crobin on 12:52 PM 10/25/2013
UC notes:
footnote:

Course Description

Designed for non-science majors. This course examines current biological threats to societies including emerging and re-emerging diseases (such as AIDS and avian flu) and the release of infectious bio-agents either by terrorists or military organizations. We will also discuss these threats in a historical context by reviewing diseases that have had significant effects on human societies (such as smallpox and polio). The biology of infectious disease and treatment will be covered.

Course Objectives

1. Describe the infectious diseases process as pathogens invade the human body. ** Requires Critical Thinking ¶¶1. Demonstrate an understanding of the scientific method as used to discover the causes of infectious diseases. ** Requires Critical Thinking ¶¶2. Summarize the specific pathways of entry, symptoms, and treatments of infectious diseases such as tuberculosis, smallpox, anthrax, and plague, and discuss the current concerns regarding these classic infectious diseases. ** Requires Critical Thinking ¶¶3. Summarize the specific pathways of entry, symptoms, and treatments of emerging infectious diseases such as AIDS, avian flu, ebola, and mad cow disease, and discuss the current concerns regarding emerging infectious diseases. ¶¶ Requires Critical Thinking ¶¶4. Discuss the patterns of infectious diseases in a population and explain what factors contribute to the spread of disease (epidemiology). ** Requires Critical Thinking ¶¶5. Explain the dynamics of commensal, mutualistic, opportunistic, and pathogenic relationships between humans and microbes. This includes understand the details of the infectious disease process. (P-SLO-2 Scientific Awareness) (WCC Only) ¶1.

Course Content

1. Introduction to cell and molecular biology ¶¶A. basic cell structure ¶¶B. metabolism as needed for topics covered ¶¶2. Overview of bacteria ¶¶A. bacterial structure ¶¶B. bacterial reproduction ¶¶3. Overview of viruses ¶¶A. viral structure ¶¶B. viral reproduction ¶¶4. Introduction to the infectious diseases process ¶¶A. transmission and entry of pathogens ¶¶B. pathogenesis ¶¶C. types of
Emerging infections and the History of the Infectious Disease

- Toxins
- How the human immune system responds to infections
  - Innate immunity
  - Specific immunity

- History of the germ theory of disease
  - Jenner and vaccination
  - Semmelweis and hand washing
  - Pasteur and sick wine

- Koch's postulates
- Discovery of antibiotics

- Survey of infectious diseases that have changed human societies in a historical context
  - Smallpox
  - Plague
  - Tuberculosis
  - Polio

- Survey of current emerging infectious diseases
  - Influenza
    - Seasonal epidemics
    - Pandemics
  - Avian flu
  - AIDS
  - Ebola
  - West Nile Virus
  - MRSA and antibiotic resistant bacteria
  - E. coli O157:H7
  - Prions (BSE)

- History of the germ theory of disease
  - Applying the scientific method
  - Jenner and vaccination
  - Semmelweis and hand washing
  - Pasteur and sick wine
  - Koch's postulates
  - Chemotherapeutic agents
  - Discovery of antibiotics

- Survey of infectious diseases that have changed human societies in a historical context
  - Smallpox
  - Plague
  - Tuberculosis
  - Polio

- Survey of current emerging infectious diseases
  - Influenza
    - Seasonal epidemics
    - Pandemics
    - Avian flu
  - AIDS
  - Ebola
  - West Nile Virus
  - MRSA and antibiotic resistant bacteria
  - E. coli O157:H7
  - Prions (BSE)

- How modern societies influence the emergence of new infectious diseases
  - Overpopulation (crowd diseases)
  - Virgin territory
  - Rapid travel
  - Food production

- Biotechnology in the detection and treatment of new infectious diseases
  - Rapid screening for diagnosis
  - Antibody based tests
  - Western blotting
  - PCR testing

- New treatments
  - Phage therapy
  - New antivirals
  - New vaccines

- Biotechnology in the development of biological weapons
  - History of biological warfare
    - The U.S program
    - The Russian program

- What genetic engineering can do

- Current topics and issues regarding infectious diseases used in bioterrorism/warfare
  - Anthrax mailings
  - Smallpox danger

- Current concerns regarding infectious diseases in the health care field
  - Overcoming antibiotic resistance
  - Early surveillance

**Lab Content**

**Instruction Methods**
- Lecture; Online; Web Enhanced

**Out of Class Assignments**
- Textbook; Periodicals; Internet Sources
- Sample Assignments:
  - The students will watch the movie "Contagion" in class and have this homework assignment:
  - Homework Questions: For discussion after the movie: Due next week.
  - During the movie pay attention to the depiction of possible "fomites" that can facilitate transmission of the virus. Make a list.
  - Why does the movie start on "Day Two"?
  - What is the term RO (pronounced "R-not") mean?
  - How does RO for the virus change during the outbreak?
  - What is the death rate for the virus? (Percentage of people who die)
  - What is the name of the new virus that is causing the outbreak?
  - Where did the virus cross-over into the human population?
  - How did the virus "cross-over" into the human species?
  - Given what you know about the immune system does it seem plausible that Dr. Hextall, who injects herself with the experimental vaccine, could be protected from infection by visiting her sick father the very next day? Explain why or why not.

