

College Curriculum Committee Meeting Agenda  
 Tuesday, February 5, 2013  
 2:00 p.m. - 3:30 p.m.  
 President's Conference Room

Item	Action	Attachment	Presenter/Time
1. Minutes: January 29, 2013	Action	#2/5/13-1	Holcroft - 3 min
2. Announcements a. Report out from Divisions b. Upcoming events c. GE Application Reminder d. Curriculum Sheet Reminder	Information		Curr Reps - 10 min Holcroft - 3 min  Nuñez - 2 min
3. Consent Calendar: a. GE Applications  b. Stand Alone Applications	Action  Action	#2/5/13-2 thru 15  #2/5/13-16	Holcroft - 5 min
4. Program Creation	Discussion	#2/5/13-17	Holcroft - 10 min
5. Prerequisite Content Review	Discussion	#2/5/13-18	Holcroft - 30 min
6. Minimum Units for a GE Course	Discussion	#2/5/13-19	Holcroft - 15 min
7. New Course Proposal Process Issues	Discussion	#2/5/13-20 & 21	Holcroft

6/1/13 Deadline to submit new/revised courses to UCOP for UC transferability  
*Ongoing* Submission of courses for C-ID approval and course-to-course articulation with individual colleges and universities.

2012-2013

COLLEGE CURRICULUM COMMITTEE

College of Business Administration - Winter 12-13

Meeting Date: 2/13

Faculty Name	Phone	Extension	Area
Kay Jones	714	752	LTDD

Simon Pennington	714	752	LTDD
Barbara Shewt	714	752	LTDD
Kella Svetich	714	752	LTDD
Judy Baker	714	752	LTDD
Peter Murray	714	752	LTDD
Paul Starer	714	752	LTDD

Faculty Name	Phone	Extension	Area
Stelani Zaresa	714	752	LTDD
Erica Eprhane	714	752	LTDD
Stephanie Parco	714	752	LTDD

College Curriculum Committee  
Meeting Minutes  
Tuesday, January 29, 2013  
2:03 p.m. - 3:33 p.m.  
President's Conference Room

<u>Item</u>	<u>Discussion</u>
1. Minutes: January 15, 2013	Minutes amended to restate section 6. M/S (Hartwell, Armstrong) Approved.
2. Announcements	Speaker: Carolyn Holcroft
a. New Course Proposal	a. Holcroft announced the new course proposal and asked reps to forward to their constituency groups for feedback/concerns.
b. Report out from Divisions	b. Report out from L A: deactivations: ENGL 5H, 7H, 22, 40H, 41.
c. Upcoming events	c. Upcoming Events: <ul style="list-style-type: none"><li data-bbox="764 636 932 661">• Global_____</li></ul>

5. Curriculum Structure & Function

requisites too?

Want to integrate requisite implementation/review into normal Title 5 compliance review cycle. Reps asked to gather feedback from constituents.

Speaker: Carolyn Holcroft

Continuation of the topic from the Ia1 Tc 41 0 0 41 02o(C) 2





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Develop appreciation for what is significant about human life and its creations;



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In this course, students view South African artist William Kentridge. Having witnessed first-hand one of the twentieth century's most contentious struggles, the dissolution of apartheid, Kentridge brings the ambiguity and subtlety of personal experience to public subjects most often framed in narrowly defined terms. By using film, drawing, sculpture, animation, and performance, he transmutes sobering political events into powerful poetic allegories. In this course, students view Spanish Artist Antonio Lopez Garcia and learn about the context of Spanish exterior and interior space imagery.

Thinking critically, including the ability to find, recognize, analyze, evaluate, and communicate ideas, information, and opinions as they relate to the products of human intellect and imagination.

- A. Recognize and describe works of drawings which distinguish different types of lines.
- B. Analyze how artists use light and shadow to create depth of space by examining great works of drawing throughout history, including the progression of form and space.
- C. Examine the development of linear perspective, through the study of historical and contemporary important works of drawing.
- D. Identify the various uses of texture and explain how texture is related to the overall meaning and purpose of the drawing.
- E. Compare great works in terms of composition and how the composition contributes to our perception and meaning of the drawing.
- F. Examine use of the content and context in great works of drawing in written format.
- G. Describe the use of drawing media throughout history, include how the use of different media results in establishing the overall expressive and conceptual meaning of the work.
- H. Evaluate and critique class drawing perceptual projects using relevant terminology in oral or written formats.
- I. Examine and describe contemporary developments, trends, materials and approaches in drawing.

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In this course, students participate in drawing lectures from art history and class critiques. Students learn how to evaluate great works of drawings in terms of line, value, the history of perspective, mathematical concepts, material applications, content, context and the human experience and use relevant terminology in oral or written formats. In addition, students learn how to think, speak and listen critically in class discussions and

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! Students learn listening skills by paying attention to the comments and opinions in critiques and verbal lectures. The ultimate goal of an art critique is for students to develop the ability to take in the information and opinions of the group and synthesize them to improve their own work. Through this process students gain the ability to record, analyze, listen to and apply information which not only helps them improve their work but also their general communication skills. Students are expected to take written notes during class critiques where they may hear about artists, movements and cultural references that are relevant to their own w1 (t) Tm /F6.0

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alignment and movement in concept sketches or thumbnail sketches.

