

College Curriculum Committee Meeting Agenda
Tuesday, October 7, 2025
2:00 p.m. – 3:30 p.m.
Administrative Conference Room 1901; virtual option via Zoom

Item	Time*	Action	Attachment(s)	Presenter(s)
1. CCC Orientation	2:00	Information		Gilstrap & Kaupp
2. Minutes: June 10, 2025	2:25	Action	#10/7/25-1	Kaupp
3. Introductions & Report Out from CCC Members	2:27	Discussion		All
4. Public Comment on Items Not on Agenda (CCC cannot discuss or take action)	2:42	Information		
5. Announcements a. New Course Proposal b. Common Course Numbering c. New Minimum Qualifications Handbook (AKA Disciplines List) d. Exception Request Deadline 10/15 e. Recent CCCCCO Approvals!	2:47	Information	#10/7/25-2	CCC Team
6. Division Curriculum Committees	2:57	Information	#10/7/25-3	Kaupp
7. New Degree Proposal: Elementary Teacher Education: Integrated Programs ADT	3:00	Action	#10/7/25-4	Kaupp
8. New Degree Proposal: Mathematics 2.0 ADT	3:03	Action	#10/7/25-5	Kaupp
9. New Degree Proposal: Physics 2.0 ADT	3:06	Action	#10/7/25-6	Kaupp
10. New Certificate Application: Emergency Medical Technician	3:09	1st Read	#10/7/25-7	Kaupp
11. Stand Alone Applications: NCAL 401A, 402A, 402B, 402C, 402D, 402E, 402I, 404A, 406A, 406B, 406C, 406D, 406G, 406I, 406J, 406K, 407A, 407B, 407C, 407D, 407E, 407F, 410B, 410C, 410D, 416A, 416B, 416C, 419A, 419B, 419C, 419D, 419E, 419G, 419I, 419L, 419M, 419N, 421A, 421G, 422A	3:11	1st Read	#10/7/25-8–50	Kaupp
12. CCC Priorities for 2025-26	3:17	Discussion		Kaupp
13. Good of the Order	3:27			Kaupp
14. Adjournment	3:30			Kaupp

**Times listed are approximate*

Attachments:

- #10/7/25-1 Draft Minutes: June 10, 2025
- #10/7/25-2 New Course Proposal: [NCBS 411M](#)
- #10/7/25-3 Division Curriculum Committees 6.10.25
- #10/7/25-4 New Degree Proposal: [Elementary Teacher Education: Integrated Programs ADT](#)
- #10/7/25-5 New Degree Proposal: [Mathematics 2.0 ADT](#)

#10/7/25-6 New Degree Proposal: [Physics 2.0 ADT](#)
 #10/7/25-7 New Certificate Application: [Emergency Medical Technician](#)
 #10/7/25-8–50 Stand Alone Applications: [NCAL 401A](#), [NCAL 402A](#), [NCAL 402B](#), [NCAL 402C](#), [NCAL 402D](#), [NCAL 402E](#), [NCAL 402I](#), [NCAL 404A](#), [NCAL 406A](#), [NCAL 406B](#), [NCAL 406C](#), [NCAL 406D](#), [NCAL 406G](#), [NCAL 406I](#), [NCAL 406J](#), [NCAL 406K](#), [NCAL 407A](#), [NCAL 407B](#), [NCAL 407C](#), [NCAL 407D](#), [NCAL 407E](#), [NCAL 407F](#), [NCAL 410B](#), [NCAL 410C](#), [NCAL 410D](#), [NCAL 416A](#), [NCAL 416B](#), [NCAL 416C](#), [NCAL 419A](#), [NCAL 419B](#), [NCAL 419C](#), [NCAL 419D](#), [NCAL 419E](#), [NCAL 419G](#), [NCAL 419I](#), [NCAL 419L](#), [NCAL 419M](#), [NCAL 419N](#), [NCAL 421A](#), [NCAL 421G](#), [NCAL 422A](#); related attachments

2025-2026 Curriculum Committee Meetings:

<u>Fall 2025 Quarter</u>	<u>Winter 2026 Quarter</u>	<u>Spring 2026 Quarter</u>
10/7/25	1/20/26	4/14/26
10/21/25	2/3/26	4/28/26
11/4/25	2/17/26	5/12/26
11/18/24	3/3/26	5/26/26
12/2/24	3/17/26	6/9/26

Standing reminder: Items for inclusion on the CCC agenda are due no later than one week before the meeting.

2025-2026 Curriculum Deadlines:

12/1/25 Deadline to submit courses for Cal-GETC approval (Articulation Office).
 10/15/25 Deadline to submit [exception requests](#) for winter/spring (Faculty/Divisions).
 3/15/26 Deadline to submit [exception requests](#) for summer/fall (Faculty/Divisions).
 TBD Deadline to submit curriculum sheet updates for 2026-27 catalog (Faculty/Divisions).
 6/1/26 Deadline to submit new/revised courses to UCOP for UC transferability (Articulation Office).
 TBD Deadline to submit course updates and local GE applications for 2027-28 catalog (Faculty/Divisions).
 Ongoing Submission of courses for C-ID approval and course-to-course articulation with individual colleges and universities (Articulation Office).

Distribution:

Micaela Agyare (LRC), Chris Allen (Dean, APPR), Jeff Bissell (KA), Sam Bliss (De Anza AVP Instruction), Cynthia Brannvall (FAC), Rachelle Campbell (HSH), Zach Cembellin (Dean, STEM), Anthony Cervantes (Dean, Enrollment Services), Stephanie Crosby (Dean, SRC), Angie Dupree (BSS), Rachael Dworsky (LA), Kelly Edwards (KA), John Fox (BSS), Patricia Gibbs Stayte (BSS), Evan Gilstrap (Articulation Officer), Stacy Gleixner (VP Instruction), Ron Herman (Dean, FAC), Kurt Hueg (Administrator Co-Chair), Maritza Jackson Sandoval (CNSL), Ben Kaupp (Faculty Co-Chair), Glenn Kurisu (HSH), Andy Lee (CNSL), Laurence Lew (BSS), Tim Myres (APPR), Teresa Ong (AVP Workforce), Bob Sandor (STEM), Richard Saroyan (SRC), Amy Sarver (LA), Jennifer Sinclair (STEM), Bob Singh (De Anza CCC Faculty Co-Chair), Paul Starer (APPR), Kyle Taylor (STEM), Mary Vanatta (Curriculum Coordinator), Kristina Vennarucci (APPR), Nate Vennarucci (APPR), Voltaire Villanueva (AS President), Judy Walgren (FAC), Sam White (LA), Erik Woodbury (De Anza AS President)

COLLEGE CURRICULUM COMMITTEE

Committee Members – 2025-26

Meeting Date: 10/7/25Co-Chairs (2)

<u>✓*</u>	Ben Kaupp	408-874-6380	Vice President, Academic Senate (tiebreaker vote only)	kauppben@fhda.edu
<u>✓*</u>	Kurt Hueg	7179	Associate Vice President of Instruction	huegkurt@fhda.edu

Voting Membership (1 vote per division)

<u>✓*</u>	Micaela Agyare	7086	LRC	agyaremicaela@fhda.edu
<u>✓</u>	Jeff Bissell	7663	KA	bisselljeff@fhda.edu
<u>✓*</u>	Cynthia Brannvall	7477	FAC	brannvallcynthia@fhda.edu
_____	Rachelle Campbell	7469	HSH	campbellrachelle@fhda.edu
<u>✓*</u>	Zach Cembellin	7383	Dean—STEM	cembellinzachary@fhda.edu
<u>✓*</u>	Angie Dupree		BSS	dupreeangelica@fhda.edu
<u>✓*</u>	Rachael Dworsky	7458	LA	dworskyrachael@fhda.edu
<u>✓</u>	Kelly Edwards	7327	KA	edwardskelly@fhda.edu
<u>✓*</u>	Evan Gilstrap	7675	Articulation	gilstrapevan@fhda.edu
<u>✓*</u>	Ron Herman	7156	Dean—FAC	hermanron@fhda.edu
<u>✓*</u>	Maritza Jackson Sandoval	7409	CNSL	jacksonsandovalmaritza@fhda.edu
<u>✓*</u>	Glenn Kurisu		HSH	kurisuglenn@fhda.edu
<u>✓*</u>	Andy Lee	7783	CNSL	leeandrew@fhda.edu
<u>✓</u>	Laurence Lew	6138	BSS	lewlaurence@fhda.edu
_____	Tim Myres		APPR	tim@smw104jatc.org
<u>✓*</u>	Bob Sandor		STEM	sandorrobort@fhda.edu
<u>✓</u>	Richard Saroyan	7232	SRC	saroyanrichard@fhda.edu
<u>✓*</u>	Jennifer Sinclair	7132	STEM	sinclairjennifer@fhda.edu
<u>✓*</u>	Kyle Taylor	7126	STEM	taylorkyle@fhda.edu
_____	Kristina Vennarucci		APPR	kvennarucci@sfjatc.com
<u>✓*</u>	Judy Walgren	7555	FAC	walgrenjudith@fhda.edu
<u>✓*</u>	Sam White	7449	LA	whitesamuel@fhda.edu

Non-Voting Membership (4)

_____			ASFC Rep.	
<u>✓*</u>	Mary Vanatta	7439	Curr. Coordinator	vanattamary@fhda.edu
_____			Evaluations	
_____			SLO Coordinator	

Visitors

John Fox, Paul Starer

* Indicates in-person attendance

College Curriculum Committee
Meeting Minutes
Tuesday, June 10, 2025
2:00 p.m. – 3:30 p.m.
Administrative Conference Room 1901; virtual option via Zoom

Item	Discussion
1. Minutes: May 27, 2025	Draper noted error in Item 2. Report Out from CCC members: incorrect name listed for HSH rep. Vanatta will make correction. Motion to approve M/S (Draper, Fong). Approved. (1 abstention)
2. Report Out from CCC Members	Speaker: All Vanatta asked reps to share who next year's reps are expected to be. Apprenticeship: Vennarucci serving as in-person proxy. Allen believes Tim Myres will continue as rep. BSS: Dupree shared working on Title 5 updates and new CORs. Dupree will continue as rep; looking for replacement for Connell (possibly John Fox). Counseling: Jackson Sandoval shared working on Title 5 updates. Jackson Sandoval and Andy Lee will both continue as reps. SRC: Kaupp serving as in-person proxy. No updates to report. Unsure who will be serving as next year's rep. Fine Arts & Comm.: Fong shared finishing up Title 5 updates. Brannvall will continue as rep; Judy Walgren will replace Fong. HSH: Draper shared Title 5 updates are done! Glenn Kurisu will be serving as next year's rep, with Campbell providing support and Draper as back-up. Kinesiology: Bissell shared working on Title 5 updates and SLOs. Bissell and Kelly Edwards will both continue as reps. LRC: No updates to report. Gamez noted Micaela Agyare will serve as one of next year's reps and believes Eric Reed will, as well. STEM: Taylor shared finishing up Title 5 updates. Taylor will continue as rep, joined by Jennifer Sinclair and possibly Bob Sandor. Gilstrap shared currently working on UC TCA submissions and finalizing GE advising sheets. Vanatta reminded the reps to please email any division CC meeting minutes they haven't already sent over. Kaupp reminded the group that Curriculum Institute conference in a few weeks and encouraged folks to join him, Gilstrap, and Hueg in Ontario!
3. Public Comment on Items Not on Agenda	No comments.
4. Announcements a. New Course Proposals	Speakers: CCC Team The following proposals were presented: C S 63B, 63C; CHLD 18; GEOG 16A, 16B, 16C, 16D, 416A, 416B, 416C, 416D; R T 473; THTR 420A. Dupree shared update on GEOG 16A/B/C/D. will not be

	submitted for UC transferability and will not be designated as repeatable. Also shared Geography dept. pausing development of GEOG 416A/B/C/D. Hueg added that Geography doesn't have CTE TOP Code, so mirrored noncredit not currently feasible. Gilstrap noted GEOG 16A/B/C/D can be submitted for C-ID and added to Geography ADT. Campbell noted R T 473 is mirrored noncredit version of R T 73. Draper asked if community interest exists for THTR 420A—Herman responded, courses like this are popular in some areas of the state, and offering as noncredit will allow people in the community to take the course multiple times. Connell noted subject code and asked if NCAL will be used—Vanatta responded, if administration does decide to offer the course, NCAL will be used. Brannvall asked if noncredit CTE requires courses to be mirrored w/ credit—Hueg responded, many are, but not a requirement. Brannvall asked if NCAL courses considered to be mirrored—Hueg responded, trying not to use the term “mirrored” for NCAL, because they're not offered in the same way as noncredit CTE.
b. CCC Meeting Dates for 2025-26	Meeting dates for 2025-26 have been scheduled.
5. Consent Calendar a. Division Curriculum Committees	Speaker: Ben Kaupp Document includes details about each division CC. Kaupp noted changes since previous meeting: updated meeting details for BSS, HSH. Motion to approve M/S (Fong, Draper). Approved.
6. Stand Alone Applications: EMS 60C, 61C, 62C	Speaker: Ben Kaupp Second read of Stand Alone Approval Requests for EMS 60C, 61C & 62C. Motion to approve M/S (Brannvall, Taylor). Approved.
7. Stand Alone Applications: NCAL 419J, 419K	Speaker: Ben Kaupp <i>Item was removed from the agenda, as it had been included in error (item was approved at previous meeting).</i>
8. New Degree Application: Semiconductor Process Engineering AS	Speaker: Ben Kaupp Second read of new Semiconductor Process Engineering AS degree. Motion to approve M/S (Brannvall, Fong). Approved.
9. New Certificate Application: Vacuum Technology	Speaker: Ben Kaupp Second read of new Vacuum Technology Certificate of Achievement. Motion to approve M/S (Brannvall, Fong). Approved.
10. New Certificate Application: Principles of Machine Learning and Artificial Intelligence	Speaker: Ben Kaupp Second read of new Principles of Machine Learning and Artificial Intelligence Certificate of Achievement. Motion to approve M/S (Fong, Brannvall). Approved.
11. GE Application: Area 1B: Air Conditioning Mechanic Apprenticeship Program	Speaker: Ben Kaupp Second read of GE application for Area 1B, Oral Communication & Critical Thinking. <i>See item 15 for motion/approval details.</i>
12. GE Application: Area 2: Air Conditioning Mechanic Apprenticeship Program	Speaker: Ben Kaupp Second read of GE application for Area 2, Mathematical Concepts & Quantitative Reasoning. <i>See item 15 for motion/approval details.</i>
13. GE Application: Area 4: Air Conditioning Mechanic Apprenticeship Program	Speaker: Ben Kaupp Second read of GE application for Area 4, Social & Behavioral Sciences.