**Evaluation Methods**
- Exams
- Homework
- Problem Solving Exercises
- Quizzes

**Other Materials**
- Periodicals:
  - Scientific American
  - Scientific American
  - Emerging Infectious Diseases, Centers

**Other Outline Information**

**Textbooks**
Woodland Community College ETHN 11
Introduction to Ethnic Studies

proposed areas: current approvals per ASSIST:
Add F13 D3 Ethnic Studies

reviewers:

comments from college at the time of submission:
Re IGETC: Re CSUGE:
Re CSU AI: Re TCA:

Units: 3 3 5 min max type Hours: 54 0 lecture lab repeatable: N same as:

registration restrictions:
Prerequisites: None
Corequisites: None
Advisories: Language
Enrollment Limitations:

UC transferability approved: N
college notes:
internal notes:
UC notes:
footnote:

Course Description
This course introduces the diverse institutional, cultural, and historical issues relating to the past and present life circumstances of Asian Americans, Mexican Americans, Black Americans, and Native Americans. Specifically, students will be introduced to information presented in upper division courses with ethnic studies content.

Course Objectives
1. To provide students with a broad range of information relating to issues affecting and concerns of the groups identified above. ** Requires Critical Thinking
2. To familiarize students with how social science literature has examined ethnic minorities. ** Requires Critical Thinking
3. To introduce students to some important interdisciplinary concepts relating to the study of ethnic minorities. ** Requires Critical Thinking
4. To promote an understanding of the ethnic diversity of American society. ** Requires Critical Thinking

Course Content
1. Introduction to Ethnic Studies History
2. Understanding Race and Ethnicity
3. Ethnicity and Religion
4. Prejudice & Discriminatory Policies
5. Immigration and Labor Histories
6. Educational Histories and Formation of Pan-Ethnic Identities
7. Native Americans
8. African-Americans
9. Mexican Americans
10. Asian Americans
11. Post Brown vs. Board of Education
12. Race, Class & Gender
13. Attitudes toward Women of Color
14. Social Responsibility and Cultural Citizenship
15. Changing Demographics, New Immigrants, and the Future of Racial Ethnic Relations
16. New Systems of Racial Stratification

Lab Content

Instruction Methods
Discussion, Lecture, Other: Films and guest speakers

report generated on 1/3/2014
2013 submissions from region 2 for general education in UC and CSU
Woodland Community College ETHN 11
Introduction to Ethnic Studies

Out of Class Assignments

Evaluation Methods
Essay/Paper | Exams | Homework | Oral Tests/Class Performance | Quizzes | Research Project | Skills Demonstrations/Performance Exam

Other Materials

Other Outline Information

Textbooks
**Course Description**

Functional needs of individuals throughout their life cycle, food choice determinants, effects of cooking and processing, role and safety of food additives, and meal planning guidelines. Not open for credit to students with credit in FCS 10.

**Course Objectives**

1. Identify nutritional needs of individuals.
2. Describe social, economic, cultural, political, and psychological implications concerning food and nutrition.
3. Identify authoritative nutrition information sources to obtain current knowledge and information.
4. Explain the roles of various nutrients in the processes of digestion, absorption, transportation, and metabolism.
5. Utilize recognized food plans in meal planning.
6. Describe the effects of cooking and processing upon nutrients.
7. Explain the dangers of food quackery and misinformation.
8. Analyze their own individual diet and produce a term paper which is a critical analysis of nutritional information learned throughout the course. **Requires Critical Thinking**

**Student Learning Outcomes:**

1. Students will be able to analyze and evaluate their personal dietary intake, making specific suggestions to improve the diet based on the scientific principles of a balanced diet. (YC and WCC)

**Course Content**

1. Why we study nutrition.
2. Food choice determinations.
3. Macro-nutrients.
5. Digestion and metabolism.
6. Meal planning.
7. Food additives.
8. Effects of cooking and processing on foods.
10. Nutritional needs of individuals through the life cycle.
11. Nutritional needs of individuals during:
   A. Pregnancy and lactation.
   B. Infant.
   C. Aging.
   D. Weight control.
   E. Vegetarian

**Lab Content**

None
Instruction Methods
Discussion
Online
Lecture
Other: Video Viewings & Article Readings

Out of Class Assignments
Textbook
Periodicals
Internet Sources
Research Papers
Other Assignments: Computer diet analysis
Reading & understanding food labels

Evaluation Methods
Exams
Homework
Participation
Quizzes
Research Project

Other Materials

Other Outline Information

Textbooks
Woodland Community College MATH 1C
Multivariable Calculus

proposed areas:  
Add F13  B4 Quantitative Reasoning  
Add F13  2A Quantitative Reasoning

current approvals per ASSIST:

reviewers:

comments from college at the time of submission:  
Re IGETC:  
Re CSUGE:  
Re CSU AI:  
Re TCA:  

Units: 4 4 S  
min max type  
Hours: 72 0  
lecture lab  
repeatable: N  
same as:  
first offered: F13  
outline approved: Mar 14 2013 12:00AM

registration restrictions:  
Prerequisites: MATH 1B  
Corequisites: None  
Advisories: Language, Mathematics  
Enrollment Limitations:  

UC transferability  
approved: Y

college notes:  
internal notes:  
UC notes:  
footnote:  

Course Description
Vector valued functions, calculus of functions of more than one variable, partial derivatives, multiple integration, Green's theorem, Stokes' theorem, divergence theorem.