Students also apply the computation mathematical concept of the perceptual grid and the picture plane to drawing lab exercises. By holding up a straight-edged tool such as a pencil, ruler, stick or measuring device the student can measure the vertical and horizontal planes and sight and align what is in the visual field of the drawing. Students also hold up transparent grid paper to visually understand math and scale relationships.

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! Students view online art drawing lectures and discussions from the ARTstor digital slide library. The ARTstor Digital Library is a nonprofit resource that provides more than one million digital images in the arts, l

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**Course Number & Title: ART 5A: 2-D Foundations**

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Please map each appropriate component from the **Course Outline of Record** to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

**Depth Map: Must**

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**H3.** Develop appreciation for what is significant about human life and its creations;

**Matching course component(s):**

**From: Course Objectives (Section 2)**

- C. Examine, compare and analyze historical and contemporary examples of two-dimensional art, within a global context.
- F. Translate ideas and visual experience into images using both formal and conceptual approaches.

**H4.** Make reasoned judgments that reflect ethical and aesthetic human values;

**Matching course component(s):**

**From: Course Objectives (Section 2)**

- D. Make individual aesthetic decisions and b 2ke indi 3 (e)0etJ ET sireasae Tm /F6.d judgmentsT1p01 Tff24 2074ntan anct



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**H8.** Recognition of the variety of valid interpretations of artistic expression;

**Matching course component(s):**

From: **Course Objective (Section 2)**

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

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

I. Examine, compare and analyze historical and contemporary examples of two-dimensional art, within a g( ) 5 0 41 b ( 5 ( \

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**B2.** Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

**Matching course component(s):**

**From: Course Content (Body of knowledge) –(Section 4)**

B. Organizing principles of two-dimensional art, including balance, proportion, repetition, contrast, harmony, unity, point of emphasis, and visual movement.

D. Problem solving visual exercises that develop two-dimensional awareness and require exploration and manipulation of the basic two-dimensional elements.

**From Representative Text (s) (Section 7)**

A. Lauer, David and Pentak Stephen, Design Basics, 8<sup>th</sup> Edition

**Explanation**

*From the required textbook Design Basics, chapter 4, students learn about the mathematical concepts of proportion and scale. Students learn about the golden rectangle, golden mean, and root rectangle. From chapter 5, students learn about crystallographic balance, symmetrical and asymmetrical balance.*

**B3.** Clearly and precisely express their ideas in a logical and organized manner using the discipline-appropriate language

**Matching course component(s):**

**From Course Objectives – (Section 2)**

G. Discuss and write a critical evaluation of two-dimensional art using the appropriate vocabulary and terminology pertaining to the basic elements and organizing principles of two-dimensional art

**From Course Content (Section 4)**

H. Written assignments in which students must clearly articulate comprehension of the basic elements and principles of two-dimensional art.

**From Method of Evaluation (Section 9)**

B. Written critiques

**From Lab Content (Section 10)**

F. Discuss, critique and evaluate their own two-dimensional compositions, as well as those of their classmates.

**B4.** Community and global consciousness and responsibility (consideration of one's role in



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Approved: \_\_\_\_\_ Denied: \_\_\_\_\_ CCC Co-Chair Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
\_\_\_\_\_



Please map each appropriate component from the C to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

Course incorporates a multidisciplinary approach (drawing from two or more of the following: history, literature, philosophy, religion, language and the arts) as it addresses and explores central questions about the meaning and experience of human life;

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1. Acquire knowledge and understanding of significant artistic, literary, or philosophical works and the historical and cultural context in which the works were created and interpreted;

( ):

2. Course Objectives - The student will be able to:

- A. read a text actively and critically.
- B. identify key elements of major genres in order to analyze and interpret texts.
- C. define common literary terms and apply these to analysis of texts.
- D. define common critical theoretical concepts and apply these to analysis of texts.
- E. interpret literary works within relevant racial, ethnic, gender, class, aesthetic, historical, and cultural contexts.
- F. compose formal literary analysis essays demonstrating appropriate academic language and scholarly rigor.
- G. research appropriate secondary sources and integrate those into literary analyses without plagiarism.
- H. demonstrate appropriate formatting and documentation.

4. Course Content (Body of knowledge) -

- A. Active, critical reading of literary texts
  - 1. Denotative and connotative meaning of words and statements
  - 2. Structure or development of events, emotions, images, and ideas
  - 3. Figurative and symbolic language in relation to central theme(s) of the work
  - 4. Artistic synthesis of literal and figurative details with theme(s)
- B. Identification of key elements of major genres
  - 1. Poetry
  - 2. Short story
  - 3. Novel
  - 4. Drama
  - 5. Creative nonfiction
- C. Literary terms
  - 1. Poetic structures (e.g., stanza, meter)
  - 2. Symbolic language (e.g., metaphor, synecdoche)
  - 3. Narrative devices (e.g., unreliable narrator)
  - 4. Structural devices (e.g., epigraphs, paragraphing)
- D. Critical theoretical concepts
  - 1. Historical contexts
  - 2. Gender studies
  - 3. Queer theories
  - 4. Psychological theories (Freudian, Jungian)
  - 5. Marxian theories
  - 6. Ethnic and racial theories
  - 7. Postcolonial studies