	See item 15 for motion/approval details.
14. GE Application: Area 5: Air Conditioning Mechanic Apprenticeship Program	Speaker: Ben Kaupp Second read of GE application for Area 5, Natural Sciences w/ Lab. See item 15 for motion/approval details.
15. GE Application: Area 7: Air Conditioning Mechanic Apprenticeship Program	Speaker: Ben Kaupp Second read of GE application for Area 7, Lifelong Learning. Motion to approve items 11-15 M/S (Taylor, Fong). Approved.
16. Minimum Grade Requirement for Foothill GE Courses	Speaker: Evan Gilstrap Continuing discussion from previous meetings, regarding need to decide if we want to establish a minimum grade requirement for Foothill GE and, if so, what this requirement would be. Attachment presents five options discussed at previous meetings. Kaupp recalled informal vote at previous meeting resulted in most likely decision being option #4. Brannvall shared Fine Arts & Comm. faculty recently took a vote and option #4 was the winner. Jackson Sandoval mentioned Counseling faculty has discussed multiple times, and option #2 has been the choice every time, with the reason being to maintain similar requirements to current catalog. Counselors don't want to make it more difficult for students to fulfill GE. Saroyan shared SRC faculty also in favor of option #2. Gilstrap in favor of option #2. Taylor shared STEM faculty still favoring option #4; noted there was a sense that some didn't realize current requirements allow for D grades for some GE areas and want to take the opportunity to correct this. Campbell asked what the data shows, regarding how many students have completed Foothill GE using one or more D grades and graduated—Kaupp responded, recalling that at previous meeting Andy Lee shared he's never seen a student use a D grade to satisfy Foothill GE. Acknowledged this is different than hard data. Gilstrap mentioned he's looking at the situation with the lens that this is our local GE pattern, used by students who aren't transferring and/or are going into the workforce, and noted the current requirements allow for D grades which hasn't seemed to be an issue for faculty. Kaupp stressed that whatever decision we make should be for the right reason; noted he's inclined to side with Counseling, as they deal with this situation on a daily basis. Dupree shared BSS faculty leaning heavily toward option #4, with some commenting they're no longer comfortable with the hierarchy of math and English above other disciplines. Also received comments regarding concern for students who change their minds and want to transfer, and comments that we should hold higher standards. Campbell personally in favor of option #2, and shared HSH faculty leaning toward options #3 & #4. Jackson Sandoval mentioned that in DegreeWorks students currently see GE area as "completed" if they have a D grade, and wonders how no longer allowing D grades will affect this software—Gilstrap responded, DegreeWorks would need to be updated, and also reminded the group that students who have catalog rights prior to 2025-26 year will still be able to use D grades. Vennarucci recalled Tim Myres' comments at previous meeting and noted the only concern he can think of is that requiring a C grade for English could hold up some students. Bissell shared he's received no feedback from Kinesiology faculty. Gamez and Ha shared haven't

	received a lot of feedback from LRC faculty, but preference seems to be for option #4. Starer believes that if we tell students they have to satisfy GE but at the same time allow courses to fulfill GE without needing passing grades, we are sending a confusing message. Doesn't believe we should set lower standards for local GE just because those students aren't intending to transfer. Kaupp believes most of the options will not change the number of students who can earn a degree, even if we choose option #4. Regardless of which option is selected, the minimum GPA requirement is the same. Believes this is more of a marketing question, of what we are messaging to students and the public. Dupree believes the statement we make, however, is meaningful, and reiterated concerns from BSS faculty that certain options appear to value math and English above other disciplines. Vennarucci added that ENGL 1A, in particular, is a new type of course being taken by Apprenticeship students, and doesn't want to hold up any progress being made by those students—Gilstrap pointed out the current requirements enforce C grade or better for ENGL 1A. Allen noted current standards require Apprenticeship students to retake a class if they've received a D grade. Starer wonders how the college will support all students to succeed in GE courses if option #4 is selected. Brannvall agreed. Connell noted personal preference is option #5, which some other colleges are using. Would like the group to consider only options #4 & #5, as those do not place higher value on certain disciplines. Motion to approve option #4, require a grade of C (or P) or better for the entire Foothill GE pattern M/S (Taylor, Fong). Kaupp took roll call vote: Fine Arts & Comm.: yea Counseling: nay SRC: nay Gilstrap: nay STEM: yea BSS: yea HSH: yea Apprenticeship: yea LRC: yea Approved. Kaupp thanked the group for their respectful discussion and the effort put into making this important decision.
17. Exception Process for Starting Courses Prior to Catalog Publication	Speaker: Kurt Hueg Throughout the year, Office of Instruction receives “fast-tracking” requests, which are considered and approved on an individual basis. A lot of requests are made very late, which can be difficult to accommodate. Have decided to set two deadlines for these requests, which have been added to the exception process document: March 15 for summer and fall requests; October 15 for winter and spring requests. Note that submitting a request by the deadline doesn't guarantee approval, which is based on various factors. Vanatta will announce this in the CCC Communiqué and update exception process document on CCC website. Campbell noted that from a CTE perspective we need to be nimble and asked if these deadlines are the latest possible—Hueg responded, yes. Campbell asked that the deadlines be held firm, if they are going to be publicized.

	Brief discussion occurred regarding the timelines and process for creation of noncredit certificates and their associated courses.
18. CCC Priorities for 2025-26	Speaker: Ben Kaupp Kaupp summarized all of the work done by CCC this year, including approving new courses and degrees/certificates, assuring we're in compliance with Brown Act, kicking off Common Course Numbering (CCN), working on better collaboration with De Anza's curriculum committee, revising Foothill GE. Looking forward to next year, CCN work is ongoing, SLO work across campus is taking place and CCC will likely be involved, noncredit for older adults is still a big topic, discussions about Foothill GE will continue. Hueg mentioned Credit for Prior Learning and noncredit CTE pathways. Gilstrap mentioned catalog rights, explaining that because each district has the autonomy to determine local catalog rights, students who attend different districts may have to deal with different rules about catalog rights. Also noted CSU has different catalog rights as us. Wonders if we should revisit our policy to ensure we're doing what's in the best interest for students. Connell mentioned need to hire more full time faculty, which might not be under CCC's purview but believes there needs to be a push for more full timers (vs. using part time faculty). Wonders what the impact is on student success rates and campus atmosphere. Kaupp noted Academic Senate just endorsed resource allocation guidelines document, which includes details about how to hire full time faculty and what's required before we can do so, so topic is timely. Discussion occurred re: upcoming phases of CCN and the difficulties associated with the project. Brannvall shared she's found it valuable to be involved in work being done at the state level to create CCN templates, not only by having the opportunity to connect with faculty at other colleges but also to have an influence on the templates. Ha mentioned faculty oversight of tutoring curriculum as a topic for next year. Kaupp asked Hueg if block scheduling should be discussed — Hueg thinks CCC can vet and inform work being done. Connell asked about SLO work; Kaupp noted SLO Coordinator Dolores Davison will be involved at Academic Senate and thinks that because there's a dedicated SLO Committee, CCC will be more of a supporting voice.
19. Good of the Order	Vennarucci thanked the group from the Sheet Metal workers for approving their GE applications! Hueg thanked Kaupp for a great year! Kaupp thanked the group for their continuing support and efforts over the past year!
20. Adjournment	3:20 PM

Attendees: Chris Allen* (Dean, APPR), Jeff Bissell (KA), Cynthia Brannvall* (FAC), Rachelle Campbell* (HSH), Zach Cembellin* (Dean, STEM), Sam Connell* (BSS), Cathy Draper* (HSH), Angie Dupree* (BSS), Jordan Fong* (FAC), Laura Gamez* (LRC), Evan Gilstrap* (Articulation Officer), Katie Ha (LRC), Ron Herman* (Dean, FAC), Kurt Hueg* (Administrator Co-Chair), Maritza Jackson Sandoval* (CNSL), Ben Kaupp* (Faculty Co-Chair), Richard Saroyan (SRC), Paul Starer (APPR), Kyle Taylor* (STEM), Mary Vanatta* (Curriculum Coordinator), Nate Vennarucci* (APPR)

* Indicates in-person attendance

Minutes Recorded by: M. Vanatta

Course Change Request

New Course Proposal

Date Submitted: 09/29/25 1:49 pm

Viewing: **NCBS F411M : JUST-IN-TIME SUPPORT FOR MATH 1A - MPS**

Last edit: 10/01/25 8:03 am

Changes proposed by: Teresa Zwack (10630491)

In Workflow

- 1. 1PS Curriculum Rep
- 2. Curriculum Coordinator
- 3. Activation

Approval Path

- 1. 09/30/25 3:28 pm
Kyle Taylor (taylorkyle):
Approved for 1PS Curriculum Rep

Course Proposal Form

Faculty Author Teresa Zwack and Marnie Francisco

Effective Term Fall 2027

Common Course Numbering? No

Subject Non-Credit: Basic Skills (NCBS) Course Number F411M

Department Mathematics (MATH)

Division Science Technology Engineering and Mathematics (1PS)

Units 0

Hours 5 lecture weekly

Course Title JUST-IN-TIME SUPPORT FOR MATH 1A - MPS

Short Title SUPPORT FOR MATH 1A - MPS

Proposed Transferability None

Proposed Description and Requisites: A just-in-time approach to the core prerequisite skills, competencies, and concepts needed in Calculus I. Intended for students majoring in science, technology, engineering, and mathematics, who are concurrently enrolled in MATH 1A for the Math Performance Success program (MPS) at Foothill College. Topics include: a review of skills developed in precalculus, including developing a knowledge of function families with their graphs and behavior, transformations, average rate of change, inverses, and compositions.

Corequisite: MATH 1A.

Proposed Discipline Mathematics

To which Degree(s) or Certificate(s) would this course potentially be added? None

Are there any other departments that may be impacted from the addition of this course? No

Comments & Other Relevant Information for Discussion: This course is being created in response to AB 1705.

Reviewer Comments

Foothill College Curriculum Committee Consent Calendar

6/10/25

Division Curriculum Committees

Apprenticeship (APPR) Division Curriculum Committee

- **Chair(s):** Chris Allen, Brian Murphy, Tim Myres
- **Voting Members:** Tim Myres, Brian Murphy (all apprenticeship ACC members are encouraged to attend)
- **Quorum Requirements:** 2
- **Meeting Schedule:**
 - **Location:** Local 104 Training Center, Fairfield, CA 94534; San Jose Pipes Training Center, San Jose, 95112, Foothill College Sunnyvale Center, Sunnyvale, CA 94089 or via Zoom.
 - **Time and Date:** TBD, 10AM via Zoom
 - **Frequency:** Monthly
- **Agenda Posting:** Posted on the windows facing the entrance doors at the Local 104 Training Center in Fairfield, Pipe Trades Training Center in San Jose and Foothill College Sunnyvale Center.

Business & Social Sciences (BSS) Division Curriculum Committee

- **Chair(s):** Sam Connell (tenured faculty), Angie Dupree (projected tenure Spring 2026)
- **Voting Members:** Sam Connel, Angie Dupree (all BSS faculty are encouraged to tender advisory votes)
- **Quorum Requirements:** 2 voting members
- **Meeting Schedule:**
 - **Location:** Room 3202
 - **Time and Date:** Mondays at 3:30 pm (and Tuesdays at 3:30 pm when Monday is a holiday)
 - **Frequency:** Monthly in Fall/Winter quarters. Spring dates: 4/14, 5/19, 6/2, 6/16
- **Agenda Posting:** Posted on the window of the division office (building 3000)

Counseling (CNSL) Division Curriculum Committee

- **Chair(s):** Maritza Jackson Sandoval, Andrew Lee
- **Voting Members:** Maritza Jackson Sandoval, Andrew Lee, Jue Thao
- **Quorum Requirements:** 2 voting members
- **Meeting Schedule:**
 - **Location:** Room 8311
 - **Time and Date:** Tuesdays at 2pm
 - **Frequency:** Monthly (3rd or 4th Tuesday when CCC is not meeting)
- **Agenda Posting:** Posted on the public bulletin board outside the 8300 Building

Disability Resource Center & Veterans Resource Center (SRC) Division Curriculum Committee

- **Chair(s):** Richard Saroyan
- **Voting Members:** Richard Saroyan, Ben Kaupp
- **Quorum Requirements:** 2
- **Meeting Schedule:**
 - **Location:** TTW Classroom, 5419

- **Time and Date:** Mondays, 12PM - Next meeting February 10, 2025
- **Frequency:** Quarterly
- **Agenda Posting:** DRC Office Window (5400 building)

Fine Arts & Communication (FAC) Division Curriculum Committee

- **Chair(s):** Jordan Fong, Cynthia Brannvall
- **Voting Members:** Jordan Fong, Cynthia Brannvall (all FAC faculty are encouraged to tender advisory votes)
- **Quorum Requirements:** 2 voting members
- **Meeting Schedule:**
 - **Location:** Room 1801, or via Zoom
 - **Time and Date:** 2pm-3pm, every other Tuesday
 - **Frequency:** Biweekly
- **Agenda Posting:** Posted on the front window of the FAC Division office, Rm 1701

Health Sciences & Horticulture (HSH) Division Curriculum Committee

- **Chair(s):** Rachelle Campbell, Cathy Draper, Shaelyn St. Onge-Cole
- **Voting Members:** All HSH faculty members have voting privileges
- **Quorum Requirements:** 6 voting members
- **Meeting Schedule:**
 - **Location:** HSH Division Conference Room (5212)
 - **Time and Date:** Friday, January 24, 12:00pm – 1:00pm
 - **Frequency:** Monthly. Next meetings: 3/14, 4/18, 5/23, 6/6
- **Agenda Posting:** Agendas are posted on the HSH Division Office window, 5200 building

Kinesiology & Athletics (KA/ATHL) Division Curriculum Committee

- **Chair(s):** Jeffrey Bissell (FT Tenure Faculty)
- **Voting Members:** Jeffrey Bissell (FT), Kelly Edwards (FT), & Rita O'Loughlin (FT)
- **Quorum Requirements:** 2
- **Meeting Schedule:**
 - **Location:** Foothill Fitness Center, Rm 2509
 - **Time and Date:** 12:30pm, 3rd Thursdays
 - **Frequency:** Monthly
- **Agenda Posting:** Agenda posted 1 week before meeting in the window of KA/ATHL main office, Rm 2711

Language Arts (LA) Division Curriculum Committee

- **Chair(s):** Amy Sarver; projected tenure through the 2024-25 AY.
- **Voting Members:** Rachael Dworsky, Ulysses Acevedo, Patricia Crespo-Martin, Julio Rivera-Montanez, Amy Sarver
- **Quorum Requirements:** 2 voting members
- **Meeting Schedule:**
 - **Location:** TBD

- **Time and Date:** 11:00a.m. 8th week of every quarter (2/28; 5/30)
- **Frequency:** Quarterly
- **Agenda Posting:** Posted on the bulletin boards near the 6000s bathrooms

Learning Resource Center (LRC) Division Curriculum Committee

- **Chair(s):** Micaela Agyare (Library, Fall 24, Winter 25), Laura Gamez (Library, Spring 25), Katie Ha (Tutoring, Spring 25), Eric Reed (Tutoring, Fall 24, Winter 25)
- **Voting Members:** Micaela Agyare, Eric Reed (*all LRC faculty are encouraged to tender advisory votes*)
- **Quorum Requirements:** 2
- **Meeting Schedule:**
 - **Location:** Library Conference Room 3533
 - **Time and Date:** next meeting 6/17/25 11am-12pm
 - **Frequency:** Quarterly
- **Agenda Posting:** Posted on the window of the Library Conference Room, 3533

Science, Technology, Engineering & Math (STEM) Division Curriculum Committee

- **Chair(s):** n/a
- **Voting Members:** Kyle Taylor, Robert Sandor
- **Quorum Requirements:** Simple majority of the voting members
- **Meeting Schedule:**
 - **Location:** PSEC 4409
 - **Time and Date:** Tuesdays 2:00 - 3:30 PM
 - **Frequency:** Every other week (when CCC is not meeting)
- **Agenda Posting:** Outside the STEM Division Office

Program Change Request

New Program Proposal

Date Submitted: 06/08/25 7:17 am

Viewing: **Elementary Teacher Education: Integrated Programs, AA-T Degree**

Last edit: 06/17/25 9:59 am

Changes proposed by: Nicole Kerbey (11022578)

Basic Information

Faculty Author(s)	Users Nicole Kerbey
Department	Education
Division	Business and Social Sciences
Title of Degree/ Certificate	Elementary Teacher Education: Integrated Programs
Type of Award	AA-T Degree
Workforce/CTE Program:	No
Effective Catalog Edition:	2026-2027

New Degree or Certificate Proposal

In Workflow

1. Articulation Officer
2. 1SS Curriculum Rep
3. Curriculum Coordinator
4. College Curriculum Committee Chair
5. Authors
6. Articulation Officer
7. 1SS Curriculum Rep
8. Curriculum Coordinator
9. College Curriculum Committee Chair
10. FHDA Board of Trustees

Approval Path

1. 06/09/25 10:01 am
Evan Gilstrap (gilstrapevan):
Approved for Articulation Officer
2. 06/16/25 3:38 pm
Angelica Dupree (dupreeangelica):
Approved for 1SS Curriculum Rep

Which academic departments will be involved in the creation of this new degree/certificate? Are any new departments being created?

Child Development and Education

Does De Anza offer a similar degree or certificate?

No

What is the educational need for this new degree/certificate?

This degree is a replacement for the current Elementary Teacher Education AA-T and reflects required changes.

How does the degree/certificate align with Foothill's Strategic Vision for Equity?

This degree prepares one to be an elementary teacher, supporting students towards their goals of a 4 year degree + graduate level studies.