Course Objectives

Course Content

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Woodland Community College MATH 1C
Multivariable Calculus

- Moments of inertia
- Change of variables theorem
- Integrals in polar, cylindrical, and spherical coordinates
- Line and surface integrals including parametrically defined surfaces
- Integrals of real-valued functions over surfaces
- Divergence and curl
- Green's, Stokes', and divergence theorems

Lab Content

Instruction Methods
- Discussion
- Lecture

Out of Class Assignments
- Textbook
- Homework

Evaluation Methods
- Exams
- Homework
- Portfolio
- Problem Solving Exercises
- Quizzes
- Other
- Group or individual projects

Other Materials

Other Outline Information

Textbooks
Course Description
The course is an introduction to ordinary differential equations including both quantitative and qualitative methods as well as applications from a variety of disciplines. Introduces the theoretical aspects of differential equations, including establishing when solution(s) exist, and techniques for obtaining solutions, including, series solutions, Laplace transforms and linear systems.

Course Objectives

Course Content
1. Solutions of ordinary differential equations 2. First order differential equations including separable, homogeneous, exact, and linear 3. Existence and uniqueness of solutions 4. Applications of first order differential equations such as circuits, mixture problems, population modeling, orthogonal trajectories, and slope fields 5. Second order and higher order linear differential equations 6. Fundamental solutions, independence, and Wronskian 7. Nonhomogeneous equations 8. Qualitative analysis: phase portraits 9. Numerical approximation methods such as Euler’s method 10. Applications of higher order differential equations such as the harmonic
Woodland Community College MATH 2
Ordinary Differential Equations

oscillator and circuits
11. Variation of parameters
12. Laplace Transforms
13. Series Solutions

Lab Content

Instruction Methods
Discussion
Lecture

Out of Class Assignments
Textbook
Homework

Evaluation Methods
Exams
Homework
Portfolio
Problem Solving Exercises
Quizzes
Other: Group or individual projects

Other Materials

Other Outline Information

Textbooks
Course Description
College level course in algebra for majors in science, technology, engineering, and mathematics. Topics include polynomial, rational, radical, exponential, absolute value, and logarithmic functions, systems of equations, theory of polynomial equations, and analytic geometry.

Course Objectives
1. Analyze and investigate properties of functions; ** Requires Critical Thinking **¶2. Synthesize results from the graphs and/or equations of functions; ¶3. Apply transformations to the graphs of functions; ¶4. Recognize the relationship between functions and their inverses graphically and algebraically; ¶5. Solve and apply rational, linear, polynomial, radical, absolute value, exponential, and logarithmic equations and solve linear, nonlinear, and absolute value inequalities; ¶6. Solve systems of equations and inequalities; ¶7. Apply techniques for finding zeros of polynomials and roots of equations; ¶8. Apply functions and other algebraic techniques to model real world Science, Technology, Engineering, and Mathematics (STEM)application; ** Requires Critical Thinking **¶9. Analyze conics algebraically and graphically; and ** Requires Critical Thinking **¶10. Use formulas to find sums of finite and infinite series. ¶¶¶Student Learning Outcomes: ¶1. Demonstrate the knowledge to solve and apply equations including quadratic, rational, radical, exponential and logarithmic expressions. (CRT/CMT) (YC and WCC) ¶2. Demonstrate the ability to compute zeros of polynomial functions. (CMT) (WCC Only) ¶3. Define, recognize, and solve sequence and series problems.(CRT/CMT) (YC and WCC)

Course Content
A. Functions including linear, polynomial, rational, radical, exponential, absolute value, logarithmic:their definitions, evaluation, domain and range¶B. Inverses of functions¶C. Algebra of functions¶D. Transformations of quadratic, absolute value, radical, rational, logarithmic, exponential functions and conic sections¶E. Graphs of functions including asymptotic behavior, intercepts, vertices¶F. Equations including rational, linear, polynomial, radical, exponential, absolute value, and logarithmic¶G. Linear, nonlinear, and absolute
Woodland Community College MATH 20
College Algebra

value inequalities
H. Systems of equations and inequalities
I. Characterization of the zeros of polynomials
J. Properties and applications of complex numbers
K. Properties of conic sections
L. Sequences and series.

Lab Content

Instruction Methods
Discussion Telelecture Lecture

Out of Class Assignments
Textbook Homework

Evaluation Methods
Exams Homework Portfolio Problem Solving Exercises Quizzes Other: Group or Individual projects

Other Materials

Other Outline Information

Textbooks
College Algebra, 8th Ed., Larson, 2011
Course Description
Functions of nutrients in the human body. Nutritional needs of individuals through their life cycle, food choice determinants, effects of cooking and processing, role and safety of food additives, and meal planning guidelines. Not open for credit to students with credit in HLTH 10/FCS 10.