2. Symbolic language (e.g., metaphor, synecdoche)
  3. Narrative devices (e.g., unreliable narrator)
  4. Structural devices (e.g., epigraphs, paragraphing)
- D. Critical theoretical concepts
1. Historical contexts
  2. Gender studies
  3. Queer theories
  4. Psychological theories (Freudian, Jungian)
  5. Marxian theories
  6. Ethnic and racial theories
  7. Postcolonial studies
- E. Racial, ethnic, gender, class, aesthetic, historical, and cultural contexts
1. African American, Latino/a, Asian/Pacific Islander, Native American, and multiethnic representations
  2. Issues of gender and sexuality
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3. Figurative and symbolic language in relation to central theme(s) of the work
4. Artistic synthesis of literal and figurative details with theme(s)
- B. Identification of key elements of major genres
  1. Poetry
  2. Short story
  3. Novel
  4. Drama
  5. Creative nonfiction
- C. Literary terms
  1. Poetic structures (e.g., stanza, meter)
  2. Symbolic language (e.g., metaphor, synecdoche)
  3. Narrative devices (e.g., unreliable narrator)
  4. Structural devices (e.g., epigraphs, paragraphing)

7. Appreciation of nonverbal communication to be found in the visual and performing arts;

( ):

8. Recognition of the variety of valid interpretations of artistic expression;

( ):

2. Course Objectives - The student will be able to:

- A. read a text actively and critically.
- B. identify key elements of major genres in order to analyze and interpret texts.
- D. define common critical theoretical concepts and apply these to analysis of texts.
- E. interpret literary works



1. Historical contexts
2. Gender studies
3. Queer theories

2. Symbolic language (e.g., metaphor, synecdoche)

3.

2. Evaluation of sources and identification of those scholarly
  3. Critical reading of research sources
- H. Formatting and documentation

Comments:

Course Number & Title: ENGL 18A: Vampire Literature: Multicultural Representations of the Bloodsucker

Breadth Criteria:

At Foothill College, the primary objective of the general education requirements is to provide students with the depth and breadth o





H2.

H4. Make reasoned judgments that reflect ethical and aesthetic human values;  
Matching course component(s):

4. Course Content:

A. Identification of issues specific to vampire literature

1.



- B. Differentiation and analytical comparison between multicultural vampire traditions
  - 1. European traditions emerging from Romantic literature and the advent of the gothic novel
  - 2. American iterations of the vampire, Native and colonial, to the present
  - 3. Asian representations of vampire figures, e.g., the Filipino aswang, the Chinese chuang shih
  - 4. Latino manifestations such as the Chupacabra
  - 5. African and African diasporic representations such as the Asasabonsam
- C. Apply a variety of critical and theoretical criteria to evaluation of vampire literature
  - 1. Poetic structures (e.g., stanza, meter)
  - 2. Symbolic language (e.g., metaphor, synecdoche)
  - 3. Narrative devices (e.g., unreliable narrator)
  - 4. Structural devices (e.g., epigraphs, paragraphing)
  - 5. Historical contexts
  - 6. Gender studies
  - 7. Queer theories
  - 8. Psychological theories (Freudian, Jungian)
  - 9. Marxian theories
  - 10. Ethnic and racial theories
  - 11. Theories of embodiment and abjection
  - 12. Postcolonial studies
- D.



7. Queer theories
8. Psychological theories (Freudian, Jungian)
9. Marxian theories
10. Ethnic and racial theories
11. Theories of embodiment and abjection
12. Postcolonial studies

- D. Analyze vampire literature through interpretations and arguments in written and oral forms
1. Active, critical participation in class discussion
  2. Literary analysis / critical thinking demonstrated in formal essays
  3. Literary analysis / critical thinking demonstrated through short, information projects
  4. Understanding of vampire literature demonstrated through class presentations

B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

Matching course component(s):

B3. Clearly and precisely express their ideas in a logical and organized manner using the discipline-appropriate language

Matching course component(s):

D. Analyze d







Course Number & Title: ENGL 46B: REASON, REBELLION, AND ROMANTICISM: ENGLISH LITERATURE FROM 1660-1830s

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Please map each appropriate component from the Course Outline of Record to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

Depth Map: Must include the following:  
Course incorporates a multidisciplinary approach (

colonial, and psychological) to evaluate the literature.

3. identifying relevant literary, historical, political, philosophical, and multicultural issues reflected in the literature.

4. analyzing the literature through interpretations and arguments in written and oral forms.

5. collaborating in clarifying, explaining, and resolving interpretive issues or problems.

B. Acquire knowledge of the historical and cultural period, major writers, and key texts and documents of British literature from the mid-seventeenth century to the early nineteenth century by:

1. studying at least six major authors (Dryden, Behn, Pope, Swift, Wo

## 2. Course Objectives--

The student will be able to:

### A. Develop critical thinking skills by:

1. reading, understanding, and identifying the major literary genres (Neoclassical epic, the ode, the lyric, the prose essay, satire, and the novel)
2. applying relevant critical and theoretical frameworks (formalist, historicist/new historicist, feminist, post-colonial, and psychological) to evaluate the literature.
3. identifying relevant literary, historical, political, philosophical, and multicultural issues reflected in the literature.
4. analyzing the literature through interpretations and arguments in written and oral forms.
5. collaborating in clarifying, explaining, and resolving interpretive issues or problems.