Comments and other relevant information for discussion:

Reviewer

Comments

Program Change Request

New Program Proposal

Date Submitted: 09/24/25 11:57 am

Viewing: **Mathematics 2.0, AS-T Degree**

Last edit: 09/30/25 3:25 pm

Changes proposed by: Matthew Litrus (11062799)

Basic Information

Faculty Author(s)	Users Matthew Litrus
Department	Mathematics
Division	Science Technology Engineering and Mathematics
Title of Degree/ Certificate	Mathematics 2.0
Type of Award	AS-T Degree
Workforce/CTE Program:	No
Effective Catalog Edition:	2026-2027

New Degree or Certificate Proposal

In Workflow

1. **Articulation Officer**
2. **1PS Curriculum Rep**
3. **Curriculum Coordinator**
4. College Curriculum Committee Chair
5. Authors
6. Articulation Officer
7. 1PS Curriculum Rep
8. Curriculum Coordinator
9. College Curriculum Committee Chair
10. FHDA Board of Trustees

Approval Path

1. 09/24/25 12:09 pm
Evan Gilstrap (gilstrapevan):
Approved for Articulation Officer
2. 09/30/25 2:44 pm
Kyle Taylor (taylorkyle):
Approved for 1PS Curriculum Rep

Which academic departments will be involved in the creation of this new degree/certificate? Are any new departments being created?

No new departments will be created.

Does De Anza offer a similar degree or certificate?

De Anza will need to offer the same ADT because it is mandated by the state Chancellor's Office.

What is the educational need for this new degree/certificate?

The state is asking all community colleges to align the Mathematics transfer degree to Mathematics 2.0.

How does the degree/certificate align with Foothill's Strategic Vision for Equity?

This degree aligns with Foothill's Strategic Vision for Equity because it will make our students be competitive in transferring to a UC or CSU in the Mathematics major. It will also prepare students to be successful in upper-division coursework at the transfer institution.

Comments and other relevant information for discussion:

We are required to offer this degree.

Reviewer

Comments

Program Change Request

New Program Proposal

Date Submitted: 06/09/25 7:57 pm

Viewing: **Physics 2.0, AS-T Degree**

Last edit: 10/01/25 9:58 am

Changes proposed by: David Marasco (10993689)

Basic Information

Faculty Author(s)	Users
	David Marasco
	Caleb Zerger
Department	Physics
Division	Science Technology Engineering and Mathematics
Title of Degree/ Certificate	Physics 2.0
Type of Award	AS-T Degree
Workforce/CTE Program:	No
Effective Catalog Edition:	2026-2027

New Degree or Certificate Proposal

In Workflow

1. Articulation Officer
2. 1PS Curriculum Rep
3. Curriculum Coordinator
4. College Curriculum Committee Chair
5. Authors
6. Articulation Officer
7. 1PS Curriculum Rep
8. Curriculum Coordinator
9. College Curriculum Committee Chair
10. FHDA Board of Trustees

Approval Path

1. 06/10/25 12:44 pm
Evan Gilstrap (gilstrapevan):
Approved for Articulation Officer
2. 09/30/25 2:44 pm
Kyle Taylor (taylorkyle):
Approved for 1PS Curriculum Rep

Which academic departments will be involved in the creation of this new degree/certificate? Are any new departments being created?

Physics. This is a revised AS-T, but counts as "new".

Does De Anza offer a similar degree or certificate?

Yes.

What is the educational need for this new degree/certificate?

This is the updated AS-T for Physics, we are doing this to line up with the new statewide norms for our field.

How does the degree/certificate align with Foothill's Strategic Vision for Equity?

Physics as a field has long had representation issues along racial and gender/sexuality lines. Two year colleges are places where these populations can thrive, so it is important that a transfer degree exists in this field in order that these problems can be addressed.

Comments and other relevant information for discussion:

Reviewer
Comments

Emergency Medical Technician, Certificate of Achievement

Basic Information

Faculty Author(s)

Glenn Kurisu

Department

Emergency Medical Services (EMT/EMR/Paramedic)

Division

Health Sciences and Horticulture

Title of Degree/Certificate

Emergency Medical Technician

Type of Award

Certificate of Achievement

Workforce/CTE Program:

Yes

Effective Catalog Edition:

2025-2026

Certificate of Achievement Workforce Narrative

Program Goals and Objectives

The goal of the Certificate of Achievement in Emergency Medical Technician (EMT) is to prepare students to meet the National EMS Education Standards and the State of California requirements for EMT course completion, enabling them to take the National Registry of Emergency Medical Technicians (NREMT) Basic Level EMT-B examination for certification. Possession of EMT certification is one of the prerequisites for the Paramedic Program at Foothill College.

The objectives of the program include student mastery of all skills necessary to provide emergency medical care at a basic life support level with a fire department or other specialized service.

Program Learning Outcomes

- Graduates will be able to perform as competent, entry-level EMTs in accordance with Title 22, providing life-saving care during emergent and non-emergent incidents that involve victims of illness or injury.

- Graduates will be eligible to take the National Registry EMT-B written exam for certification.

Catalog Description

The Certificate of Achievement in Emergency Medical Technician (EMT) provides the practical skills and knowledge necessary for entry-level EMT positions and offers EMT professionals the opportunity to advance their careers as paramedics. It prepares students to respond to and provide life-saving care during both emergent and non-emergent incidents involving victims of illness or injury. Students also learn to deliver non-emergent patient care and inter-facility transportation. Upon successful completion of the Certificate of Achievement, students will be eligible to take the National Registry EMT-B written exam for certification.

Program Requirements

Core Course Units: 16

Code	Title	Units
<u>EMS F050.</u>	EMERGENCY MEDICAL RESPONSE	5
<u>EMS F052.</u>	EMERGENCY MEDICAL TECHNICIAN: BASIC PART A	5
<u>EMS F053.</u>	EMERGENCY MEDICAL TECHNICIAN: BASIC PART B	6

Total Units: 16

Proposed Sequence

Term	Units
Year 1, Fall	5
Year 1, Winter	5
Year 1, Spring	6

Master Planning

The Certificate of Achievement in Emergency Medical Technician aligns with Foothill College's 2030 framework by preparing and equipping a diverse student population with critical thinking skills to succeed in the workforce and earn a livable wage. This low-unit certificate opens the door to entry-level employment as an Emergency Medical Technician (EMT) and serves as a pathway to becoming a paramedic or higher level medical professional through continued education.

In addition, Foothill College offers robust support and instructional services to help students persist and succeed in Emergency Medical Services (EMS) courses. The creation of this new certificate formally recognizes students who complete EMS 50, EMS 52, and EMS 53, making them eligible to take the National Registry of Emergency Medical Technicians (NREMT) Basic Level EMT-B examination for certification. Licensed EMTs may find employment in a variety

of roles and employers, including as emergency room technicians, in nursing homes, on ambulances, and with fire departments.

Enrollment and Completer Projections

After the initial year, we project that approximately 50 students will complete the certificate annually. This includes two cohorts: one beginning in the Fall and completing in Spring, and another beginning in the Winter and completing in Summer. Each cohort is expected to graduate around 25 students. Based on the projected annual completion of 50 students, we estimate a total of 250 students will earn the certificate over the course of five years.

Foothill College offers both the EMR and EMT courses every quarter (Fall, Winter, Spring, and Summer). This certificate consists of one quarter of EMR followed by two quarters of EMT instruction. With this ongoing quarterly scheduling and stable enrollment patterns, we anticipate consistent completion rates of approximately 50 students per year.

Historical Enrollment Data

Course #	Course Title	Y1 - Annual Sections	Y1 - Annual Enrollment	Y2 - Annual Sections	Y2 - Annual Enrollment
EMS F050.	Emergency Medical Response	4	144	4	144
EMS F052.	Emergency Medical Technician: Basic Part A	4	140	4	140
EMS F053.	Emergency Medical Technician: Basic Part B	4	140	4	140

Place of Program in Curriculum/Similar Programs

The Certificate of Achievement in Emergency Medical Technician (EMT) complements Foothill College's existing noncredit EMT certificate. It offers credit-seeking students formal recognition for completing EMR, EMT Part A, and EMT Part B, supporting academic progress, transfer, or employment goals.

Similar Programs at Other Colleges in Service Area

No similar programs are offered at other colleges in Foothill College's service area.

Additional Information Required for State Submission

TOP Code: *1250.00 - Emergency Medical Services

CIP Code: 51.0904 - Emergency Medical Technology/Technician (EMT Paramedic)

Will any new resources be required (e.g., facilities, equipment, personnel)? No

Gainful Employment: Yes

Distance Education: 0%



Labor Market Analysis for a Certificate Program Emergency Medical Technology Occupations Foothill College

Prepared by the Bay Region Center of Excellence for Labor Market Research

April 2025

Recommendation

Based on all available data, there appears to be an “oversupply” of Emergency Medical Technology workers compared to the demand for this cluster of occupations in the Bay Region but an “undersupply” in the Silicon Valley Sub-Region (Santa Clara County). There is a projected annual oversupply of 140 students in the Bay Region and undersupply of 98 students in the Silicon Valley Sub-Region.

Introduction

This report provides student outcomes data on employment and earnings for TOP 1250.00 - Emergency Medical Services programs in the state and region. It is recommended that these data be reviewed to better understand how outcomes for students taking courses on this TOP code compare to potentially similar programs at colleges in the state and region, as well as to outcomes across all CTE programs at Foothill College and in the region.

This report profiles Emergency Medical Technology Occupations in the 12 county Bay Region and in the Silicon Valley Sub-Region for an existing low unit, local certificate for state chaptering at Foothill College.

- **Emergency Medical Technicians (29-2042):** Assess injuries and illnesses and administer basic emergency medical care. May transport injured or sick persons to medical facilities.
Typical Entry-Level Educational: Postsecondary nondegree award
Typical On-the-Job Training: None
Percentage of individuals 25+ with an associate degree, certificate, or some postsecondary coursework as their highest level of education attainment: 63%
- **Paramedics (29-2043):** Administer basic or advanced emergency medical care and assess injuries and illnesses. May administer medication intravenously, use equipment such as EKGs, or administer advanced life support to sick or injured individuals.
Typical Entry-Level Educational: Postsecondary nondegree award
Typical On-the-Job Training: None
Percentage of individuals 25+ with an associate degree, certificate, or some postsecondary coursework as their highest level of education attainment: 66%

Occupational Demand

Table 1. Employment Outlook for Emergency Medical Technology Occupations in the Bay Region

Occupation	2023 Jobs	2028 Jobs	5-yr Change	5-yr % Change	5-yr Total Openings	Annual Openings	25% Hourly Wage	Median Hourly Wage
Emergency Medical Technicians	5,421	6,159	738	14%	2,730	546	\$19	\$22
Paramedics	1,397	1,684	287	21%	632	126	\$30	\$35
Total	6,818	7,843	1,025	15%	3,362	672	\$21	\$25

Source: Lightcast 2024.3

The Bay Region includes: Alameda, Contra Costa, Marin, Monterey, Napa, San Benito, San Francisco, San Mateo, Santa Clara, Santa Cruz, Solano and Sonoma Counties

Table 2. Employment Outlook for Emergency Medical Technology Occupations in the Silicon Valley Sub-Region

Occupation	2023 Jobs	2028 Jobs	5-yr Change	5-yr % Change	5-yr Total Openings	Annual Openings	25% Hourly Wage	Median Hourly Wage
Emergency Medical Technicians	795	901	106	13%	398	80	\$22	\$27
Paramedics	185	227	41	22%	88	18	\$28	\$36
Total	980	1,128	148	15%	486	98	\$23	\$29

Source: Lightcast 2024.3

Silicon Valley Sub-Region includes: Santa Clara County

Job Postings in the Bay Region and Silicon Valley Sub-Region

Table 3. Number of Job Postings by Occupation for the latest 12 months

Occupation	Bay Region	Silicon Valley
Paramedics	710	100
Emergency Medical Technicians	317	61

Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025

Table 4a. Top Job Titles in Job Postings for Emergency Medical Technology Occupations in the Bay Region

Title	Bay	Title	Bay
Paramedics	553	Emergency Medical Technician Paramedics	9
Emergency Medical Technicians - Basic	102	Reimbursement Managers	9
Emergency Response Managers	74	First Responders	8
Paramedic Specialists	52	Skillbridge Interns	8
Emergency Medical Technicians	30	IT Team Leads	7
Medical Drivers	17	Emergency Medical Responders	6
On-Site Medical Representatives	11	Flight Paramedics	6
Medical Equipment Delivery Drivers	10	Plasma Center Managers	5

Title	Bay	Title	Bay
Non-Emergency Medical Transportation Drivers	10	Rescue Technicians	5
Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025			

Table 4b. Top Job Titles in Job Posting for Emergency Medical Technology Occupations in the Silicon Valley Sub-Region

Title	Silicon Valley	Title	Silicon Valley
Paramedics	70	Flex Managers	3
Paramedic Specialists	22	Medical Equipment Delivery Drivers	3
Emergency Medical Technicians - Basic	10	Non-Emergency Medical Transportation Drivers	3
Medical Drivers	8	Environmental Services Supervisors	2
Reimbursement Managers	6	Family Therapists	2
Emergency Medical Technicians	4	Management Technicians	2
Emergency Response Managers	4	First Aid Responders	1
Emergency Medical Technician Paramedics	3	Major Accounts Managers	1
First Responders	3	Medical Delivery Drivers	1
Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025			

Industry Concentration

Table 5. Industries Hiring for Emergency Medical Technology Occupations in the Bay Region

Industry - 6 Digit NAICS (No. American Industry Classification) Codes	Jobs in Industry (2023)	Jobs in Industry (2028)	% Change (2023-28)	% Occupation Group in Industry (2023)
Ambulance Services	3,713	4,417	19%	55%
Local Government, Excluding Education and Hospitals	1,515	1,655	9%	22%
General Medical and Surgical Hospitals	433	455	5%	6%
Hospitals (Local Government)	314	382	21%	5%
Federal Government, Military	290	293	1%	4%
HMO Medical Centers	172	202	18%	2%
Hospitals (State Government)	62	75	20%	1%
All Other Outpatient Care Centers	34	44	30%	0%

Industry - 6 Digit NAICS (No. American Industry Classification) Codes	Jobs in Industry (2023)	Jobs in Industry (2028)	% Change (2023-28)	% Occupation Group in Industry (2023)
Offices of Physicians (except Mental Health Specialists)	33	33	1%	0%
Freestanding Ambulatory Surgical and Emergency Centers	20	21	10%	0%

Source: Lightcast 2025.1

Table 6. Top Employers Posting Emergency Medical Technology Occupations in the Bay Region and the Silicon Valley Sub-Region

Employer	Bay	Employer	Silicon Valley
AMR	555	AMR	66
Global Medical Response	52	MedSpeed	12
Protransport-1	27	Protransport-1	10
MedSpeed	26	Foothill-De Anza Community College District	6
Lifewest Ambulance Services	20	Global Medical Response	6
Access2Care	13	Clinical Management Consultants	3

Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025

Educational Supply

There are nine community colleges in the Bay Region issuing 808 awards on average annually (last 3 years ending 2021-23) on TOP 1250.00 - Emergency Medical Services. In the Silicon Valley Sub-Region, there are no community colleges that issued awards on average annually (last 3 years) on this TOP code.

There is one other CTE educational institution in the Bay Region issuing 4 awards on average annually (last 3 years ending 2020-22) on CIP 51.0904- Emergency Medical Technology/Technician (EMT Paramedic). There is no other CTE educational institution in the Silicon Valley Sub-Region issuing awards on average annually (last 3 years) on this CIP code.

Table 7a. Community College Awards on TOP 1250.00 - Emergency Medical Services in the Bay Region

College	Subregion	Low unit Certificate	Other	Total
Contra Costa	East Bay	1	0	1
Las Positas	East Bay	2	1	3
Los Medanos	East Bay	5	0	5
Merritt	East Bay	1	0	1
Monterey	SC-Monterey	63	0	63
San Francisco	Mid-Peninsula	53	0	53
Santa Rosa	North Bay	152	491	643
Skyline	Mid-Peninsula	38	0	38
Solano	North Bay	1	0	1
Total	-	316	492	808

College	Subregion	Low unit Certificate	Other	Total
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Source: Data Mart

Note: The annual average for awards is 2020-21 to 2022-23.