Course Objectives
1. Identify nutritional needs of individuals
2. Describe social, economic, cultural, political, and psychological implications concerning food and nutrition
3. Identify authoritative nutrition information sources to obtain current knowledge and information
4. Explain the roles of various nutrients in the processes of digestion, absorption, transportation, and metabolism
5. Utilize recognized food plans in meal planning
6. Describe the effects of cooking and processing upon nutrients
7. Explain the dangers of food quackery and misinformation
8. Students will be asked to engage in a critical analysis of their own individual diet, analyze the meaning of an "ideal diet" and produce a term paper which is a critical analysis of nutritional information
9. Requires Critical Thinking
10. Student Learning Outcomes:
11. Students will be able to analyze and evaluate their personal dietary intake, making specific suggestions to improve their diet based on the scientific principles of a balanced diet. (YC and WCC)

Course Content
1. Why we study nutrition
2. Food choice determinations
3. Macro-nutrients
4. Micro-nutrients
5. Digestion and metabolism
6. Meal planning
7. Food additives
8. Effects of cooking and processing on foods
9. Food misinformation - quackery
10. Nutritional needs of individuals through the life cycle
11. Specific dates:
12. A. Pregnancy and lactation
13. Infant
14. Aging
15. D. Weight control
16. Vegetarian
Woodland Community College NUTR 10
Principles of Nutrition

Lab Content

Instruction Methods
Discussion, Online, Laboratory/Activity, Lecture, Lecture, Other (Specify), Video Viewings & Article Readings

Out of Class Assignments
Textbook, Periodicals, Internet Sources, Research paper

Evaluation Methods
Exams, Homework, Participation, Quizzes, Research Project

Other Materials

Other Outline Information

Textbooks
Course Description
Overview of the field of physics, its position and significance relative to the sciences, followed by a detailed study of mechanics. Primarily for architecture, chemistry, engineering, geophysics, and physics majors.

Course Objectives
1. Comprehend and apply vector analysis to provide a structure to physics problems involving mechanics and related concepts. 
2. Create free-body diagrams showing the forces for each isolated body in a system and synthesize those free-body diagrams into the solutions for the motion of the system. 
3. Comprehend and synthesize the basic laws of physics related to mechanics including Newton’s Laws. 
4. Analyze and solve arbitrary problems in mechanics (including particle dynamics and energy concepts), fluid mechanics, and wave motion using calculus and vectors to apply the correct basic laws of physics. 
5. Perform experiments as outlined in the instructions, construct a simple apparatus, operate such apparatuses to obtain the desired data. 
6. Analyze and synthesize the laboratory data, compare and relate these results to the basic laws and concepts of Physics. 

Re IGETC: 
Re CSUGE: 

registration restrictions:
Prerequisites: MATH 1A and Math 1B (concurrent ok) 
Corequisites: None 
Advisories: Language and Mathematics 
Enrollment Limitations: 

UC transferability
approved: Y 

report generated on 1/3/2014 
2013 submissions from region 2 for general education in UC and CSU
Course Content
1. Measurement
2. Vectors
3. Motion in One and Two Dimensions
4. Particle Dynamics - Newton’s Laws
5. Work and Energy
6. Rotational Dynamics
7. Static Equilibrium
8. Oscillations - Harmonic Motion
9. Gravitation
10. Fluid Mechanics
11. Wave Motion - Sound

Lab Content
1. Measurement
2. Vectors
3. Motion in One and Two Dimensions
4. Particle Dynamics - Newton’s Laws
5. Work and Energy
6. Rotational Dynamics
7. Static Equilibrium
8. Oscillations - Harmonic Motion
9. Gravitation
10. Fluid Mechanics
11. Wave Motion - Sound

Instruction Methods
Lecture; Laboratory/Activity

Out of Class Assignments
Textbook
Lab reports
Other Assignments: Problem-solving skills practice.

Evaluation Methods
Exams
Homework
Laboratory Assignments
Quizzes
Skills Demonstrations/Performance Exam

Other Materials

Other Outline Information

Textbooks
Physics for Scientists and Engineers, 8th Ed., Serway and Jewett, 2010
Woodland Community College PHYS 4B
Electromagnetism

proposed areas:

- Add F13  B1 Physical Science (lecture)
- Add F13  5A Physical Science (lecture)
- Add F13  B3 Science Laboratory
- Add F13  5C Science Laboratory

current approvals per ASSIST:

registration restrictions:

- Prerequisites: Physics 4A with a grade of "C" or better.
- Corequisites: None
- Advisories: Language and Mathematics

Units: 4 4 5 min max type
Hours: 54 54 lecture lab
repeatable: N
same as:
first offered: F11
outline approved: Sep 9 2011 12:00AM

UC transferability
approved: Y

Course Description
Study of electromagnetism with accompanying laboratory.