### B. Acquire knowledge of the historical and cultural period, major writers, and key texts and documents of British literature from the mid-seventeenth century to the early nineteenth century by:

1. studying at least six major authors (Dryden, Behn, Pope, Swift, Wordsworth, Mary Shelley, etc.)
2. tracing the emergence and development of literary styles (e.g., the Gothic), major genres (verse epic, satire, the ode, etc.), and forms (popular prose essay, the novel) during this period.
3. applying appropriate critical frameworks to the literature of this period, such as formalist, historicist, feminist, colonial, etc.)
4. tracing the development and emergence of an English "subjective voice" in Romantic literary works as a response to/reaction against the Enlightenment and political revolution in France, America, etc.
5. analyzing the influence of rich and diverse Continental and colonial sources, as well as the rise of mass literacy following the Industrial Revolution.
6. investigating the emergence of non-traditional "voices," e.g. female authorship, colonial texts, etc.
7. analyzing dominant ethical, philosophical, and religious perspectives (e.g., Burke's).

H5. Develop the ability to respond to artistic and literary works both analytically and affectively through writing as well as through other forms of artistic expression.

Matching course component(s):

## 2. Course Objectives--

colonial, and psychological) to evaluate the literature.

The student will be able to:

A. Develop critical thinking skills by:

3. identifying relevant literary, historical, political, philosophical, and multicultural issues reflected in the literature.

B. Acquire knowledge of the historical and cultural period, major writers, and key texts and documents of British literature from the mid-seventeenth century to the early nineteenth century by:

5. analyzing the influence of rich and diverse Continental and colonial sources, as well as the rise of mass literacy following the Industrial Revolution.

6. investigating the emergence of non-traditional "voices," e.g. female authorship, colonial texts, etc.

4. Course Content (Body of knowledge) -

B. Critical approaches to the literature of the period

2. Cultural analysis showing contributions of different cultural groups

4. Feminist/Post-colonial analysis, examining the emergence of women (as actresses, as authors, as an audience) and non-English authors

H10. Thinking critically, including the ability to find, recognize, analyze, evaluate, and communicate ideas, information, and opinions as they relate to the products of human intellect and imagination.

Matching course component(s):

2. Course Objectives--

The student will be able to:

A. Develop critical thinking skills by:

1. reading, understanding, and identifying the major literary genres (Neoclassical epic, the ode, the lyric, the prose essay, satire, and the novel)

2. applying relevant critical and theoretical frameworks (formalist, historicist/new historicist, feminist, post-colonial, and psychological) to evaluate the literature.

3. identifying relevant literary, historical, political, philosophical, and multicultural issues reflected in the literature.

4. analyzing the literature through interpretations and arguments in written and oral forms.

5. collaborating in clarifying, explaining, and resolving interpretive issues or problems.

B. Acquire knowledge of the historical and cultural period

The student will be able to:

A. Develop critical thinking skills by:

1. reading, understanding, and identifying the major literary genres (Neoclassical epic, the ode, the lyric, the prose essay, satire, and the novel)
2. applying relevant critical and theoretical frameworks (formalist, historicist/new historicist, feminist, post-colonial, and psychological) to evaluate the literature.
3. identifying relevant literary, historical, political, philosophical, and multicultural issues reflected in the literature.
4. analyzing the literature through interpretations and arguments in written and oral forms.
5. collaborating in clarifying, explaining, and resolving interpretive issues or problems.

B. Acquire knowledge of the historical and cultural period, major writers, and key texts and documents of British literature from the mid-seventeenth century to the early nineteenth century by:

1. studying at least six major authors (Dryden, Behn, Pope, Swift, Wordsworth, Mary Shelley, etc.)
2. tracing the emergence and development of literary styles (e.g., the Gothic), major genres (verse epic, satire, the ode, etc.), and forms (popular prose essay, the novel) during this period.
3. applying appropriate critical frameworks to the literature of this period, such as formalist, historicist, feminist, colonial, etc.)
4. tracing the development and emergence of an English "subjective voice" in Romantic literary works as a response to/reaction against the Enlightenment and political revolution in France, America, etc.
5. analyzing the influence of rich and diverse Continental and colonial sources, as well as the rise of mass literacy following the Industrial Revolution.
6. investigating the emergence of non-traditional "voices," e.g. female authorship, colonial texts, etc.
7. analyzing dominant ethical, philosophical, and religious perspectives (e.g., Burke's).

B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

Matching course component(s):

B3. Clearly and precisely express their ideas in a logical and organized manner using the discipline-appropriate language

Matching course component(s):

2. Course Objectives--

The student will be able to:

A. Develop critical thinking skills by:

4. analyzing the literature through interpretations and arguments in written and oral forms.

4. Course Content (Body of knowledge) -

C. Class activities

4. Written response to works under study

6. Methods of Evaluation -

A. Comprehensive midterm and final examinations

B. Critical essays (at least one formal paper)

D. Class presentations

B4. Community and global consciousness and responsibility (consideration of one's role in society at the local, regional, national, and global level in the context of cultural constructs and historical and contemporary events and issues).