Table 7b. Other CTE Institutions Awards on CIP 51.0904- Emergency Medical Technology/Technician (EMT Paramedic). in the Bay Region

College	Subregion	Associate degree
Pacific Union College	North Bay	4
Total	-	4

Source: Data Mart

Note: The annual average for awards is 2019-20 to 2021-22.

Gap Analysis

Based on the data included in this report, there is an annual oversupply of 140 students in the Bay Region. There are 812 annual (3-year average) awards but only 672 annual openings for the Emergency Medical Technology Occupational cluster. But in the Silicon Valley Sub-Region, there is a gap with 98 annual openings and no annual (3-year average) awards for an annual undersupply of 98 students.

Student Outcomes

Table 8. Four Employment Outcomes Metrics for Students Who Took Courses on TOP 1250.00 - Emergency Medical Services

Metric Outcomes	Bay All CTE Program	Foothill College All CTE Program	State 1250.00	Bay 1250.00	Silicon Valley 1250.00	Foothill College 1250.00
Students with a Job Closely Related to Their Field of Study	74%	88%	66%	67%	33%	76%
Median Annual Earnings for SWP Exiting Students	\$53,090	\$73,174	\$35,212	\$43,194	\$47,104	\$49,136
Median Change in Earnings for SWP Exiting Students	24%	42%	32%	30%	28%	37%
Exiting Students Who Attained the Living Wage	54%	66%	50%	48%	41%	42%

Source: Launchboard Strong Workforce Program Median of 2018 to 2021.

Skills, Certifications and Education

Table 9. Top Skills in Job Postings for Emergency Medical Technology Occupations in the Bay Region

Skill	Posting	Skill	Posting
Ambulances	787	Hoisting	105
Community Relations	696	Healthcare Industry Knowledge	101
Electrocardiography	653	Hepatitis B	91
Defibrillation	639	Tuberculosis	88
Intravenous Hydration	635	Medical Assistance	81
Medical Equipment	347	Patient Rights	78
Emergency Medical Services	236	Automated External Defibrillator	71
Cardiopulmonary Resuscitation (CPR)	211	Trauma Care	61
National Incident Management Systems	136	Office Equipment	48
Emergency Response	113	Emergency Medicine	39

Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025

Table 10. Certifications in Job Postings for Emergency Medical Technology Occupations in the Bay Region

Certification	Posting	Certification	Posting
Basic Life Support (BLS) Certification	800	Cardiopulmonary Resuscitation (CPR) Certification	59
Advanced Cardiovascular Life Support (ACLS) Certification	673	First Aid Certification	21
American Red Cross (ARC) Certification	78	Automated External Defibrillator (AED) Certification	20

Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025

Table 11. Education Requirements for Emergency Medical Technology Occupations in the Bay Region

Education Level	Job Postings	% of Total
High school or GED	864	95%
Associate degree	20	2%
Bachelor's degree & higher	23	3%

Source: Lightcast 2025.1; "Job Posting Analytics." Mar. 2024 - Feb. 2025

Note: 13% of records have been excluded because they do not include a degree level. As a result, the chart above may not be representative of the full sample.

Methodology

Occupations for this report were identified by use of job descriptions and skills listed in O*Net. Labor demand data is sourced from Lightcast occupation and job postings data. Educational supply and student outcomes data is retrieved from multiple sources, including CCCCO Data Mart and CTE Launchboard.

Sources

O*Net Online

Lightcast

CTE LaunchBoard www.calpassplus.org

Statewide CTE Outcomes Survey

Employment Development Department Unemployment Insurance Dataset

CCCCO Data Mart

Contacts

For more information, please contact:

- Yumi Huang, Research Analyst, Bay Region Center of Excellence, yuhuang@cabrillo.edu or (831) 275-0043
- Marcela Reyes, Director, Research and Center of Excellence, mareyes@cabrillo.edu or (831) 219-8875

NCAL F401A : HISTORY OF ART: HISTORY OF WESTERN ART FROM PREHISTORY THROUGH EARLY CHRISTIANITY FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F401A

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

HISTORY OF ART: HISTORY OF WESTERN ART FROM PREHISTORY THROUGH EARLY CHRISTIANITY FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F002A - HISTORY OF ART: HISTORY OF WESTERN ART FROM PREHISTORY THROUGH EARLY CHRISTIANITY

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

1.5

Weekly Out of Class Hours

8

Special Hourly Notation**Total Contact Hours**

66

Total Student Learning Hours

162

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- Temporary means the course will be incorporated into a new degree or certificate that is not yet State approved.
- Permanent means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

This course is noncredit, targeted towards older adults.

Course Description

This noncredit course is targeted towards older adults. History of Western art from Prehistory through Early Christianity. An introductory survey examining images, objects, and architecture produced from the Paleolithic era to the end of the Roman Empire. We will discuss Prehistoric, Mesopotamian, Egyptian, Greek, Roman, and Early Christian and Byzantine culture. Illustrated lectures and readings.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Classify a broad variety of art and cultures through a knowledge of the development of visual arts and material culture
2. Explain how social, political, and religious traditions affect art
3. Recognize and interpret ideas, principles, and techniques that have influenced artistic expression
4. Identify and name the style, content, and approximate dates of art works ranging from prehistoric times to approximately 600 CE
5. Identify and name the broad variety of cultures/civilizations covered by the course based on a comprehensive knowledge of style, function, and meaning
6. Analyze the impact of the environment and social norms on the production of art and formulate specific conclusions based on this interplay of nature and culture
7. Discuss and explain the various religious traditions examined in the course
8. Assess and explain the iconography of different cultures based on a thorough knowledge of different symbols/forms
9. Demonstrate the influence of pagan art and religious belief on the development of Christian art and theology

Course Content

1. Prehistory and Prehistoric Art in Europe
 1. Upper Paleolithic
 1. Cave painting and sculpture
 2. Mesolithic
 1. Rock-shelter paintings
 3. Neolithic
 1. Megalithic monuments
2. Art of the Ancient Near East
 1. The beginnings: Catal Huyuk and Jericho
 2. Sumer
 1. Architecture and sculpture
 3. Akkad
 1. Sculpture
 4. Babylonia
 1. Sculpture and architecture
 5. Assyria
 1. Architecture and relief sculpture

- 6. Neo-Babylonia
- 7. Ancient Iran: Elam and Achaemenid Persia
- 3. Art of Ancient Egypt
 - 1. Early Dynastic period and Old Kingdom
 - 1. Architecture, sculpture, and painted relief
 - 2. Middle Kingdom
 - 1. Rock-cut tombs, painting, and sculpture
 - 3. New Kingdom
 - 1. Architecture, sculpture, and painting
 - 2. Akhenaton and the Armarna Period
 - 3. Tutankamen and the Late Period
- 4. Aegean Art
 - 1. Early Minoan Period
 - 1. Cycladic sculpture
 - 2. Middle Minoan Period
 - 1. Vase painting - Crete
 - 3. Late Minoan Period
 - 1. Architecture and painting - Knossos, Santorini
 - 2. Pottery and sculpture
 - 4. Mycenaean
 - 1. Architecture and sculpture
- 5. Art of Ancient Greece
 - 1. Geometric Period
 - 1. Vase painting and sculpture
 - 2. Archaic Period
 - 1. Vase painting: black and red figure techniques
 - 2. Sculpture: kouros and kore
 - 3. Architecture
 - 3. Early Classical (Transitional) Period
 - 1. Severe style
 - 4. High (Mature) Classical Period
 - 1. Architecture
 - 2. Sculpture and painting
 - 5. Late Classical Period
 - 1. Sculpture and architecture
 - 6. Hellenistic Period
 - 1. Sculpture and architecture
 - 2. Mosaics
- 6. Etruscan and Roman Art
 - 1. Etruscans
 - 1. Architecture and painting
 - 2. Sculpture
 - 2. Romans
 - 1. Republican Period

1. Portrait sculpture and architecture
 2. Painting and mosaic
2. Early Empire
 1. Architecture and public works
 2. Sculpture and monumental relief
3. Late Empire
 1. Architecture
 2. Sculpture and monumental architecture
7. Early Christian, Jewish, and Byzantine Art
 1. Early Christian
 1. Catacombs
 2. Architecture
 3. Mosaic and painting
 1. Illuminated manuscript
 4. Sculpture and crafts
 2. Byzantine
 1. Ravenna and Mt. Sinai
 2. Constantinople
 3. Later Byzantine
 1. Architecture
 2. Painting and sculpture
 3. Introduction to Islam

Lab Content

Lab activities are provided for students to practice visual literacy and critical thinking skills through the synthesis of content from the lecture, posted videos, and assigned reading through written responses to weekly prompts related to specific works of art or architecture. Students practice visual literacy skills through observation, description, analysis, and interpretation within the artwork's specific historical and cultural context using the language of visual analysis (formal elements and principles of design), technique, and genre. When appropriate students practice the application of theoretical frameworks (biography, Marxism, Feminism, Psychoanalysis, Modernism, Postmodernism, Post-colonialism, Structuralism, etc.) regarding each topic area.

Special Facilities and/or Equipment

1. Slide collection and projection equipment adequate for lectures on the subject.
2. Access to the Artstor online image archive. Classroom must be internet connected and provided with digital projector, DVD player, and VHS player.
3. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Two midterms

Final examination (midterms and final include slide identification, short answer, and essay questions)

A research paper

Research activity assignments based on library research modules

Weekly moderated online discussions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Discussion

Cooperative learning exercises

Oral presentations

Electronic discussions/chat

Independent study

Field trips

Representative Text(s)

Author(s)	Title	Publication Date
Kleiner, Mamiya, and Tansey	Gardner's History of Art Vol. I & II, 16th ed.	2021
Kleiner, Mamiya, and Tansey	Gardner's History of Art Vol. I, 16th ed.	2021
Kleiner, Fred S.	Gardner's Art through the Ages: A Global History, 16th ed.	2020
Stokstad, Marilyn, and Michael Cothren	Art History Vol. I & II, 6th ed.	2018

Other Materials

Students may use older editions of the textbooks. Some or all of the textbooks are available as e-books (rental or purchase) and are also on reserve in the Foothill College library for student use.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Approximately one chapter of text (30-60 pages) per week
2. Primary/secondary source reading from handouts
3. 7-8 page paper prepared using the MLA format and researched using primary and secondary sources only
4. Weekly journal responses to the questions based on their lab films

5. Written essay responses on all three exams
6. Short answer responses on all three exams

Authorized Discipline(s):

Art History

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1001.00 - Fine Arts, General

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: The content for this course contains a global perspective that is highlighted by foregrounding ancient geographical areas with their contemporary locations. In addition, the addition of an introduction to Islam is included as part of the Abrahamic religions as opposed to the earlier coverage of only Judaism and Christianity.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

50

Load

.083

NCAL F402A : FUNDAMENTALS IN DRAWING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F402A

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

FUNDAMENTALS IN DRAWING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F004A - FUNDAMENTALS IN DRAWING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults age 55 and over, and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. In this beginning-level drawing course, students will analyze form and incorporate value, the concepts of light and shadow patterns, perspective, proportion, and composition in the practice of drawing.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Recognize and describe works of drawings which distinguish different types of lines
2. 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
3. Examine the development of linear perspective through the study of historical and contemporary important works of drawing
4. Identify the various uses of texture and explain how texture is related to the overall meaning and purpose of the drawing
5. Compare great works in terms of composition and how the composition contributes to our perception and meaning of the drawing
6. Examine use of the content and context in great works of drawing in written format
7. Describe the use of drawing media throughout history, including how the use of different media results in establishing the overall expressive and conceptual meaning of the work
8. Evaluate and critique class drawing perceptual projects using relevant terminology in oral or written formats
9. Examine and describe contemporary developments, trends, materials, and approaches in drawing
10. Measure and draw proportions from observation

Course Content

1. History of line - contour, cross contour, and gesture

1. Analyze great works by artists, such as Dominique Ingres, Giovanni Battista Tiepolo, Richard Diebenkorn, Ellsworth Kelly, August Rodin, Frida Kahlo, Egon Schiele, Raphael, Kathe Kollwitz, Leonardo Da Vinci, Rembrandt, Willem de Kooning, Franz Kline, Henri Matisse, Honore Daumier, Giovanni Domenico Tiepolo, Alberto Giacometti, David Hockney, and Shantell Martin
 2. Application of the concepts of line in a drawing exercise
2. History of value
 1. Analyze and application of shadow pattern concepts: form shadow, core shadow, cast shadow, halftone, highlight, and reflected shadow
 2. Analyze chiaroscuro and great works by William Bailey, Henry Moore, Lucien Freud, Giorgio Morandi, Sidney Goodman, Walter Murch, Jasper Johns, George Seurat, Claudio Bravo, Leonardo da Vinci, Michelangelo, Peter Paul Rubens, John Singer Sargent, Vincent Van Gogh, and Charles White
 3. Application of the concepts of shadow and light to create the illusion of form in drawing exercise
3. History of linear perspective
 1. Analyze great works by artists, such as Jacopo Bellini, Raphael, Albrecht Durer, Giorgio de Chirico, Edward Hopper, Leonardo da Vinci, and Stephen Wiltshire
 2. Application of the concepts of linear perspective
 1. One-point perspective
 2. Two-point perspective
 3. Foreshortening
4. Visual texture
 1. Analyze great works by artists, such as Chuck Close, Jan van Eyck, Pablo Picasso, Max Ernst, Claudio Bravo, and Catherine O'Donnell
 2. Application of the concepts of visual or invented drawn texture
5. Composition concepts
 1. Analyze great works by such artists as Edward Hopper, Philip Pearlstein, Mary Cassatt, Wayne Thiebaud, Pablo Picasso, Paul Cezanne, Edgar Degas, Toulouse-Lautrec, and Rene Magritte
 2. Application of asymmetrical balance, positive and negative space, directional lines, sighting, measuring, alignment, and movement in concept sketches or thumbnail sketches
6. Content and context
 1. Analyze contemporary great works by contemporary artists, such as William Kentridge, Antonio Lopez Garcia, Joo Lee Kang, and Shantell Martin
 2. Application and practice using metaphor, personal meaning, and symbolism in a drawing
7. Drawing media
 1. Analyze great works of drawings by artists, such as Edgar Degas, Leonardo da Vinci, Michelangelo, Jim Dine, and Peter Paul Rubens
 2. Application and practice using traditional drawing media by various artists throughout history in drawing exercises

8. Critique

1. Analyze and critique great works of drawings from history in written formats
2. Examine and describe contemporary developments, trends, materials, and approaches in drawing artists, such as Cy Twombly

Lab Content

1. Assignments and exercises that explore a range of line applications, such as contour, cross contour, and gesture sketching
2. Assignments and exercises related to form, chiaroscuro, shading techniques-hatching, cross-hatching, and the additive and subtractive method of drawing
3. Assignments that use the application of linear perspective
4. Application of texture in a drawing exercise or assignment
5. Exercises that use compositional rules, such as asymmetrical balance, directional eye movement, visual weight, overlapping space, and problem-solving conceptual thumbnail sketches
6. Observation exercises that use measuring proportions, sighting, checking symmetry, and alignment techniques
7. Exercises use the application of drawing media and tools, such as traditional drawing media by various artists throughout history
8. Exercises that have students make drawing revisions or corrections
9. Critiques and evaluation of drawing assignments and exercises

Special Facilities and/or Equipment

1. Easel, drawing horse, or 24" x 36" table space for each student.
2. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written or oral critiques

Written essays, field-trip papers, or quizzes

Written participation in lectures of historical and contemporary drawings

Drawing revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Discussion

Electronic discussions/chat

Laboratory
Demonstration
Critique

Representative Text(s)

Author(s)	Title	Publication Date
Curtis, Brian	Drawing from Observation	2009
Dowalls, Jim	Drawing School: Fundamentals for the Beginner: A Comprehensive Drawing Course	2018
Aristides, Juliette	Beginning Drawing Atelier: An Instructional Sketchbook	2019
Sale, Teel	Drawing a Contemporary Approach	2007
Goldstein, Nathan	The Art of Responsive Drawing, 6th ed.	2005

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a great works of charcoal drawing or contemporary drawing: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: In the course content, historical and contemporary BIPOC, women, neurodivergent, and LGBTQ, artists are discussed in lectures and out of class assignments. Examples in the course content section: Frida Kahlo, Kathe Kollwitz. Mary Cassatt, Charles White, Stephen Wiltshire, Antonio Lopez Garcia, and Joo Lee Kang.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