Course Objectives
1. Comprehend and apply vector analysis to provide a structure to physics problems involving electricity, magnetism and related concepts.¶2. Create diagrams showing fields and /or forces from arbitrary distributions of charges or currents.¶3. Comprehend and synthesize the basic laws of physics related to mechanics including Maxwell's Laws (including Coulomb's Law, Gauss's Law, and Ampere's Law) in integral form.¶4. Analyze and solve arbitrary problems in electricity and magnetism using calculus and vectors to apply the correct basic laws of physics. ** Requires Critical Thinking **¶5. Analyze basic AC and DC circuits and apply Ohm's Law or Kirchoff's laws to solve for unknown values of current or component values.¶6. Comprehend and operate a multimeter to correctly measure current, voltage, capacitance, and resistance in electric circuits.¶7. Perform experiments as outlined in the instructions, construct simple apparatuses, operate such apparatuses to obtain the desired data.¶8. Analyze and synthesize the laboratory data, compare and relate these results to the basic laws and concepts of Physics. ** Requires Critical Thinking **¶9. Student Learning Outcomes:¶10. Analyze known variables and quantities in a physics problem to decide the correct laws of physics to apply to solve for unknown variables or quantities. (YC Only)¶11. Apply and express the laws of physics as equations to compute the values of unknown variables and quantities in physics problems. (YC Only)¶12. Apply the principles of scientific inquiry in performing laboratory experiments to prove or demonstrate the laws of physics. (YC Only)
Woodland Community College PHYS 4B
Electromagnetism

Course Content
Electricity and Magnetism:
   a. Coulomb's Law
   b. Electric Field
   c. Gauss's Law
   d. Electric potential
   e. Capacitors and Dielectrics
   f. Ohm's Law and circuits
   g. Kirchoff's Laws and circuits
   h. Magnetic Field
   i. Ampere's Law
   j. Faraday's Law
   k. Inductance
   l. Magnetic properties
   m. LC and RCL circuits
   n. Maxwell's Equations
   o. Electromagnetic waves

Lab Content
Electricity and Magnetism:
   a. Coulomb's Law
   b. Electric Field
   c. Gauss's Law
   d. Electric potential
   e. Capacitors and Dielectrics
   f. Ohm's Law and circuits
   g. Kirchoff's Laws and circuits
   h. Magnetic Field
   i. Ampere's Law
   j. Faraday's Law
   k. Inductance
   l. Magnetic properties
   m. LC and RCL circuits
   n. Maxwell's Equations
   o. Electromagnetic waves

Instruction Methods
Lecture
Laboratory/Activity

Out of Class Assignments
Textbook
Lab Reports

Evaluation Methods
Exams
Homework
Laboratory Assignments
Quizzes
Skills Demonstrations/Performance Exam

Other Materials

Other Outline Information

Textbooks
Physics for Scientists and Engineers, 8th Ed., Raymond A. Serway and John W. Jewett, 2010
Physics for Scientists and Engineers, 8th Ed., Raymond A. Serway and John W. Jewett, 2010
Woodland Community College PHYS 4C
Thermodynamics, Light and Modern Physics

proposed areas:

- Add F13  B1 Physical Science (lecture)
- Add F13  5A Physical Science (lecture)
- Add F13  B3 Science Laboratory
- Add F13  5C Science Laboratory

current approvals per ASSIST:

registration restrictions:

Prerequisites: Physics 4B
Corequisites: None
Advisories: Language and Mathematics

Units: 4 4 5
min max type

Hours: 54 54
lecture lab

repeatable: N
same as:

first offered: F11
outline approved: Sep 9 2011 12:00AM

Course Description
Study of thermodynamics, optics, and modern physics with accompanying laboratory.

Course Objectives
1. Comprehend and apply vector analysis to provide a structure to physics problems involving thermodynamics, optics, and modern physics.¶2. Comprehend and synthesize the basic laws of physics related to thermodynamic, optics, and modern physics including the Laws of Thermodynamics, the Lens and Mirror Equations, and Einstein's Special relativity.¶3. Solve for magnification, type of image, lens power or image/object distances for arbitrary arrangements of lens or mirrors.¶4. Analyze and describe the structure of atoms and nuclei based on quantum mechanical concepts.¶5. Analyze and solve arbitrary problems in thermodynamics, optics, and modern physics using calculus and vectors to apply the correct basic laws of physics. ** Requires Critical Thinking **¶6. Perform experiments as outlined in the instructions, construct a simple apparatuses, operate such apparatuses to obtain the desired data.¶7. Analyze and synthesize the laboratory data, compare and relate these results to the basic laws and concepts of Physics. ** Requires Critical Thinking **¶¶¶Student Learning Outcomes:

1. Students will be able to analyze known variables and quantities in a physics problem to decide the correct laws of physics to apply to solve for unknown variables or quantities. (YC Only)¶2. Students will be able to apply and express the laws of physics as equations to compute the values of unknown variables and quantities in physics problems. (YC Only)¶3. Students will be able to apply the principles of scientific inquiry in performing laboratory experiments to prove or demonstrate the laws of physics. (YC Only)

Course Content
1. Thermodynamics¶A. Temperature and thermal expansion¶B. Heat and the first law of thermodynamics¶C. Kinetic theory and
Woodland Community College PHYS 4C
Thermodynamics, Light and Modern Physics

Lab Content
1. Thermodynamics
   A. Temperature and thermal expansion
   B. Heat and the first law of thermodynamics
   C. Kinetic theory and gases
   D. Entropy and the second law of thermodynamics
2. Light and Optics
   A. Reflection and refraction
   B. Mirrors and Lenses
   C. Interference and diffraction
   D. Quantum nature of light
3. Modern Physics
   A. Quantum mechanics
   B. Wave mechanics
   C. Hydrogen atom
   D. Atomic physics
   E. Solid state
   F. Nuclear physics
   G. Elementary particles
   H. Cosmology
   I. Relativity