Course Number & Title: HUMN 3 **World Myths in Literature, Arts and Film**

Breadth Criteria:

At Foothill College, the primary objective of the general education requirements is to provide students with the depth and breadth of knowledge and understanding required to be independent, thinking persons who are able to interact successfully with others as educated and productive members of our diverse society. Design and implementation of the general education curriculum ensures that students have exposure to all major disciplines, understand relationships among the various disciplines, and appreciate and evaluate the collective knowledge and experiences that form our cultural and physical heritage. General education courses provide content that is broad in scope and at an introductory depth, and all require critical thinking.



D. analyze how myths relate to rituals and morality.

H5. Develop the ability to respond to artistic and literary works both analytically and affectively through writing as well as through other forms of artistic expression.

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experiences of an age.

G. identify how adaptations of mythology inspires and informs the various movie genres (Action Adventure, Drama, Romance, Romantic Comedy, Comedy, Science Fiction and Fantasy).

C. Adaptations of Myths

1. Architecture

2. Literature



B4. Community and global consciousness and responsibility (consideration of one's role in society at the local, regional, national, and global level in the context of cultural constructs and historical and contemporary events and issues).

Matching course objective(s):

A. analyze how myths relate to rituals and morality.

## - TRAUMA AND THE ARTS

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At Foothill College, the primary objective of the general education requirements is to provide students with the depth and breadth of knowledge and understanding required to be independent, thinking persons who are able to interact successfully with others as educated and productive members of our diverse society. Design and implementation of the general education curriculum ensures that students have exposure to all major disciplines, understand relationships among the various disciplines, and appreciate and evaluate the collective knowledge and experiences that form our cultural and physical heritage. General education courses provide content that is broad in scope and at an introductory depth, and all requ 1 (n) -1 ( ) 3 ( (n [(im) -7 ) 3 (equ 1 .3 (a Tm /F4.0 Ean- 0.0077 Tc39(a) -1 (a) -1c 37 0 0 37.6 576.48 cm B1y(a4 57





representation.

- B. Develop correlations between historical, philosophical and cultural contexts and artistic mediums in representing violence and trauma.
- C. Apply criteria of cultural and aesthetic (philosophical) analysis to art works depicting violence and trauma from various historical and cultural backgrounds.
- D. Trace how aesthetic representation of violence and trauma reflects and shapes national discourse.
- E. Identify and evaluate aesthetic experiences of violence and trauma and formulate reactions to these experiences.
- F. Demonstrate via discussion and in writing an awareness of the ways in which ideological and cultural viewpoints shape the representation and reception of art depicting violence and trauma.

Develop the ability to respond to artistic and literary works both analytically and affectively through writing as well as through other forms of artistic expression.

- A. A Distinguish the subtlety and complexity with which cultural ideas and values related to violence and trauma are disseminated, encoded and reinforced through literature and visual representation.
- B. Develop correlations between historical, philosophical and cultural contexts and artistic mediums

Recognition of the variety of valid interpretations of artistic expression;

- A. Distinguish the subtlety and complexity with which cultural ideas and values related to violence and trauma are disseminated, encoded and reinforced through literature and visual representation.
- B. Develop correlations between historical, philosophical and cultural contexts and artistic mediums in representing violence and trauma.
- C. Apply criteria of cultural and aesthetic (philosophical) analysis to art works depicting violence and trauma from various historical and cultural backgrounds.
- D. Trace how aesthetic representation of violence and trauma reflects and shapes national discourse.
- E. Identify and evaluate aesthetic experiences of violence and trauma and formulate reactions to these experiences.
- F. Demonstrate via discussion and in writing an awareness of the ways in which ideological and cultural viewpoints shape the representation and reception of art depicting violence and trauma.

Appreciation of our common humanity within the context of diverse cultures;

- F. Demonstrate via discussion and in writing an awareness of the ways in which ideological and cultural viewpoints shape the representation and reception of art depicting violence and trauma.

Thinking critically, including the ability to find, recognize, analyze, evaluate, and communicate ideas, information, and opinions as they relate to the products of human intellect and imagination.

- A. Distinguish the subtlety and complexity with which cultural ideas and values related to violence and trauma are disseminated, encoded and reinforced through literature and visual representation.
- B. Develop correlations between historical, philosophical and cultural contexts and artistic mediums in representing violence and trauma.
- C. Apply criteria of cultural and aesthetic (philosophical) analysis to art works depicting violence and trauma from various historical and cultural backgrounds.
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- E. Identify and evaluate aesthetic experiences of violence and trauma and formulate reactions to

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Clearly and precisely express their ideas in a logical and organized manner using the discipline-appropriate language

- A. Distinguish the subtlety and complexity with which cultural ideas and values related to violence and trauma are disseminated, encoded and reinforced through literature and visual representation.
- B. Develop correlations between historical, philosophical and cultural contexts and artistic mediums in representing violence and trauma.
- C. Apply criteria of cultural and aesthetic (philosophical) analysis to art works depicting violence and trauma from various historical and cultural backgrounds.
- D. Trace how aesthetic representation of violence and trauma reflects and shapes national discourse.
- E. Identify and evaluate aesthetic experiences of violence and trauma and formulate reactions to these experiences.
- F. Demonstrate via discussion and in writing an awareness of the ways in which ideological and

Approved:

Denied:



Course Number & Title: MUSIC 7E History of the Blues\_\_\_\_\_

Course Outline of Record

Depth Map: Must include the following:

Matching course component(s):

H1.