[Division Dean Only](#)

Seat Count

30

Load

.091

NCAL F402B : INTERMEDIATE DRAWING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F402B

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

INTERMEDIATE DRAWING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F004B - INTERMEDIATE DRAWING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara City College. We used Santa Barbara City College course

outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. This intermediate-level drawing course focuses on complex personal and expressive subject matter and concepts, using a variety of color drawing media, techniques, and methodologies.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Produce drawings that creatively interpret and apply formal design elements in the production of images in a wide range of media, formats, and surfaces
2. Design and produce a portfolio of color drawings in multiple media and formats
3. Construct and prepare appropriate supports and surfaces for mixed-media drawing
4. Evaluate and critique class projects, using relevant terminology in oral or written formats
5. Examine and describe historical and contemporary developments, culturally diverse imagery, trends, materials, and approaches in drawing
6. Develop and express ideas and concepts through verbal and visual means

Course Content

1. Production of creative drawing images in a wide range of media, formats, and surfaces
 1. Creative process
 1. Imaginary drawing
 2. Formal principles and elements of design
 3. Variety of subject matter
 2. Application and drawing techniques for a variety of color media
 1. Chalk pastels: Hard and soft
 2. Oil pastels
 3. Drawing papers and surfaces
 4. Sizes of supports
2. Design and produce a portfolio of color drawings

1. Expressive uses of value and color
2. Abstraction or non-objective art
3. Conceptually oriented approaches to drawing
4. Integration of form and content
5. Perceptual and observational techniques
3. Prepare mixed media supports and surfaces
 1. Experimentation with combinations of wet and dry media
 2. Non-traditional compositions, formats, surfaces, and materials
4. Critical evaluation and critique of class projects
 1. Using relevant terminology
 2. Oral critique
 3. Written formats
5. Historical and contemporary developments, trends, materials, and approaches in drawing
 1. Traditional and contemporary approaches to the construction and presentation of drawings
 2. Culturally diverse imagery
6. Develop and express ideas and concepts through verbal and visual means

Lab Content

1. The design and production of drawings in multiple media and formats
2. Traditional and contemporary methods of creating space, form, and composition
3. Development and expression of ideas and concepts through visual means
4. Production of drawings that creatively interpret and apply formal and conceptual skills to the development of personal images
5. Experimentation with combinations of wet and dry media

Special Facilities and/or Equipment

1. Easels or tables or drawing horses, display area, blackboard, projection screen, storage area for still-life, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written critiques

Written essays

Written participation in lectures of historical and contemporary drawings

Drawing revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of color drawings

Discussion using the language of expressive and contemporary drawings

Demonstration of a variety of drawing materials, dry and wet drawing tools, mix media drawings, papers, techniques, and methods

Critique and group presentation of intermediate-level drawing projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Betti, Claudia, and Teele Sale	Drawing: A Contemporary Approach	2007
Goldstein, Nathan	The Art of Responsive Drawing	2006
Brooke, Sandy	Drawing as Expression	2005

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a contemporary mix media or color drawing: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: We have revised the Course Objectives and the Course Content to include the examination of historical contributions, styles, and work created by influential drawings from diverse backgrounds and cultures.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F402C : REPRESENTATIONAL DRAWING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F402C

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

REPRESENTATIONAL DRAWING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F004C - REPRESENTATIONAL DRAWING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. An intermediate-level representational drawing course concentrating on observation and depiction of volume, texture, and linear perspective in a variety of drawing media.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Employ and further develop skills, as well as the basic elements and principles of drawing
2. Practice representational drawing techniques in a variety of drawing media, including mixed-media
3. Render in a naturalistic and illusionistic manner which includes an understanding of line, value, texture, volume, light, and shadow
4. Demonstrate an understanding of spatial, foreshortening, and linear perspective techniques and relationships in a two-dimensional composition
5. Develop a sense of individual expression and style in one's drawings through a series of drawings incorporating an idea or theme
6. Examine a variety of global cultural drawing traditions and practices for creating the illusion of depth or perspective

Course Content

1. Develop skills, as well as the basic elements and principles of design in an intermediate drawing
 1. Incorporate and review elements of design (line, value, shape, volume, texture, and color) in composition
 2. Assignments that require the use of principles of design in planning and execution of drawing
2. Practice representational drawing techniques in a variety of drawing media

1. Experiment with applications of graphite, charcoal, ink, conte crayon, pastels, colored pencil, watercolor pencils, and pen on a variety of surfaces and in combination with each other
 2. Analyze content and artist's intent in making media choices
3. Render in a naturalistic and illusionistic manner which includes an understanding of line, value, texture, volume, light, and shadow
 1. Still-life drawings of objects representing a wide range of shapes, volumes, and textures
 2. Tromp l'oeil and perspective techniques for imaginary cast shadows and light source in rendering volume and shading
4. Demonstrate an understanding of spatial, foreshortening, and linear perspective techniques and relationships in a two-dimensional composition
 1. Linear perspective (one-point, two-point and three-point) in creating depth
 2. Perspective exercises in developing imaginary shadows and light source for invented landscapes
 3. One-point and two-point perspective in an interior space and an exterior space
 4. Cross-contour organization line drawing used by animators for creating sense of three-dimensionality
5. Develop a sense of individual expression and style in one's drawings through a series of drawings incorporating an idea or theme
 1. Research themes and concepts of importance to the individual student by exploring the cultural, historical, psychological, and political roots of student's own identity
 2. Identify influences, aesthetic patterns, and inspirations in one's artwork
 3. Examine the creative process of a wide range of artists from all over the world working in a variety of drawing traditions and practices (professional artists, designers, animators, commercial illustrators, and comic book artists)
 4. Examine the interactions and dialogues that visual language through artwork can initiate in contemporary society
6. Examine a variety of global drawing traditions and practices for creating the illusion of depth or perspective
 1. Compare and contrast perspective techniques utilized throughout the world (Egypt, Asia, Americas) with linear perspective techniques popularized in Europe during the Renaissance
 2. Examine historical and cultural traditions of creating perspective in drawings and paintings (including decorative arts) in both domestic and global contexts and their impact on the viewer's perceptions, beliefs, and practices related to the subject matter and content of the artwork

Lab Content

1. Observation drawing assignments and exercises that explore a range of line applications, such as contour, cross contour, and gesture sketching

2. Observation drawing assignments and exercises related to form, chiaroscuro, shading techniques-hatching, cross-hatching, and the additive and subtractive method of drawing
3. Observation drawing assignments that use the application of foreshortening
4. Application of texture in a drawing exercise or assignment
5. Linear observation drawing exercises that use foreshortening, one-point, two-point, and three-point perspective
6. Observation exercises that use measuring proportions, sighting, checking symmetry, and alignment techniques
7. Exercises that use the application of drawing media and tools, such as traditional drawing media by various artists throughout history
8. Exercises that have students make drawing revisions or corrections
9. Critiques and evaluation of drawing assignments and exercises
10. Drawing exercises from observation using graphite, charcoal, ink, conte crayon, pastel pencils, colored pencil, watercolor pencils, and pen on a variety of surfaces and in combination with each other

Special Facilities and/or Equipment

1. Adequate room lighting, easels or tables or drawing horses, display area, blackboard, projection screen, storage area for still life, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written critiques

Written essays or artist statements

Written participation in lectures of historical and contemporary drawings

Drawing revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of linear perspective and observational methods and skills

Discussion using the language of linear perspective and representational drawing

Demonstration of a variety of drawing materials, dry and wet drawing tools, mix media drawings, papers, techniques, and methods

Critique and group presentation of intermediate-level drawings projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Rockman, Deborah	Drawing Essentials: A Guide to Drawing from Observation	2016

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a great works of perspective drawing: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

March 2024: From the Course Objectives: 5. Develop a sense of individual expression and style in one's drawings through a series of drawings incorporating an idea or theme. 6. Examine a variety of global cultural drawing traditions and practices for creating the illusion of depth or perspective.

Articulation Office Only**C-ID Notation****Transferability**

None

Validation Date

N/A

Division Dean Only**Seat Count**

30

Load
.091

NCAL F402D : FIGURE DRAWING I FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F402D

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

FIGURE DRAWING I FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F004D - FIGURE DRAWING I

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a non-credit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Beginning drawing course focusing on the representation and interpretation of the human figure, with attention to drawing from life.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Demonstrate skills in drawing the human figure from observation, from a live figure model in a representational style.
2. Demonstrate an ability to draw interpretive expressions of the human figure from a live figure model.
3. Demonstrate accurate figure proportion from a live model.
4. Demonstrate accurate rendering of the human form from a live figure model.
5. Incorporate historical and contemporary approaches to drawing the human figure from a live figure model.
6. Experiment with a variety of materials to render and complement the human figure from a live figure model.
7. Produce figure drawings that creatively apply subjective matter that reflects personal and culturally diverse imagery.
8. Demonstrate an understanding of the anatomy and structure of the human body.
9. Demonstrate verbal communication skills in self critiques.

Course Content

1. Demonstrate skills in drawing the human figure from observation, from a live model
 1. Hand-eye coordination from a live model
 2. Sighting and measuring observational skills from a live model
2. Demonstrate an ability to draw interpretive expressions of the human figure from a live model
 1. Stylization and abstraction of the human figure from a live model
 2. Gesture drawing capturing movement from a live model

1. Mass gesture drawings from a live model
 2. Gesture drawings using the skeleton structure from a live model
3. Figure in action poses from a live model
3. Demonstrate accurate figure proportion from a live model
 1. Ideal human proportions from a live model
 2. Alignment and measuring techniques from a live model
 3. Foreshortening from a live model
4. Demonstrate accurate rendering of the human form from a live model
 1. Use of value in describing the human form from a live model
 2. Uses of line in describing the human figure from a live model
 1. Contour line drawing from a live model
 3. Demonstrate the accurate structure of the human figure from a live model
 1. Cross-contour line drawing from a live model
 2. Planar study of the figure from a live model
 3. Skeleton and muscular structure of the human figure from a live model
5. Incorporate historical and contemporary approaches to drawing the human figure from a live model
 1. Study the style and use of materials of a known figurative artist
 2. Development of composition using the human figure from a live model
6. Experiment with a variety of materials to render and complement the human figure from a live model. Practice technique and execution in the choice and use of materials
 1. Sanguine Conte
 2. Vine charcoal
 3. Pencil
7. Demonstrate an understanding of the creative process from a live model
 1. Planning the drawing with thumbnail sketches and mock-ups from a live model
 2. Incorporate intuition in the conceptualization of the drawing
8. Demonstrate communication skills in a class critique
 1. Evaluate the strengths and areas for improvement on the works in progress
 2. Engage in a verbal dialogue about the finished drawings in the form of group critiques both large and small

Lab Content

1. Assignments and figure drawing exercises that explore a range of line applications, such as contour, cross contour, and gesture figure sketching from a live figure model.
2. Assignments and exercises related to form, chiaroscuro, shading techniques, cross-hatching, and the additive and subtractive method of figure drawing from a live model.
3. Assignments that use the application of foreshortening perspective from a live model.

4. Application of basic anatomy in gesture drawing exercise and short poses from a live model.
5. Observation exercises that use measuring proportions, sighting, checking symmetry, and alignment techniques in a figure drawing from a live model.
6. Exercises that use the application of drawing media and tools, such as traditional drawing media by various artists throughout history.
7. Exercises that focus on human expression from a live model.
8. Exercises that have students make drawing revisions or corrections from a live model.
9. Verbal critiques, self critiques, and evaluation of drawing assignments and exercises.

Special Facilities and/or Equipment

1. When taught via Foothill Global Access: on-going access to a computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.
2. When taught in the classroom: easels, horse easels, 24x36 table space and stools, drapes for the room, a projector and screen, portable lighting equipment, and a model stand.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Oral critiques

Written participation in lectures of historical and contemporary figure drawings

Drawing revisions from a live model

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the vocabulary of figure drawings and human anatomy

Discussion using the language of anatomy and figure drawing

Demonstration of a variety of proportion techniques, such as drawing from observation, sighting skills and methods, planar drawing, contour drawing, and rendering the figure with shadow and light

Critique and group presentation of weekly in-progress figure drawing projects followed by in-class discussion and evaluation

Examine and describe the major historical, contemporary, and critical trends in figure drawing

Representative Text(s)

Author(s)	Title	Publication Date
Bridgman, George B.	Complete Guide To Drawing from Life	2009

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Copy of a great work of historical or contemporary figure drawing.
2. Research the artwork, the artist, the style, subject matter, content, and context.
3. Write a self critique describing the process of making an artist copy or figure drawing study from a great work of art.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: In the course revision examining racial bias, and language is crucial to make an inclusive course. We are looking deeply at the word “master and the legacy of slavery. In Figure drawing that has a long history in European tradition, we have revised the course language such as “master,” because of its association with slavery. Prior to art programs and art schools, there is a European tradition before the 20th century to have a “Master artist” and a student apprentice. The master artist would be a trained European white man. Instead we have replaced words as “master” with “great works”. Great works allows for nonwestern, and a diversity of great works of art from the past to the present. Since we have diverse life models that are of different ages, ethnicities, genders, abled-bodied, students are learning that there are many different kinds of models of the "ideal body type". Life drawing has historical European "ideal" proportion learning canon systems. In the course, we address this issue by having class discussions and awareness of the diversity of models and body types and concepts of the ideal body. This lack of awareness of the diversity of the ideal body is seen in most figure drawing books and anatomy drawing books. We address this in the course content of the course.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F402E : HEADS & HANDS DRAWING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F402E

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

HEADS & HANDS DRAWING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F004E - HEADS & HANDS DRAWING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Beginning drawing course focusing on the representation and interpretation of the head and hands, with attention to drawing from life from a live figure model.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate observational skills in drawing the human head and hands in a representational style from a live figure model.
2. Demonstrate an ability to draw interpretive expressions of the human head and hands from a live figure model.
3. Demonstrate measuring and proportional skills drawing the head and hands from a live figure model.
4. Demonstrate fundamental knowledge of the human anatomy from a live figure model, plaster cast, and skull.
5. Demonstrate skills in rendering the head and hands using the logic of shadow and light from a live figure model.
6. Sketch different perspectives of the head and hands from a live figure model.
7. Demonstrate the planes and structure of the face and hands from a live figure model and plaster cast.
8. Experiment with color and pencil to render the human figure from a live figure model.
9. Compare and contrast figurative works of art representing a diversity of art traditions and cultures.

Course Content

1. Demonstrate observational skills in drawing the human head and hands in a representational style from a live figure model
2. Demonstrate an ability to draw interpretive expressions of the human head and hands from a live figure model

1. Drawings of eyes, nose, mouth, and hands that express emotions from a live figure model
 1. Sleepy or tired
 2. Surprised
 3. Happy
 4. Angry
3. Demonstrate measuring and proportional skills drawing the head and hands from a live figure model
 1. Placement, position, and size of the eyes
 2. Placement, position, and size of the nose
 3. Placement, position, and size of the mouth
 4. Placement, position, and size of the ears
 5. Placement, position, and size of fingers and hands
4. Demonstrate fundamental knowledge of the human anatomy from a live figure model, skull, and plaster cast
 1. Drawing the planes of the face and the hands from a live figure model, plaster cast, and skull
 2. Bone structure of hands
 3. Skull drawings
 4. Naming the parts of the human face in a head drawings from a live figure model
 1. Eye: the upper eyelid, pupil, iris, eyebrow
 2. Nose: bridge, nostril, septum, wing, tip
 3. Mouth: parting line, lower lip, philtrum, upper lip, lower lip
 4. The ear: helix, triangular fossa, antihelix, tragus, antitragus, lobe
 5. The skull: cheekbones, eye sockets, the jaw
5. Demonstrate skills in rendering the head and hands using the logic of shadow and light from a live figure model
 1. The form-shadows
 2. The half-tone
 3. The cast-shadows
 4. The shadow shapes and patterns
 5. The core shadows
 6. The reflected light
 7. The lost and found edges
 8. The hard edges and soft edges
6. Sketch different perspectives of the head and hands from a live figure model
 1. Frontal face
 2. Three quarters and profile faces
 3. Foreshortened view of hands and head
 4. The tilt and axis of the head or neck
7. The planes of the face and facial features
8. Experiment with color and pencil to render the head or hands from a live figure model

1. Render the head and hands using dry media from a live figure model
 1. Apply multiple tonal values using pencil
 2. Apply multiple tonal values using charcoal
 3. Apply multiple tonal values pastels or conte
2. Render the head and hands using wet media
 1. Apply multiple tonal values ink
9. Compare and contrast figurative works of art representing a diversity of art traditions and cultures
 1. Research and view drawing of heads and hands from historical and contemporary art history
 2. Explore the variety of the canon of the human head and hand images and the organization of visual forms

Lab Content

1. Drawing multiple hand drawings from observation that express emotion from a live figure model.
2. Drawing multiple facial features from observation from a live figure model.
3. Copying a master head or hands drawing.
4. Drawing the head from many different perspectives or positions from a live figure model.
5. Practicing facial proportion from a live figure model.
6. Sketching hands from observation with shadows and light from a live figure model.
7. Sketching contour and cross contour drawings of hands from a live figure model.
8. Drawing the anatomy and bone structure of hands from a live figure model.