Instruction Methods
Lecture
Laboratory/Activity

Out of Class Assignments
Textbook
Lab Reports
Sample Assignments:
Written laboratory reports, problems, homework and performance tests

Evaluation Methods
Exams
Homework
Laboratory Assignments
Quizzes
Skills Demonstrations/Performance Exam

Other Materials

Other Outline Information

Textbooks
Course Description
This course involves the theory and detailed demonstration of the first aid care of the injured. The student will learn to assess a victim’s condition and incorporate proper treatment. Standard first aid, CPR, and AED certification(s) will be granted upon successful completion of requirements.

Course Objectives
1. Analyze and assess victims of injury and medical emergencies and apply the appropriate emergency action plan. ** Requires Critical Thinking **
2. Describe the signs and symptoms associated with common medical emergencies and demonstrate the first aid care that is needed in common medical emergencies.
3. Demonstrate cardiopulmonary resuscitation and the use of an AED.
4. Demonstrate bandaging and splinting techniques.
5. Demonstrate emergency rescue moves.
6. Evaluate their lifestyle for health and safety concerns and set personal goals for achieving a safe and healthy lifestyle.

Student Learning Outcomes:
1. Students will be able to pass the written certification tests for CPR, AED and First Aid. (YC Only)
2. Students will be able to pass a practical certification test for CPR, AED and First Aid. (YC Only)

Course Content
I. Course Content for Infant, Child, and Adult CPR
1. Body Systems
2. Victim Assessment
3. Legal Issues
4. Emergency Action Plan
5. Care for Emergencies: Breathing, Cardiac, Choking, Bleeding, Shock, Anaphylaxis and Special Circumstances (Sudden Illness, Poisoning, Bites, Stings, and Heat & Cold Emergencies)
6. AED - Automated External Defibrillator
7. First Aid
8. Internal/Soft Tissue Injuries and Burns
10. Splinting and Immobilization
11. Moving Victims
12. People with Special Needs
13. Healthy Lifestyles and Safety Measures

Lab Content
Yuba College HLTH 3
First Aid and CPR for Kinesiology Majors

Instruction Methods
Discussion
Lecture
Other: Demonstrations and student participation scenarios.

Out of Class Assignments
Manuals

Evaluation Methods
Exams
Oral Tests/Class Performance
Participation
Skills Demonstrations/Performance Exam

Other Materials

Other Outline Information

Textbooks
**Course Description**
Vector valued functions, calculus of functions of more than one variable, partial derivatives, multiple integration, Green’s theorem, Stokes’ theorem, divergence theorem.

**Course Objectives**
1. Perform vector operations.
2. Determine equations of lines and planes.
3. Find the limit of a function at a point.
4. Evaluate derivatives.
5. Write the equation of a tangent plane at a point.
6. Determine differentiability.
7. Find local extrema and test for saddle points.
8. Solve constraint problems using Lagrange multipliers.
9. Compute arc length.
10. Find the divergence and curl of a vector field.
11. Evaluate two and three dimensional integrals.
12. Apply Green’s, Stokes’, and divergence theorems.

**Course Content**
1. Vectors and vector operations in two and three dimensions.
2. Vector and parametric equations of lines and planes; rectangular equation of a plane.
3. Dot, cross, and triple products and projections.
4. Differentiability and differentiation including partial derivatives, chain rule, higher-order derivatives, directional derivatives, and the gradient.
5. Arc length and curvature; tangent, normal,
Yuba College MATH 1C
Multivariable Calculus


Lab Content

Instruction Methods
Discussion ¶Lecture ¶

Out of Class Assignments
Textbook ¶Homework

Evaluation Methods
Exams ¶Homework ¶Portfolio ¶Problem Solving Exercises ¶Quizzes ¶Other ¶Group or individual projects.

Other Materials

Other Outline Information

Textbooks
Course Description
The course is an introduction to ordinary differential equations including both quantitative and qualitative methods as well as applications from a variety of disciplines. Introduces the theoretical aspects of differential equations, including establishing when solutions(s) exist, and techniques for obtaining solutions, including, series solutions, Laplace transforms and linear systems.

Course Objectives
1. Create and analyze mathematical models using ordinary differential equations.  
2. Identify the type of a given differential equation and select and apply the appropriate analytical technique for finding the solution of first order and selected higher order ordinary differential equations.  
3. Apply the existence and uniqueness theorems for ordinary differential equations.  
5. Determine the Laplace Transform and inverse Laplace Transform of functions.  

Course Content
2. First order differential equations including separable, homogeneous, exact, and
Yuba College MATH 2
Ordinary Differential Equations

3. Existence and uniqueness of solutions.
4. Applications of first order differential equations such as circuits, mixture problems, population modeling, orthogonal trajectories, and slope fields.
5. Second order and higher order linear differential equations.
8. Qualitative analysis: phase portraits.
9. Numerical approximation methods such as Euler’s method.
10. Applications of higher order differential equations such as the harmonic oscillator and circuits.
11. Variation of parameters.
12. Laplace Transforms.
13. Series Solutions.