Matching course component(s): 1. Description:



H9.

Matching course component(s):



B2.

Matching course component(s):

B3.

Matching course component(s):

B4.

Matching course component(s): 1. Description:

Matching course component(s):

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REVIEW COMMITTEE USE ONLY:

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At Foothill College, the primary objective of the general education requirements is to provide students with the depth and breadth of knowledge and understanding required to be independent, thinking persons who are able to interact successfully with others as educated and productive members of our diverse society. Design and implementation of the general education curriculum ensures that students have exposure to all major disciplines, understand relationships among the various disciplines, and appreciate and evaluate the collective knowledge and experiences that form our cultural and physical heritage. General education courses provide content that is broad in scope and at an introductory depth, and all require critical thinking.

A general education enables students to clarify and present their personal views as well as respect, evaluate, and be informed by the views of others. This academic program is designed to facilitate a process that enables students to reach their fullest potential as individuals, national and global citizens, and lifelong learners for the 21st century.

In order to be successful, students are expected to have achieved minimum proficiency in math (MATH 105) and English (ENGL 1A, 1AH or ESL 26) before enrolling in a GE course.

A completed pattern of general education courses provides students with opportunities to acquire, practice, apply, and become proficient in each of the core competencies listed below.

B1. Communication (analytical reading, writing, speaking, and listening skilling) -3 (i) 3 (a) -2 (k) -3 (i) tent(i) 1 (n) -,0 0 37 0 0 Tm /F4.0 1 Tf [(sp) -1 (o) 1 (v) 1 (i) (k) -2(i) 1 (n) -3

Please map each appropriate component from the \_\_\_\_\_ to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

Course incorporates a \_\_\_\_\_ multidisciplinary approach (drawing from two or more of the following: history, literature, philosophy, religion, language and the arts) as it addresses and explores central questions about the meaning and experience of human life;

Acquire knowledge and understanding of significant artistic, literary, or philosophical works and the historical and cultural context in which the works were created and interpreted;

1. An introductory survey of the history of the American musical theatre genre. Includes roots in British music halls, Viennese operetta and African American jazz through the "golden age" of the musical and up to the contemporary Broadway stage.

2B. Apply knowledge of musical theatre style to identify various pieces of musical theatre by historical period, genre and literary source material.

2C. Trace and describe the historical development of American musical theatre style in relation to the political, economic, social, religious developments and values of the time

1. Emphasis will be placed on genres and styles, as well as the key composers, lyricists, librettists, directors, producers, designers, choreographers and performers.

1. Examines how the musical mirrors contemporary social and political events.

Deepen their knowledge of the human condition through systematic inquiry into consciousness, values, ideas, and ideals;

Develop appreciation for what is significant about human life and its creations;

1. An introductory survey of the history of the American musical theatre genre. Includes roots in British music halls, Viennese operetta and African American jazz through the "golden age" of the musical and up to the contemporary Broadway stage. Emphasis will be placed on genres and styles, as well as the key composers, lyricists, librettists, directors, producers, designers, choreographers and performers. Examines how the musical mirrors contemporary social and political events.

2A. Identify various musical theatre styles; use this knowledge to extend and enrich music comprehension and enjoyment.

2B. Apply knowledge of musical theatre style to identify various pieces of musical theatre by historical period, genre and literary source material.

2C. Trace and describe the historical development of American musical theatre style in relation to the political, economic, social, religious developments and values of the time.

2D. Compare and contrast repertoire of musicals through familiarity with a broad sampling of works, composers, styles and genres, and literary roots.

Make reasoned judgments that reflect ethical and aesthetic human values;

2A. Identify various musical theatre styles; use this knowledge to extend and enrich music comprehension and enjoyment.

2B. Apply knowledge of musical theatre style to identify various pieces of musical theatre by historical period, genre and literary source material.

2C. Trace and describe the historical development of American musical theatre style in relation to the political, economic, social, religious developments and values of the time.

2D. Compare and contrast repertoire of musicals through familiarity with a broad sampling of works, composers, styles and genres, and literary roots.

2E. Think critically to analyze and critique good performance from bad from the perspectives of artistic quality and appropriate historical per





Communication (analytical reading, writing, speaking, and listening skills including evaluation, synthesis, and research)

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and skills so that people can use computer technology in everyday life to develop new social and economic opportunities for themselves, their families, and their communities).

Laboratory activities are provided for students to practice and apply their theoretical knowledge regarding musical theatre genre, and style. These activities are delivered through online audio and video clips and on reserve in the Media Center. Additional opportunities are provided through critical analysis of live musical theatre performances, films and documentaries. Learning is assessed in weekly module quizzes and essays.