Special Facilities and/or Equipment

1. When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.
2. When taught in the classroom: easels, horse easels, stools, drapes for the room, spot lights, a projector and screen, portable lighting equipment, and a model stand.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written or oral critiques

Written essays

Written participation in lectures of historical and contemporary figure drawings

Drawing revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of head and hands drawings and anatomy

Discussion using the language of anatomy and heads and hands drawings

Demonstration of pencil and pastel drawing tools, hand and head proportion drawing, papers, techniques, observational sighting skills, and methods from a live figure model

Critique and group presentation of head and hands drawings projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Maughan, William L.	The Artist's Complete Guide to Drawing the Head	2004

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a great work of head or hands drawing. Research the artwork, the artist, the style, subject matter, content, and context. Write an essay or paper describing the artwork. Write a self-critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

March 2024: From the Course Objectives: Compare and contrast figurative works of art representing a diversity of art traditions and cultures.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F402I : FIGURE DRAWING II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F402I

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

FIGURE DRAWING II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F004I - FIGURE DRAWING II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Intermediate figure drawing course emphasizing the development of drawing skills in depicting the human figure. This is a practical and theoretical course that emphasizes proportion and basic human anatomy.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Demonstrate skills in drawing the human figure from observation in a representational style.
2. Demonstrate an ability to draw interpretive expressions of the human figure.
3. Demonstrate different figure proportion systems.
4. Incorporate historical and contemporary approaches to drawing the human figure.
5. Experiment with a variety of materials to render and complement the human figure.
6. Demonstrate a basic understanding of the human skeletal and muscular system.
7. Demonstrate communication skills in a class critique.
8. Produce drawings that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Course Content

1. Demonstrate skills in drawing the human figure from observation
 1. Hand-eye coordination
 2. Sighting and measuring observational skills
2. Demonstrate an ability to draw interpretive expressions of the human figure
 1. Gesture drawing capturing movement
 2. Figure in action poses
 3. Volumes of the human figure
 4. Gesture drawing expressing human emotion
 5. Value drawings expressing mood and value
3. Demonstrate accurate figure proportion
 1. Ideal human proportions

1. Seven and a half heads high
 2. Eight head measurements
 3. 5 eye cube measurements
 4. Proportion subcutaneous landmarks: ASIS, great trochanter
2. Sighting techniques
4. Incorporate historical and contemporary approaches to drawing the human figure
 1. Using references in drawing the human figure
 2. Chiaroscuro and value patterns
 3. Study the style and use of materials of a known figurative artist
 4. Study the great works of contemporary figure artists in relation to the human anatomy
 5. Study the great works of figure drawings in relation to the human anatomy
5. Drawing materials
 1. Sanguine Conte or Pastels
 2. Vine Charcoal
 3. Pencil
 4. Oil paint washes
6. Drawing skeletal system
 1. Skull-cranium and mandible
 2. Shoulder girdle: clavicle and scapula
 3. Ribcage: sternum
 4. Spinal column: vertebrae
 5. Upper and lower arms: humerus, ulna, radius
 6. Carpals, metacarpals, phalanges
 7. Pelvis
 8. Femur, patella, tibia, fibula
 9. Tarsals and metatarsals
7. Drawing the muscles of the human form
 1. Sternocleidomastoid
 2. Trapezius
 3. Deltoid, pectoralis major, biceps, triceps
 4. Latissimus dorsi, External oblique
 5. Gluteus maximus and gluteus medius
 6. Hamstrings, gastrocnemius
 7. Achilles tendon, peroneus longus
8. Demonstrate communication skills in a class critique
 1. Evaluate the strengths and areas for improvement on the works in progress
 2. Engage in dialogue about the finished drawings in the form of group critiques both large and small

Lab Content

1. Figure drawing exercises that explore drawing the figure in short to long poses

2. Assignments and exercises related to form. Assignments may focus on constructing the figure using volumes, chiaroscuro techniques, block in methods, additive and subtractive method, and drawing planes
3. Assignments that use the application of foreshortening perspective
4. Application of basic anatomy in gesture drawing exercises and short poses
5. Exercises that use different human proportion systems. Students will measure the human form using the seven and a half heads high proportion system, the eight heads high measuring system, or the five eye cube measuring system
6. Exercises that use the application of drawing media and tools, such as traditional drawing media by various artists throughout history
7. Drawing exercises that focus on human anatomy, the skeletal systems, muscle system, and subcutaneous landmarks
8. Exercises that have students make drawing revisions or corrections
9. Critiques, self critiques, and evaluation of drawing assignments and exercises

Special Facilities and/or Equipment

1. When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.
2. When taught in the classroom: easels, a skeleton, stools, drapes for the room, heater, a projector and screen, portable lighting equipment, and a model stand.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, attention to proportion, and personal creative and conceptual approaches

Quizzes based on human anatomy and figure drawing

Written or oral participation in lectures of historical and contemporary figure drawings

Drawing revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Drawing lectures and demonstrations using human anatomy terminology

Discussion using the human anatomy and figure drawing terminology

Demonstration of a variety of proportion systems and sighting systems

Weekly in progress figure drawings projects followed by in-class discussions and evaluations

Representative Text(s)

Author(s)	Title	Publication Date
Oliver, Charles	Anatomy for Artists: A Visual Guide to the Human Form	2021

Author(s)	Title	Publication Date
Winslow, Valerie	Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement	2008
Winslow, Valerie	Classic Human Anatomy in Motion: The Artist's Guide to the Dynamics of Figure Drawing	2015

Please provide justification for any texts that are older than 5 years

Although some texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Make a drawing study of the skeletal systems and muscle system using accurate human proportions
2. Write a self critique discussing the outside drawing project using figure drawing and human anatomy terminology

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.00 - Art (Painting, Drawing, and Sculpture)

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: From the Course Objectives: Produce drawings that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F404A : COLLAGE FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F404A

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

COLLAGE FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F006. - COLLAGE

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara City College. We used Santa Barbara City College course

outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. In this course, students will learn how to use mixed media drawing, collage, and photographic and computer-generated media. Development of a personal sensitivity to visual organization and the vocabulary of art as it relates to expressiveness, social, and cultural meaning.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Describe and understand formal elements as they function in art works.
2. Demonstrate an ability to synthesize content and form in art works.
3. Use a variety of spatial and formal techniques to give structure and compositional strength to images.
4. Work with a variety of materials including, but not limited to, drawing, collage, and photographic and computer-generated media.
5. Gain knowledge about how socio/cultural and personal concerns affect art forms.
6. Gain confidence in expressing a personal point of view in image making.
7. Share through discussion in student critiques the cultural and personal differences in their artwork.

Course Content

Technique, form, and content will be studied both separately and in combination.

1. Technical concerns
 1. Sketches: use of ink, pencils, charcoals, pastels, and other materials as required
 2. Collage/assemblage - assembly and alteration
 3. Student-selected media, such as photography and computer-generated art
2. Formal concerns
 1. Review of major elements: point, line, shape, value, color, texture, mass, and sequence

2. Organizing principles: scale, balance, proportion, unity with variety, movement, directional forces, emphasis, and subordination, etc.
3. Structural analysis of works done by artists from past and present
4. Comparison and contrast of formal arrangement and random order in composition
3. Conceptual focus
 1. Purposes of art, perceptual and conceptual imagery, symbolism, and visual metaphor
 2. Social issues in art: the environment, ethnicity, gender concerns, censorship
 3. Aesthetics - fine art/folk art, high art/low art, and public art/private art
4. Since art projects cannot be precisely defined or measured they naturally offer wide latitude of interpretation. Some student assignments may be concerned with a diversity of personal experiences and cultural heritages and therefore bring these perspectives into a shared activity. The art classroom offers multiple opportunities to illustrate concepts by artists representing broad cultural and personal histories

Lab Content

1. Collage lab exercises that use the elements and principles of design. Examples include making a triangular composition, linear composition, circular composition, rectangular composition, and multiple other compositional methods.
2. Collage lab exercises that use grid systems and alternate alignment procedures to create a composition.
3. Collage lab exercise that includes the use of paper, cardboard, glue, paint, markers, pens, pencils, cutting devices, fabrics, and all other materials appropriate to collage techniques.
4. Collage lab exercise that focuses on glue, brushes, sizing, primer, and mounting board. Many projects will use gesso for sizing.
5. Collage lab exercise that focuses on various papers, such as construction paper, copy paper, paper bags, tissue paper, marbled paper, painted paper, handmade paper, etc. The paper can be either soft or hard, or a mixture of both.
6. Collage lab exercise that uses photographs from magazines, newspapers, or vintage photos. Collages with photos that tell a narrative story or event.
7. Collage lab exercise that uses photos or images that express a social or political commentary or message.
8. Collage assignments that focus on found actual texture materials. Choose a style of collage. Those pieces can be made of all sorts of items, such as paper, yarn, fabric, stamps, magazine cut-outs, plastic, raffia, foil, labels, lids, matchsticks, corks, natural items (bark, leaves, seeds, eggshells, seashells, twigs, etc.), buttons, etc.

Special Facilities and/or Equipment

1. Adequate work table space, stool for each student, sink area.
2. When taught via Foothill Global Access, on-going access to computer with email software and hardware; email address.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Fitness to assignment and evidence of understanding principles involved

Written quizzes, participation in class discussions, and overall contribution to the class may partially constitute methods of evaluating the student's understanding of the material

Craftsmanship: evidence of care in construction and execution of final work

Progress: evidence of individual's increased understanding and application of concepts and technique. Originality and initiative in experimenting and exploring alternatives in the work addressed

Participation in class critiques and discussions, and demonstration of interest and overall contribution to the class

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of the principles and elements of design, and historical and contemporary collage techniques

Discussion using the language of the principles and elements of design, symbolism, personal, conceptual, and cultural collage approaches

Demonstration of using collage tools, techniques, and methods

Critique and group presentation of major college projects followed by in-class discussion and evaluation

Electronic discussion/chat about collage projects

Representative Text(s)

Author(s)	Title	Publication Date
Brommer, Gerald	Collage Techniques	1994
Pearce, Amanda	The Crafter's Complete Guide to Collage	1997
Martinez and Block	Visual Forces	1994

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. A summary of the project and written self-critique using appropriate terminology for each project, and submitted in a final digital portfolio.
2. Research, readings, and writings based on contemporary and historical collages that use expressiveness, social, and cultural meaning.
3. Make a computer-generated media collage outside of class.
4. Research a surrealist historical collage and make your own version.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.00 - Art (Painting, Drawing, and Sculpture)

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: Some student assignments may be concerned with a diversity of personal experiences and cultural heritages and therefore bring these perspectives into a shared activity. The art classroom offers multiple opportunities to illustrate concepts by artists representing broad cultural and personal histories.

Three of the course outline objectives relate to the principles of equity:

Gain knowledge about how socio/cultural and personal concerns affect art forms.

Gain confidence in expressing a personal point of view in image making.

Shares through discussion in student critiques the cultural and personal differences in their artwork.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406A : OIL PAINTING I FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406A

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

OIL PAINTING I FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F019A - OIL PAINTING I

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara City College. We used Santa Barbara City College course

outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Introduction to the theory and practice of basic oil painting, including using value, color, and light to model the three-dimensional form.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Create oil paintings that show evidence of a working knowledge of the physical properties of oil painting materials
2. Organize and apply the basic formal elements and principles of design in paintings
3. Model form from observation, using value, color, and light from observation
4. Apply the principles of perceptually and theoretically based color theory to painting projects
5. Understand the preparation of oil painting surfaces and supports
6. Develop expressive content through manipulation of mark, color, and stroke
7. Examine and describe historical and contemporary developments, trends, materials, and approaches in oil painting
8. Assess and critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and terminology
9. Safely handle and use studio oil painting materials and equipment
10. Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery

Course Content

1. Physical properties of oil painting materials
 1. Transparent/opaque
 2. Glaze/impasto
 3. Fat over lean
 4. Under-painting and layers of paint
 5. Direct or alla-prima painting

2. Organize the basic formal elements and principles of design in paintings
 1. Overlapping forms or shapes
 2. Balance or positive and negative space
 3. Proportion of objects, symmetry, and asymmetry
3. Painting a still-life
 1. Model form using the value or tonal under-painting
 2. Model form using color
 3. Model form using the logic of shadow and light-form, core and cast shadows, half tones, highlights, and reflected light
4. Perceptually and theoretically based color theory to painting projects
 1. Value or tonal under-painting
 2. Monochromatic color
 3. Warm/cool color
 4. Complementary color
 5. Local color
 6. Tints, tones, and shades
 7. Saturated/desaturated color
5. Preparation of painting surfaces and supports
 1. Stretching a canvas
 2. Application of gesso
 3. Preparation of a panel
 4. Drying process of paint mediums
 1. Solvents
 2. Oil paint mediums and varnishes
 3. Oil paint colors and drying process
 4. Thickness of paint application and drying process
 5. Mixing paint colors
6. Content through manipulation of mark, color, and stroke
 1. Palette knife
 2. Brush strokes
 3. Directional strokes
 4. Strokes borrowed from traditional artists
7. Class dialogue of historical and contemporary developments, trends, materials, and approaches in painting
8. Critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and terminology
9. Studio painting materials and equipment
 1. Disposal of paint and rags
 2. Organization of a paint palette
 3. Cleaning brushes
 4. Using an easel

Lab Content

1. Exploration of physical properties of oil painting materials
 1. Traditional oil paints and contemporary water-mixable oil paints
2. Organization and application of the basic formal elements and principles of design as they relate to oil painting
3. Safety rules and procedures related to the handling of oil painting materials
4. Evaluation and application of basic principles of color theory
5. Lecture or demonstration of the construction and preparation of painting surfaces and supports
6. Mixing oil paint on a palette, oil mixing mediums
7. Painting still-life or space projects from observation

Special Facilities and/or Equipment

1. Easels, stools, and storage space for each student. Still life storage area, room darkening drapes, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each painting will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written or oral critiques

Written or participation in lectures or dialogues of historical and contemporary painting

Painting revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of oil painting

Discussion using the language of oil painting

Demonstration of using oil paint, oil medium, brushes, supports, techniques, and methods

Critique and group presentation of oil painting projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Casey, Todd	The Art of Still Life: A Contemporary Guide to Classical Techniques, Composition, and Painting in Oil	2020
Friel, Michael	Still Life Painting Atelier: An Introduction to Oil Painting	2010

Author(s)	Title	Publication Date
Aristides, Juliette	Lessons in Classical Painting: Essential Techniques from Inside the Atelier	2016
Robertson, Jean, and Craig McDaniel	Painting as a Language: Material, Technique, Form, and Content	1999

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Other Materials

Traditional and/or contemporary water mixable oil paint and solvent free mediums are acceptable for this course.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a great work of traditional or contemporary oil painting: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self-critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: In the course revision in the course outline, examining racial bias and language is crucial to make an inclusive course. We are looking deeply at the word "master" and the legacy of slavery and oppression. In Oil Painting there is a long history in the European tradition of using language such as "master" to refer to a great artist or an experienced artist/painter. Prior to art programs and art schools, there is a European tradition before the 20th century to have a "Master artist" and a student apprentice. The master artist would be a trained European white man. Instead we have replaced words as "master" with "great works". Great works allows for nonwestern, and a diversity of great works of art from the past to the present.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406B : OIL PAINTING II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406B

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

OIL PAINTING II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F019C - OIL PAINTING II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. The theory and practice of intermediate oil painting. Building on fundamental oil painting skills to develop the personalized style, complex subject matter, color theory, and composition.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Apply intermediate color theory to express a personal point of view
2. Model complex still life, landscape, the figure, or abstraction
3. Organize the canvas or panel using a personal approach to composition
4. Develop expressive content through manipulation of mark, color, and stroke
5. Use oil media to create a series of thematic paintings
6. Examine and describe historical and contemporary developments, trends, materials, and approaches in oil painting
7. Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery

Course Content

1. Color theory and meaning
 1. Monochromatic color that expresses mood or personal expression
 2. Analogous color that expresses mood or personal expression
2. Model complex subject matter
 1. Space
 1. An exterior space or landscape
 2. An interior space
 2. The human figure
 1. Self-portrait
 2. A human image or human form
 3. Still-life
 1. A still-life that represents personal meaning

2. A surrealist still-life
4. Abstraction
3. Creative or personal approach to the organization of composition
 1. Different size or shaped supports - square or rectangles
 2. A series of thematic paintings that use the same subject matter or style
4. Develop expressive content through manipulation of mark, color, and stroke
5. Use oil paint to create a series of thematic paintings
6. Examine and describe historical and contemporary developments, trends, materials
 1. Mix media
 2. Mixing opaque and transparent oil water media

Lab Content

1. Exploration of physical properties of oil painting materials
2. Organization and application of the basic formal elements and principles of design as they relate to painting
3. Safety rules and procedures related to the handling of oil painting materials
4. Evaluation and application of basic principles of color theory
5. Lecture or demonstration of the construction and preparation of oil painting surfaces and papers
6. Mixing oil paint on a palette
7. Painting basic subject matters from observation, such as still life or landscape space projects
8. Creative use of experimental media, such as resists, block-out, and textural modifiers
9. Practice in painting in direct response to the motif using both transparent and opaque paints

Special Facilities and/or Equipment

1. Tables, stools, sink, and storage space for each student. Still-life storage area, room darkening drapes, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer or smartphone with email address, internet access, and teleconferencing software/apps (e.g., Zoom).