Lab Content

Instruction Methods
Discussion ¶Lecture ¶

Out of Class Assignments
Textbook ¶Homework

Evaluation Methods
Exams ¶Homework ¶Portfolio ¶Problem Solving Exercises ¶Quizzes ¶Other ¶Group or individual projects.

Other Materials

Other Outline Information

Textbooks
### Course Description

College level course in algebra for majors in science, technology, engineering, and mathematics. Topics include polynomial, rational, radical, exponential, absolute value, and logarithmic functions, systems of equations, theory of polynomial equations, and analytic geometry.

### Course Objectives

1. Analyze and investigate properties of functions; ** Requires Critical Thinking **¶2. Synthesize results from the graphs and/or equations of functions; ¶3. Apply transformations to the graphs of functions; ¶4. Recognize the relationship between functions and their inverses graphically and algebraically; ¶5. Solve and apply rational, linear, polynomial, radical, absolute value, exponential, and logarithmic equations and solve linear, nonlinear, and absolute value inequalities; ¶6. Solve systems of equations and inequalities; ¶7. Apply techniques for finding zeros of polynomials and roots of equations; ¶8. Apply functions and other algebraic techniques to model real world Science, Technology, Engineering, and Mathematics (STEM) applications; ** Requires Critical Thinking **¶9. Analyze conics algebraically and graphically; and ** Requires Critical Thinking **¶10. Use formulas to find sums of finite and infinite series. ** Requires Critical Thinking **

### Student Learning Outcomes

1. Demonstrate the knowledge to solve and apply equations including quadratic, rational, radical, exponential and logarithmic expressions. (CRT/CMT) (YC and WCC) ¶2. Demonstrate the ability to compute zeros of polynomial functions. (CMT) (WCC Only) ¶3. Define, recognize, and solve sequence and series problems. (CRT/CMT) (YC and WCC) ¶
Yuba College MATH 20
College Algebra

Course Content
A. Functions including linear, polynomial, rational, radical, exponential, absolute value, logarithmic: their definitions, evaluation, domain and range
B. Inverses of functions
C. Algebra of functions
D. Transformations of quadratic, absolute value, rational, logarithmic, exponential functions and conic sections
E. Graphs of functions including asymptotic behavior, intercepts, vertices
F. Equations including rational, linear, polynomial, radical, exponential, absolute value, and logarithmic
G. Linear, nonlinear, and absolute value inequalities
H. Systems of equations and inequalities
I. Characterization of the zeros of polynomials
J. Properties and applications of complex numbers
K. Properties of conic sections
L. Sequences and series

Lab Content

Instruction Methods
Discussion, Lecture, Telelecture

Out of Class Assignments
Textbook, Homework

Evaluation Methods
Exams, Homework, Portfolio, Problem Solving Exercises, Quizzes, Other: Group or Individual projects

Other Materials

Other Outline Information

Textbooks
College Algebra, 8th Ed., Larson, 2011
Yuba College NUTR 10
Principles of Nutrition

proposed areas:

Add F13  5B Life Science (lecture)
Add F13  E Lifelong Learning

reviewers:

1. Megan Lawrence
2. Joseph Bielanski
3. Aurelia Long

comments from college at the time of submission:

Re IGETC:   
Re CSUGE:   
Re CSU AI:   
Re TCA:   

Units: 3 3 S
min max type

Hours: 54 0
lecture lab

repeatable: N
same as:

first offered: F13
outline approved: Jun 13 2013 12:00AM

registration restrictions:

Prerequisites: None

Corequisites: None

Advisories: Language

Enrollment Limitations:

UC transferability
approved: Y

Prerequisites:
Corequisites:
Advisories:

UC notes:

footnote:

Course Description
Functions of nutrients in the human body. Nutritional needs of individuals through their life cycle, food choice determinants, effects of cooking and processing, role and safety of food additives, and meal planning guidelines. Not open for credit to students with credit in HLTH 10/FCS 10.

Course Objectives
1. Identify nutritional needs of individuals
2. Describe social, economic, cultural, political, and psychological implications concerning food and nutrition
3. Identify authoritative nutrition information sources to obtain current knowledge and information
4. Explain the roles of various nutrients in the processes of digestion, absorption, transportation, and metabolism
5. Utilize recognized food plans in meal planning
6. Describe the effects of cooking and processing upon nutrients
7. Explain the dangers of food quackery and misinformation
8. Students will be asked to engage in a critical analysis of their own individual diet, analyze the meaning of an "ideal diet" and produce a term paper which is a critical analysis of nutritional information ** Requires Critical Thinking **

Student Learning Outcomes: Students will be able to analyze and evaluate their personal dietary intake, making specific suggestions to improve their diet based on the scientific principles of a balanced diet. (YC and WCC)

Course Content
1. Why we study nutrition
2. Food choice determinations
3. Macro-nutrients
4. Micro-nutrients
5. Digestion and metabolism
6. Meal planning
7. Food additives
8. Effects of cooking and processing on foods
9. Food misinformation - quackery
10. Nutritional needs of individuals through the life cycle
11. Specific dates: Pregnancy and lactation
12. Infant
13. Aging
14. Weight control
Yuba College NUTR 10
Principles of Nutrition