Writing musical theatre performance reports, individual research projects, historical/analytical papers

Requesting Faculty: Milissa Carey \_\_\_\_\_ Date: March 10, 2012 \_\_\_\_\_

Division Curr Rep: R Hartwell \_\_\_\_\_ Date: March 10, 2012 \_\_\_\_\_

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Review Committee Members:

Approved by sub-committee, Kay Thornton and Hilary Gomes, 1/25/13

Comments:

Approved: \_\_\_\_\_ Denied: \_\_\_\_\_ CCC Co-Chair Signature: \_\_\_\_\_ Date: \_\_\_\_\_

General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

Course Number & Title: CS 1A OBJECT-ORIENTED PROGRAMMING METHODOLOGIES IN JAVA

Breadth Criteria:

**General Education Review Request**  
**AREA V – COMMUNICATION & ANALYTICAL THINKING**

Course Number & Title: CS 1A OBJECT-ORIENTED PROGRAMMING METHODOLOGIES IN JAVA

Please map each appropriate component from the Course Outline of Record to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

Depth Map: Must include the following:

C1. Apply the analytical skills learned in the course to other disciplines

Matching course component(s):

2P Solve problems that have origins in a variety of disciplines including math, science, the Internet and business.

4P 1-7: Applications used throughout course in selected areas Math, Physics, Chemistry, Biology, Astronomy. Business and finance, Internet

C2. Develop competencies in communication or computation, and apply the appropriate technical, interpretive, and evaluative skills

Matching course component(s):

4I 1: Separation of computation and I/O

2G: Define, analyze and code the basic Java conditional and iterative control structures and explain how they can be nested.

10K: Evaluate and comment on other students' user-interaction plan.

C3. Read, interpret, and analyze statements and then be able to express them in symbolic form when appropriate

Matching course component(s):

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Depth Map: should include some or all:

C5. Critically assess other people's ideas; and organize, edit, and evaluate their own ideas in order to articulate a position

Matching course component(s):

10D 2: Evaluate and comment on other students' user-interaction plan.

1: Concept topics include code style, documentation.

2G: Define, analyze and code the basic Java conditional and iterative control structures and explain how they can be nested

C6. Identify goals when applying analytical skills

Matching course component(s):

2B: Describe the Java software development life cycle from

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10D 2: Evaluate and comment on other students' user-interaction plan.

B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

Matching course component(s):

4E-1: Numeric operators and expressions.

4J-1: Encapsulation of member data

4H-1: Methods and Functional Programming, 1. Parameter passing, 2. Functional returns.

B3. Creative, critical, and analytical thinking (reasoning, questioning, problem solving, and consideration of consequence).

Matching course component(s):

10D 2: Evaluate and comment on other students' user-interaction plan.

4B-6, 7: C

# General Education Review Request



General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

Course Number & Title: CS 1B INTERMEDIATE SOFTWARE DESIGN IN JAVA

Please map each appropriate component from the Course Outline of Record to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

Depth Map: Must include the following:  
C1.



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C5.

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AREA V – COMMUNICATION & ANALYTICAL THINKING

cases and/or input states

10D 2: Evaluate and comment on other students' interaction plan.

B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

Matching course component(s):

2J: Demonstrate working knowledge of basic abstract datatypes and their Java based API classes

4H-1: Non-decimal arithmetic ; Bitwise numeric operators

B3. Creative, critical, and analytical thinking (reasoning, questioning, problem (o) 2 (n) 1 c4 ( ) 5 ((o) 2 (nu4 (e) 1 r6 3 (f





General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

Course Number & Title: 1C ADVANCED DATA STRUCTURES AND ALGORITHMS IN JAVA

Please map each appropriate component from the Course Outline of Record to the appropriate depth and breadth criteria. You can use any part of your COR including course outcomes, expanded content, methods of instruction/evaluation, and/or lab content.

Depth Map: **Must** include the following:

C1. Apply the analytical skills learned in the course to other disciplines

Matching course component(s):

2P: Write ADTs and algorithms in Java that solve problems in one or more application area: mathematics, physics, chemistry, cellular automata, simulation, astronomy, biology, business, Internet

4P 1-7: Applications used throughout course in selected areas: Math, Physics, Chemistry, Biology, Astronomy, Business and finance, Internet

C2. Develop competencies in communication or computation, and apply the appropriate technical, interpretive, and evaluative skills

Matching course component(s):

10I 2: Write one of the common algorithms for graphs: shortest path, maximum flow or minimum spanning tree

1: Analysis of all major sorting techniques, top down splaying, AVL tree balance, shortest path algorithms

C3. Read, interpret, and analyze statements and then be able to express them in symbolic form when appropriate

Matching course component(s):

2A: Implement a vector abstract data type (ADT) and its associated iterators `scratch`, and compare the performance to `builtjava.util ArrayList`

2H: Describe the advantages of balanced trees and analyze the performance of AVL trees

C4. Clearly and precisely express their ideas in a logical and organized manner using the discipline-appropriate language

Matching course component(s):

2L: Analyze, classify and measure the main-~~log~~N sorts and write a clear report of the result

2M:

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Depth Map: should include some or all:  
C5.