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each painting will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written or oral critiques

Written or participation in lectures or dialogues of historical and contemporary painting

Painting revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of oil painting

Discussion using the language of oil painting

Demonstration of using oil paint, brushes, supports, techniques, and methods

Critique and group presentation of oil painting projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Robertson, Jean, and Craig McDaniel	Painting as a Language: Material, Technique, Form, and Content	1999

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Write an artist statement describing the personal series of paintings completed in this course
2. Take a field trip to a local contemporary oil painting exhibition and write a gallery report
3. Read contemporary painting theory

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: From the Course Objectives: Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406C : ACRYLIC PAINTING I FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406C

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

ACRYLIC PAINTING I FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F019B - ACRYLIC PAINTING I

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Introduction to the theory and practice of basic acrylic painting, including using value, color, and light to model the three-dimensional form.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Create paintings that show evidence of a working knowledge of the physical properties of acrylic painting materials
2. Organize and apply the basic formal elements and principles of design in paintings
3. Model form from observation, using value, color, and light from observation
4. Apply the principles of perceptually and theoretically based color theory to painting projects
5. Understand the preparation of acrylic painting surfaces and supports
6. Develop expressive content through manipulation of mark, color, and stroke
7. Examine and describe historical and contemporary developments, trends, materials, and approaches in acrylic painting
8. Assess and critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and acrylic terminology
9. Safely handle and use studio acrylic painting materials and equipment
10. Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery

Course Content

1. Physical properties of acrylic painting materials
2. Organize the basic formal elements and principles of design in paintings
3. Painting a still-life
 1. Model form using the value or tonal under-painting
 2. Model form using color

3. Model form using the logic of shadow and light-form, core and cast shadows, half tones, highlights, and reflected light
4. Perceptually and theoretically based color theory to acrylic painting projects
 1. Value or tonal under-painting
 2. Monochromatic color
 3. Warm/cool color
 4. Complementary color
 5. Local color
 6. Tints, tones, and shades
 7. Saturated/desaturated color
5. Preparation of painting surfaces and supports
 1. Stretching a canvas
 2. Application of gesso
 3. Preparation of a panel
 4. Drying process of paint media
 1. Acrylic paint mediums and varnishes
 2. Mixing paint color
6. Content through manipulation of mark, color, and stroke
 1. Palette knife
 2. Brush strokes
 3. Directional strokes
 4. Mix media or collage applications
 5. Strokes borrowed from traditional and contemporary artists
7. Class dialogue of historical and contemporary developments, trends, materials, and approaches in painting
8. Critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and acrylic terminology
9. Studio painting materials and equipment
 1. Acrylic mix media
 2. Organization of a paint palette
 3. Cleaning brushes
 4. Using an easel

Lab Content

1. Exploration of physical properties of acrylic painting materials
2. Organization and application of the basic formal elements and principles of design as they relate to painting
3. Safety rules and procedures related to the handling of acrylic painting materials
4. Evaluation and application of basic principles of color theory
5. Lecture or demonstration of the construction and preparation of acrylic painting surfaces and supports
6. Mixing acrylic paint on a palette, mixing media
7. Painting still-life or space projects from observation

Special Facilities and/or Equipment

1. Easels, stools, and storage space for each student. Still-life storage area, room darkening drapes, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation**Methods of Evaluation may include but are not limited to the following:**

Portfolio review: each painting will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written or oral critiques

Written or participation in lectures or dialogues of historical and contemporary painting

Painting revisions

Methods of Instruction**Methods of Instruction may include but are not limited to the following:**

Lecture presentation using the language of acrylic painting

Discussion using the language of acrylic painting

Demonstration of using acrylic paint, brushes, supports, techniques, and methods

Critique and group presentation of acrylic painting projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Kloosterboer, Lorena	Painting in Acrylics: The Indispensable Guide	2014
Hammond, Lee	Big Book of Acrylic Painting	2012

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a contemporary abstract acrylic painting: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: From the Course Objectives: Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406D : ACRYLIC PAINTING II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406D

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

ACRYLIC PAINTING II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F019D - ACRYLIC PAINTING II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Building on fundamental acrylic painting skills to develop intermediate painting skills, a personalized style, complex subject matter, color theory, and composition.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Apply intermediate color theory to express a personal point of view
2. Model complex still life, landscape, the figure, or abstraction
3. Organize the canvas or panel using a personal approach to composition
4. Develop expressive content through manipulation of mark, color, and stroke
5. Use acrylic media to create a series of thematic paintings
6. Examine and describe historical and contemporary developments, trends, materials, and approaches in acrylic painting
7. Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery

Course Content

1. Color theory and meaning
 1. Monochromatic color that expresses mood or personal expression
 2. Analogous color that expresses mood or personal expression
2. Model complex subject matter
 1. Space
 1. An exterior space or landscape
 2. An interior space
 2. The human figure
 1. Self-portrait
 2. A human image or human form
 3. Still-life
 1. A still-life that represents personal meaning

2. A surrealist still-life
4. Abstraction
3. Creative or personal approach to the organization of composition
 1. Different size or shaped supports - square or rectangles
 2. A series of thematic paintings that use the same subject matter or style
4. Develop expressive content through manipulation of mark, color, and stroke
5. Use acrylic to create a series of thematic paintings
6. Examine and describe historical and contemporary developments, trends, materials
 1. Mix media
 2. Mixing opaque and transparent acrylic water media

Lab Content

1. Exploration of personal approaches to acrylic or mix media painting materials and paint application
2. Organization and application of a personal approach to composition
3. Safety rules and procedures related to the handling of painting materials
4. Evaluation and application of more intermediate and expressive uses of color theory
5. Painting complex models and expressive subject matter, such as still life, the figure, or space
6. Written essay discussing contemporary subject matter, topics, and trends in painting

Special Facilities and/or Equipment

1. Easels, stools, and storage space for each student. Still-life storage area, room darkening drapes, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: Each painting will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written or verbal critiques

Written essays

Written participation in lectures of historical and contemporary painting

Painting revisions

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of acrylic painting

Discussion using the language of contemporary and historical acrylic paintings

Demonstration of using mix media and acrylic paint, acrylic mediums, brushes, supports, techniques, and methods

Critique and group presentation of intermediate mix media, oil, acrylic, or watercolor painting projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Kloosterboer, Lorena	Painting in Acrylics: The Indispensable Guide	2014
Robertson, Jean, and Craig McDaniel	Painting as a Language: Material, Technique, Form, and Content	1999

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a mix media acrylic painting: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: From the Course Objectives: Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406G : OUTDOOR LANDSCAPE PAINTING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406G

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

OUTDOOR LANDSCAPE PAINTING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F019G - OUTDOOR LANDSCAPE PAINTING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College Course Outline \(1\).pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. This course introduces beginning artists to the core concepts and techniques of painting outdoor landscapes and nature subjects in the open air on location.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Create outdoor landscape paintings that show evidence of a working knowledge of the physical properties of painting materials
2. Organize and apply the basic formal elements and principles of design in paintings
3. Model form from observation, using value, color, and light from observation
4. Apply the principles of perceptually and theoretically based color theory to painting projects
5. Examine and describe historical and contemporary developments, trends, materials, and approaches in outdoor plein-air landscape painting
6. Assess and critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and terminology
7. Safely handle and use plein air paint, supports, easels, materials, and equipment
8. Produce outdoor landscape paintings that creatively apply subjective matter that reflects personal and cultural differences

Course Content

1. Materials and equipment
 1. Solvent-free paint: water-mixable oil paint, slow-drying acrylic paint, soft oil pastels, gouache, watercolor paint, water-soluble graphite, brushes, water pens, water/containers
 2. Drawing and painting supports: sketch pad, markers, pencils, small canvas boards/panels, gesso boards, aqua boards
 3. Composition tools: viewfinders and photography

4. Pochade plein air boxes easel and tripods, portable easels, palettes, plein air umbrellas, portable chairs, hats, drying and transporting painting boxes
 5. Set up on location
2. Selecting a landscape subject/location
 1. Learning to see
 2. Hills and mountains/landscape, beaches/beach town, parks, lakes/ponds, gardens, skies/sunsets/sunrises, forest, rocks, hiking trails, cityscapes, snow, trees
3. Designing the painting composition
 1. Understanding abstraction: shapes, Notan limited value maps
 2. Rule of thirds
 3. Center of interest
 4. Thumbnail sketches, sketchbooks, and composition theory
 1. Edgar Payne compositions: pyramid, cross, radiating lines, diagonal lines, tunnel, silhouette, pattern, rectangle/L, suspended steelyard, three spots, group mass, points of interest
4. Color theory, pigments, palettes
 1. Paint properties: chroma, color and value, hues
 2. Atmospheric perspective: value and color
 3. Setting up a plein air palette
 4. Colorist and tonalist approaches
 5. Zorn palette
 6. Color harmonies: monochromatic, analogous, triadic, complementary, tonal
 7. Advancing and receding colors
 8. Color and unity
 9. Cool and warm colors
5. Painting approaches
 1. Alla prima: one-sitting painting
 2. Brush language and impressionist painting styles
 3. Painting at different times of the day
6. Art of plein air
 1. History of outdoor landscape painting
 2. Impressionism art
 3. California plein air art
7. Plein air communities
 1. Plein air societies and social media groups
 2. Outdoor landscape painter demonstration
 3. Contemporary plein air artist groups
 4. Landscape painting workshops, exhibitions, and galleries
 5. Plein air destinations

Lab Content

1. Exploration of physical properties of opaque water-based painting materials

2. Organization and application of the basic formal elements and principles of design and composition in sketchbooks and in small painted landscape studies
3. Safety rules and procedures related to the handling of paint and easels outdoors
4. Evaluation and application of basic principles of color theory
5. Mixing paint on a plein air palettes
6. Painting landscapes from observation outdoors in limited time

Special Facilities and/or Equipment

1. Portable easels, umbrellas, portable chairs, palettes, and drying boxes.
2. Students are responsible for their own transportation to landscape locations.
3. When taught via Foothill Global Access, ongoing access to a computer or smartphone with email address, internet access, and teleconferencing software/apps (e.g., Zoom).

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each painting will be evaluated for technical ability, craftsmanship, and personal creative approaches

Written or oral critiques

Written or oral participation in lectures/demonstrations on outdoor landscape painting

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of landscape painting

Discussion using the language of drawing and painting composition

Demonstration of using water-based oil paint, acrylic paint, gouache paint, brushes, supports, portable easels, techniques, and methods

Critique and group presentation of outdoor landscape painting projects followed by class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Albala, Mitchell	Landscape Painting: Essential Concepts and Techniques for Plein Air 2022 and Studio Practice	
Johnson, Michael Chesley	Beautiful Landscape Painting Outdoors: Mastering Plein Air	2022
Zaforteza, José Payá	Landscape Painting and Composition: An Artist's Handbook (The Secrets of landscape Painting)	2021
Steward, Iain	En Plein Air: Light & Color: Expert Techniques and Step-by-Step Projects	2021

Author(s)	Title	Publication Date
	for Capturing Mood and Atmosphere in Watercolor	
Macpherson, Kevin	Conversations with Nature: Oil Painting in the Tradition of Plein Air	2019
	En Plein Air: Acrylic Expert	
Albala, Mitchell	Techniques and Simple Step by Step Projects for Creating Dynamic Landscapes in Open Air with Acrylics	2018
	Backpacker Painting: Outdoors with Oil & Pastel: Techniques for the Plein Air Painter	
Johnson, Chesley Michael	Backpacker Painting: Outdoors with Oil & Pastel: Techniques for the Plein Air Painter	2014
	Composition of Outdoor Painting, 7th ed.	
Payne, Edgar	Composition of Outdoor Painting, 7th ed.	2005

Please provide justification for any texts that are older than 5 years

Although some texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Research historical and contemporary plein air landscapes and write an essay or paper describing the artwork; make composition sketches from these great works of plein air paintings.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: From the Course Objectives: Produce outdoor landscape paintings that creatively apply subjective matter that reflects personal and cultural differences.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406I : COLOR THEORY FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406I

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

COLOR THEORY FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F020. - COLOR THEORY

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. A study of the principles, theories, and applications of additive and subtractive color in two dimensions.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Create aesthetically complete designs and images that demonstrate a working knowledge of:
 1. Color systems and color organization
 2. Principles of color perception - light, vision, and the brain
 3. Value, hue, intensity (chroma), and color temperature
 4. Additive and subtractive color (light and paint)
 5. Relationships between color and composition
 6. Color usage in contemporary art and design
2. Make individual aesthetic decisions and judgments related to their own artwork
3. Skillfully use a variety of artistic materials, techniques, and tools
4. Independently produce finished color assignments that demonstrate an understanding of color theory and principles in the history of art
5. Comprehend and describe how color is perceived biologically, psychologically, culturally, symbolically, and intuitively
6. Use the appropriate terminology related to color theory

Course Content

1. The history of color pigments and hues in Western and non-Western art history: red, yellow, orange, blue, green, violet, indigo, black, and white
2. Color in art historical periods
 1. Art in the ice age and cave paintings
 2. Post-impressionism and pointillism
 3. Non-Western color in art movements
 4. 20th century art and abstraction

5. Contemporary color in art and craft
3. Color systems and color organization
 1. Impressionism
 2. Joseph Albers notation system
 3. Munsell notation system
 4. Pantone notation system
 5. Matching or swatch system
 6. History of color wheels and charts
4. Physics of color and perception
 1. Sir Isaac Newton's theory of color - sources of light
 1. Prism, white light, and color
 2. Vision and the brain
 3. Afterimages and optical mixing
 4. Local color and perceptual color
 5. Retinal painting
5. Properties of color
 1. Value and tonal progressions
 2. Hue
 3. Chroma/Intensity
 4. Local color vs. arbitrary color
 5. Color temperature - warm and cool hues
 1. The symbolic color temperature in fine art, graphic design, and photography
 2. Color and the illusion of spatial depth (advancing and receding)
6. Colors, palettes, and materials
 1. History of paint - pigments, vehicles, water-based paint, oil-based paint, encaustics, brushes, and palettes
 2. Natural color pigment sources - rocks, minerals, spices, fat, twigs, urine, blood, and bugs
 3. Color-aid paper and manufactured color
 4. Paint mixtures: charts, wheels, palettes - closed (restricted palettes) and open
 5. Neutral colors and earth colors
 6. Primary, secondary, and tertiary colors
 7. Digital palettes and tools: pixels, color gamuts, color sliders, digital and tablet palettes - color pickers, digital color apps, color inventories
 8. Color studies on the computer, by collage, or by paint
7. Additive and subtractive color (light and paint)
 1. Pigmentary or subtractive color (paint)
 1. Pigments
 2. CYMK
 3. Physical properties of color
 4. Refracted or additive color (light)
 1. RGB primaries