Vegetarian

Lab Content

Instruction Methods
Discussion
Online
Laboratory/Activity
Lecture
Other: Video Viewings & Article Readings

Out of Class Assignments
Textbook
Research Papers
Computer Diet Analysis
Reading and understanding food labels

Evaluation Methods
Exams
Homework
Participation
Quizzes
Research Project

Other Materials

Other Outline Information

Textbooks
Yuba College PE 20
Introduction to Kinesiology

proposed areas: current approvals per ASSIST:

Add F13  E Lifelong Learning

registration restrictions:

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Prerequisites: NONE
Corequisites: NONE
Advisories: Language

Course Description
This course is an introduction to the interdisciplinary approach to the study of human movement. An overview of the importance of the sub-disciplines in kinesiology will be discussed along with career opportunities in the areas of teaching, coaching, allied health, and fitness professions.

Course Objectives
1. Identify the basic concepts of Kinesiology.¶2. Describe the historical, ethical, and philosophical foundations of Kinesiology.¶3. Identify the fundamental concepts of basic movements.¶4. Identify the relationship between performance in the movement forms of sport, dance, and exercise and the conceptual foundations of the sub-disciplines. ** Requires Critical Thinking **¶5. Identify the pathways and requirements for career opportunities.¶¶¶Student Learning Outcomes:¶1. Be able to identify concepts of basic movement. (YC Only)¶2. Students will be able to identify different career opportunities in Kinesiology. (YC Only)

Course Content

Lab Content

Instruction Methods
Discussion¶Online¶Lecture¶Other: Research

report generated on 1/3/2014

2013 submissions from region 2 for general education in UC and CSU
Yuba College PE 20
Introduction to Kinesiology

Out of Class Assignments
Textbook Internet Sources Essays Journals Research Papers

Evaluation Methods
Exams Homework Portfolio Quizzes Other: Observation reports of different careers.

Other Materials

Other Outline Information

Textbooks
Course Description
Study of thermodynamics, optics, and modern physics with accompanying laboratory.

Course Objectives
1. Comprehend and apply vector analysis to provide a structure to physics problems involving thermodynamics, optics and modern physics. ¶2. Comprehend and synthesize the basic laws of physics related to thermodynamic, optics, and modern physics including the Laws of Thermodynamics, the Lens and Mirror Equations, and Einstein's Special relativity. ¶3. Solve for magnification, type of image, lens power or image/object distances for arbitrary arrangements of lens or mirrors. ¶4. Analyze and describe the structure of atoms and nuclei based on quantum mechanical concepts. ¶5. Analyze and solve arbitrary problems in thermodynamics, optics and modern physics using calculus and vectors to apply the correct basic laws of physics. ** Requires Critical Thinking ** ¶6. Perform experiments as outlined in the instructions, construct a simple apparatus, operate such apparatus to obtain the desired data. ¶7. Analyze and synthesize the laboratory data, compare and relate these results to the basic laws and concepts of Physics. ** Requires Critical Thinking ** ¶¶1. Student Learning Outcomes: ¶1. Students will be able to analyze known variables and quantities in a physics problem to decide the correct laws of physics to apply to solve for unknown variables or quantities. (YC Only) ¶2. Students will be able to apply and express the laws of physics as equations to compute the values of unknown variables and quantities in physics problems. (YC Only) ¶3. Students will be able to apply the principles of scientific inquiry in performing laboratory experiments to prove or demonstrate the laws of physics. (YC Only)
Course Content
1. Thermodynamics
   A. Temperature and thermal expansion
   B. Heat and the first law of thermodynamics
   C. Kinetic theory and gases
   D. Entropy and the second law of thermodynamics
2. Light and Optics
   A. Reflection and refraction
   B. Mirrors and Lenses
   C. Interference and diffraction
   D. Quantum nature of light
3. Modern Physics
   A. Quantum mechanics
   B. Wave mechanics
   C. Hydrogen atom
   D. Atomic physics
   E. Solid state
   F. Nuclear physics
   G. Elementary particles
   H. Cosmology
   I. Relativity

Lab Content
1. Thermodynamics
   A. Temperature and thermal expansion
   B. Heat and the first law of thermodynamics
   C. Kinetic theory and gases
   D. Entropy and the second law of thermodynamics
2. Light and Optics
   A. Reflection and refraction
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3. Modern Physics
   A. Quantum mechanics
   B. Wave mechanics
   C. Hydrogen atom
   D. Atomic physics
   E. Solid state
   F. Nuclear physics
   G. Elementary particles
   H. Cosmology
   I. Relativity

Instruction Methods
Laboratory/Activity
Lecture

Out of Class Assignments
Textbook
Lab Reports
Other Assignments: Completion of assignments; Problem-solving skills practice

Evaluation Methods
Exams
Homework
Laboratory Assignments
Quizzes
Skills Demonstrations/Performance Exam

Other Materials

Other Outline Information

Textbooks
Physics for Scientists and Engineers, 8th Ed., Serway and Jewett, 2010