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10C 4: Compare the expected growth rate with the observed growth

B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

Matching course component(s):

10E 2: Use recursion as appropriate for some of the balanced tree methods

10F 3: Using a large data set, demonstrate that constant time access is produced by the hash function and hash table

B3. Creative, critical, and analytical thinking (reasoning, questioning, problem solving, and consideration of consequence).

Matching course component(s):

10G 3: Compare the known time complexity of that algorithm with what you observe using increasingly larger data sets

10I 3: Discuss the problems that arise when debugging labs which involve data structures as graph theoretic algorithms

B4. Community and global consciousness and responsibility (consideration of one's role in society at the local, regional, national, and global level in the context of cultural constructs and historical and contemporary events and issues).

Matching course component(s):

B5. Information competency (ability to identify an information need, to find, evaluate and use information to meet that need in a legal and ethical way) and digital literacy (to teach and assess basic computer concepts and skills so that people can use computer technology in everyday life to develop new social and economic opportunities for themselves, their families, and their communities).

Matching course component(s):

4P 1-7: Applications used throughout the course selected areas: mathematics, physics, chemistry, cellular automata, simulation, astronomy, biology, business, Internet

4O 3: Maximum flow graphs and their algorithms

Requesting Faculty: Michael Loceff

General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

REVIEW COMMITTEE USE ONLY:

Review Committee Members:

Simon Pennington and Marnie Francisco Jan 24, 2013

Comments:

We recommend that this course be accepted for area 5 GE

Approved: \_\_\_\_\_ Denied: \_\_\_\_\_ CCC CoChair Signature: \_\_\_\_\_ Date: \_\_\_\_\_



# General Education Review Request

## AREA V – COMMUNICATION & ANALYTICAL THINKING

Course Number & Title: CS 2B INTERMEDIATE SOFTWARE DESIGN ON+

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### Breadth Criteria:

At Foothill College, the primary objective of the general education requirements is to provide students with the depth and breadth of knowledge and understanding required to be independent, thinking persons who are able to interact successfully with others as educated and productive members of our diverse society. Design and implementation of the general education curriculum ensures that students have exposure to all major disciplines, understand relationships among the various disciplines, and appreciate and evaluate the collective knowledge and experiences that form our cultural and physical heritage. General education courses provide content that is broad in scope and at an introductory depth, and all require critical thinking.

A general education enables students to clarify and present their personal views as well as respect, evaluate, and be informed by the views of others. This academic program is designed to facilitate a process that enables students to reach their fullest potential as individuals, national and global citizens, and lifelong learners for the 21st century.

In order to be successful, students are expected to have achieved minimum proficiency in math (MATH 105) and English (ENGL 1A, 1AH or ESL 26) before enrolling in a GE course.

A completed pattern of general education courses provides students with opportunities to acquire, practice, apply, and become proficient in each of the core competencies listed below.

- B1. Communication (analytical reading, writing, speaking, and listening skills including evaluation, synthesis, and research).
- B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).
- B3. Creative, critical, and analytical thinking (reasoning, questioning, problem solving, and consideration of consequence).
- B4. Community and global consciousness and responsibility (consideration of one's role in society at the local, regional, national, and global level in the context of cultural constructs and historical and contemporary events and issues).
- B5. Information competency (ability to identify an information need, to find, evaluate and use information to meet that need in a legal and ethical way) and digital literacy (to teach and assess basic computer concepts and skills so that people can use computer technology in everyday life to develop new social and economic opportunities for themselves, their families, and their communities).

### Depth Criteria for Area V – Communication & Analytical Thinking:

Communication and analytical thinking curricula foster the ability to communicate knowledge, information, ideas, and feelings, and enhance the ability to evaluate, solve problems, and make decisions.

To accomplish this, a course meeting the Communication and Analytical Thinking General Education Requirement

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AREA V – COMMUNICATION & ANALYTICAL THINKING

General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

Depth Map: should include some or all:

C5. Critically assess other people's ideas; and organize, edit, and evaluate their own ideas in order to articulate a position

Matching course component(s):

10D 2: Evaluate and comment on other students' interaction plan.

9D: In person or online discussion which engages students and instructor in a dialog pertaining to all aspects of designing, implementing and analyzing programs

2N: Define various types of C++ template classes and show how each is specialized to a class the client program

C6. Identify goals when applying analytical skills

Matching course component(s):

9B 1: Here, the students will review the specification of each programming assignment.

C7.

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AREA V – COMMUNICATION & ANALYTICAL THINKING

10D 4: Produce clear program runs which demonstrate that the algorithm addresses a variety of cases and/or input states

10D 2: Evaluate and comment on other students' interaction plan.

B2. Computation (application of mathematical concepts, and/or using principles of data collection and analysis to solve problems).

General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

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REVIEW COMMITTEE USE ONLY:

Review Committee Members:

Marnie Francisco and Simon Pennington

Comments:

We recommend that this course be approved for area 5 GE at Foothill Jan 29, 2013

Approved: \_\_\_\_\_ Denied: \_\_\_\_\_ CCC CoChair Signature: \_\_\_\_\_ Date: \_\_\_\_\_

# General Education Review Request



General Education Review Request  
AREA V – COMMUNICATION & ANALYTICAL THINKING

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Depth Map: should include some or all:  
C5.



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10B 3:

General Education Review Request

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