2. Stage light and color - stage light and color light for plays and performances
 5. Identifying and describing hues and color mixtures
8. Color, composition, and interactions relationships
 1. Principles of design and color - space, balance, repetition, unity, proportion, emphasis, rhythm
 1. Composition, computation, and proportional math in art
 1. Proportional and non-proportional designs
 2. Grids and charts
 3. Measuring, scale, and dimensions of color and design projects
 2. Color harmonies: monochromatic, complementary, analogous, primaries (triadic), tetrads, split-complementary
 2. Elements of design - dot, line, shape, form, color, value, texture, space/depth, movement
 1. Depth - advancing and receding colors
 3. Color interaction
 1. Transparency
 2. Luminosity
 3. Simultaneous contrast and the Bezold effect
9. Cultural, environmental, and global color influences
 1. Symbolic color, context, and global meaning
 2. Religious and spiritual color
 3. Environmental influences and color in nature
 1. Environmentally safe paint and pigments
10. Psychological aspects of color
 1. Innate non-verbal and learned responses to color
 2. Emotional responses
 3. Symbolic uses of color
 4. Human response to color
 5. Socioeconomic aspects of color
 6. Color as a means of expression
11. Color and technology
 1. Design and the fine arts, graphics and brand identity, package and product, color complexity, design, website design color
 2. Pixels, raster vs. vector, additive color, color pickers, types of computer-imaging programs, monitors, color calibration, web color, online color, printing color, ink jets, four-color separations
12. Basic design art non-objective and abstract projects in which the student is required to demonstrate knowledge and skill in the use of the principles of color theory
13. Critical evaluation and critique of class projects
 1. Students discuss, critique, and evaluate their own color and design compositions, as well as those of their classmates
14. Use the appropriate terminology related to color theory: achromatic grays, additive color, afterimage, analogous, bridge tones, chromatic darks, chromatic grays, color

harmony, color interaction, color symbolism, color temperature, color wheel, CMYK, complementary hues, co-primaries, dark transparency, earth-tone primary, GAMUT, grayscale, high key, hue, hue continuum, inherent light, keyed, low key, luminosity, median transparency, monochromatic, muted colors, non-proportional color inventory, optical mixing, overtone, primary triad, prismatic colors, proportional color inventory, RGB, saturation, saturation continuum, secondary triad, shade, simultaneous contrast, subtractive color, tertiary colors, tin, tones, triadic, value, value continuum

Lab Content

1. Basic design assignments in which the student is required to demonstrate knowledge and skill in the use of the principles of color theory
2. Assignments in which the student is required to use a variety of color systems and application techniques appropriate to different art historical periods and styles
3. Assignments in which the student is required to use a value, hue, intensity (chroma), and color temperature to express personal and expressive approaches to a subject matter
4. Development of skills using a variety of artistic materials, techniques, and tools appropriate to an introductory study in art, including but not exclusive to Color-aid and/or painted paper collage, water-based paint, glues, and cutting tools
5. Assignments in which the student is required to use a variety of color harmonies and application techniques appropriate to the principles and elements of design
6. Assignments in which the student is required to use a contemporary digital apps, photography and/or computers to create color inventories and then to make non-objective designs
7. Assignments in which the student is required to create research and design based on a global understanding of color and symbolic meaning
8. Assignments in which the student is required to create color and designs based on the color palettes from non-Western fine art and/or crafts

Special Facilities and/or Equipment

1. Adequate work table space, stool for each student, and sink
2. When taught via Foothill Global Access: on-going access to a computer or smartphone with email software and capabilities; email address; JavaScript-enabled internet browsing software

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review of completed work - each design will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Group and individual critiques in oral or written formats

Written assignments, which may include quizzes, essays, exams, or reports

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the vocabulary of color theory, color systems, and color organization

Class discussions using the language of color theory

Color demonstrations using hue, chroma, and value

Critique and group presentation of weekly in-progress color theory projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Horning, David	Color - A Workshop for Artists and Designers, 3rd ed.	2020
Finlay, Victoria	The Brilliant History of Color in Art	2014
Long, Jim	The New Munsell Student Color Set, 3rd ed.	2011
Bleicher, Steven	Contemporary Color Theory & Use, 2nd ed.	2011
Fisher and Zelanski	Color	1998

Please provide justification for any texts that are older than 5 years

Although some of these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Research and write an essay on the history, symbolism, origins, and cultural meaning of color pigments
2. Independently produce finished color assignments that demonstrate an understanding of color theory and principles in the history of art
3. Examples: Research optical mixing in the four-color printing process, the Widow's Mite, 6th century mosaic, and the 21st century artist Chuck Close's Self Portrait. Write an essay to compare and contrast how optical mixing is used in the three two-dimensional art pieces. Next, make your own optical mixing art piece using some of the techniques you learned from these three artworks

Authorized Discipline(s):

Art or Photography

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.00 - Art (Painting, Drawing, and Sculpture)

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:
May 2024: From the Course Objectives: Comprehend and describe how color is perceived biologically, psychologically, culturally, symbolically, and intuitively.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406J : WATERCOLOR I FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406J

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

WATERCOLOR I FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F047A - WATERCOLOR I

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara City College. We used Santa Barbara City College course

outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Study of beginning-level transparent watercolor painting techniques. Emphasis on basic techniques of watercolor painting, composition, and color theory.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Apply transparent watercolor paints and color theory.
2. Use color and design principles in developing basic compositions and subject matter.
3. Paint watercolors using a variety of glazing and spontaneous applications.
4. Share through discussion in student critiques the cultural and personal differences in their artwork.

Course Content

1. Apply transparent watercolor paints and color theory
 1. Value
 2. Intensity
 3. Saturation
 4. Color wheel
 5. Levels of opacity
2. Use color and design principles in developing basic compositions and subject matter
 1. Landscape compositions
 2. Value compositions and the figure
 3. Still life compositions
 4. Portraiture
 5. Western and non-Western composition approaches
3. Paint watercolors using a variety of glazing and spontaneous applications
 1. Sketchbook watercolor keeping
 2. Brush applications
 1. Western and non-Western brush painting

2. Spontaneous brush language
3. Dry brush
4. Wash
5. Wet-on-wet technique
6. Glazing and underpainting
 1. Staining colors
4. Share through discussion in student critiques the cultural and personal differences in their artwork
 1. Group discussions and critiques
 2. Self-critiques and personal differences
 3. Cultural, Western, and non-Western approaches

Lab Content

1. Assignments and watercolor exercises that explore a range of brush applications, such as brush language, wash, wet-on-wet, or dry brush techniques.
2. Exercises related to value, staining colors, and watercolor underpainting.
3. Application of basic quick watercolor exercises and short landscape painting.
4. Watercolor exercises that approach a variety of different subject matter, such as landscape, still life, portrait, or urban landscapes.
5. Exercises that use the drawing and transfer methods to start a watercolor painting.
6. Exercises understanding the limitations of the watercolor paint and the drying process.

Special Facilities and/or Equipment

1. Tables, chairs or stools, sink area.
2. When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each watercolor painting will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Written watercolor class or self-critiques

Written participation in lectures on historical and contemporary watercolors

Process watercolor students and paint mixing exercises

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the vocabulary of watercolor tools and techniques

Discussion using the language of color theory and water based painting

Demonstration of a variety of watercolor techniques, such as wet-on-wet technique or color glazing

Critique and group presentation of weekly in-progress watercolor projects followed by in-class discussion and evaluation

Representative Text(s)

Author(s)	Title	Publication Date
Whyte, Mary	Watercolor for the Serious Beginner: Basic Lessons in Becoming a Good Painter	1997

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Copy of a great work of art or historical or contemporary watercolor painting, Western or non-Western.
2. Research a Western or non-Western watercolor artwork, the artist, the style, subject matter, content, and context.
3. Write a self-critique describing the process of making an artist's watercolor study from a great work of art.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: We have revised the Course Objectives, Course Content, and Outside of Class Assignments to include the examination of historical western and nonwestern contributions, styles, and work created by influential watercolor artists from diverse backgrounds, and cultures.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F406K : WATERCOLOR II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F406K

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

WATERCOLOR II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F047B - WATERCOLOR II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara Junior College Non-Credit Courses for Older Adults](#). Attached is a course outline example for a noncredit for older adults course from Santa Barbara Junior College. We used Santa Barbara Junior College

course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College Course Outline (1).pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Study of intermediate techniques using transparent and opaque watercolor painting. Emphasis on intermediate techniques of watercolor painting, composition, and personal subject matter.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Use intermediate techniques in transparent and opaque water-media paints on various types of watercolor substrates, papers, and grounds.
2. Understand intermediate color and design principles and use these principles in developing complex compositions.
3. Recognize complex color and use it expressively and spontaneously, developing form, movement, and composition directly on the paper.
4. Share through discussion in student critiques an understanding of the cultural and personal differences in their water-media artwork.

Course Content

1. Intermediate lab exercises structured to define and explore the various relationships between color terms, such as value, intensity, and brilliance, and their application in watercolor.
2. Intermediate lectures and lab assignments in drawing, designing, and composing in the watercolor medium exploring appropriate techniques for expressing the subjects painted.
3. Recognize complex color and use it expressively and spontaneously, developing form, movement, and composition directly on larger papers and supports.
4. Art projects cannot be precisely defined or measured. They naturally offer wide latitude of interpretation. Student assignments may be concerned with a diversity of personal experiences and cultural heritages and therefore bring these perspectives into a shared activity. The art classroom offers multiple opportunities to illustrate concepts by artists representing broad cultural and personal histories.

Lab Content

1. Painting lab exercises using resists, wax, and other intermediate-level tools.
2. A series of the similar intermediate-level subject matter.
3. Exercises focused on intermediate-level traditional and experimental watercolor techniques.
4. Intermediate lab time focused on intermediate brush techniques.
5. Experimentation with watercolor pencils, opaque gouache paint, and water-based inks.

Special Facilities and/or Equipment

1. Tables, chairs or stools, sink area.
2. When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Demonstration of intermediate levels of color mixing and value control in transparent watercolor

Complex intermixing of transparent and opaque paints on various surfaces

Complex practice in water-media in washes, glazes, and substrates, using both transparent and opaque paints

Creative use of experimental media, such as resists, block-out, and textural modifiers

Final class portfolio of water-media projects

Participation in class discussions. Demonstration of interest and awareness and overall contribution to the class

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Electronic discussions/chat

Laboratory

Demonstration

Representative Text(s)

Author(s)	Title	Publication Date
Whyte, Mary	Watercolor for the Serious Beginner: Basic Lessons in Becoming a Good Painter	1997

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. An artist statement connecting a personal watercolor project.
2. A study of contemporary great works of watercolor painters.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.10 - Painting and Drawing

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: From the Course Objectives: Share through discussion in student critiques an understanding of the cultural and personal differences in their water-media artwork.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

**Santa Barbara City College Course
Outline****CRAO NC101 - Beginning Oil Painting: For Older Adults**

Department**Subject Area and Course Number**

CRAO NC101

Title Beginning Oil Painting: For Older Adults**Disciplines**

- Art (Masters Required)
- Older Adults: noncredit

Units0.000

Repeatability**Catalog Course Description**

Basic oil painting skills are explored through practice and demonstration for the older adult. Seeks to coordinate the creative process with the fundamental skill set necessary to make successful oil paintings. Special emphasis is placed on the social interaction and critical thinking aspects inherent in group studio arts classes. Frequent review of new concepts occur through lectures and demonstrations. The pace of demonstrations and lectures are suited to the needs and abilities of individual students. Peer critique is utilized to maximize social interaction and encourage problem solving.

Lecture Hours

5.000-8.000 Total Hours(Short Course: per week

Lab Hours

10.000-16.000 Total Hours(Short Course: per week

Out-of-Class-Hours

0 Total Hours

Total Contact Hours15.000-24.000 Total Hours

Prerequisite: None

Prerequisite or Corequisite: None

Concurrent Corequisite: None

Course Advisories: None

Limitation on Enrollment: None

Course Objectives:

1. Demonstrate safe use of appropriate oil painting equipment and materials
 2. Demonstrate hand-eye coordination required to stretch canvases and mix colors
 3. Exercise critical thinking skills to describe differences in various artistic styles and terminology
 4. Demonstrate increased socialization and communication skills when presenting work to peers
-

Student Learning Outcomes

1. ARTNC101 SLO1 - Demonstrate manual dexterity through creating artwork in the medium of oil paint.
 2. ARTNC101 SLO2 - Exhibit improved memory retention through dialogue and critique.
 3. ARTNC101 SLO3 - Exhibit satisfactory social interactions with classmates and instructors
-

Course Content and Scope

1. Begin with emphasis on color mixing

2. Students create a number of color wheels and charts (color temperature, complementary relationships, saturation studies)
3. Painting from observation
4. Discuss and utilize a variety of brushes and working surfaces
5. Review art historical examples related to coursework

Methods of Instruction

- Directed Study
- Discussion
- Individualized Instruction
- Lab
- Lecture
- Observation and Demonstration
- Projects
- Visiting Lecturers

Other Methods

Lecture with repetition and frequent review of new concepts

Repeated demonstration and adjustment of pace to fit student needs and abilities

Peer critique to maximize social interaction and encourage problem-solving

Individualized instruction to confirm understanding and review/discuss skill acquisition

Sample Assignments

Given an 18" by 24" stretched canvas, follow instructions to create a landscape painting, beginning with the background first

Required Assignments

- Complete a still life on an 8" by 10" stretched canvas
- Copy a Paul Cezanne landscape on an 18" by 24" stretched canvas
- Use transparent color for glazing

Method Of Evaluation

Using a rubric, instructor will evaluate student work on an ongoing basis.

Prior to the conclusion of class students will submit work in a final portfolio.

Appropriate Texts and Supplies:**Course Fees and Other Materials:**

- Instructor-selected course materials related to beginning oil painting
- Appropriate oil painting supplies

Created On 09/05/2017

Board of Trustees: 12/13/2018

CAC Approval: 11/05/2018

NCAL F407A : CERAMIC SCULPTURE FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F407A

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

CERAMIC SCULPTURE FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F044. - CERAMIC SCULPTURE

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics. To see examples from other colleges, please visit Santa Barbara City College Non-Credit Courses for Older Adults. Attached are examples of noncredit for older adults courses from Santa Barbara City College. We used Santa Barbara City College course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College - Older Adult Ceramic Classes.pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Studio practice in designing and creating original ceramic sculpture.

Course Prerequisites

Prerequisite: NCAL 407B or ART 45A.

Course Corequisites**Course Advisories****Course Objectives**

The student will be able to:

1. Conceptualize and design original ceramic sculpture.
2. Create ceramic sculpture by using additive and subtractive building methods, armatures, and methods of surface decoration.
3. Use several techniques to create a finished surface for these works.
4. Produce ceramic sculptures that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Course Content

1. Conceptualize and design original ceramic sculpture
 1. The principles and elements of design
 1. Balance, form, surface, rhythm, use of color, and visual terminations
2. Create ceramic sculptures
 1. Technical methods
 1. Additive and subtractive techniques of hand-building
 2. The use of armatures
3. Use several techniques to create a finished surface for these works
 1. Glazing
 2. Decorating techniques
4. Produce ceramic sculptures that creatively apply subjective matter that reflects personal and culturally diverse imagery
 1. Expressive forms
 2. Conceptual forms
 3. Realistic forms
 4. Abstract forms

Lab Content

1. Supervised studio practice in ceramics processes, related to skills and materials. Students work independently, with individual guidance from an instructor on a need or request basis.
2. Produce ceramic sculptures that creatively apply subjective matter that reflects personal and culturally diverse imagery.

Special Facilities and/or Equipment

1. Clay, ceramic extruder, slab roller, kilns, glaze materials, sculpting tools, banding wheels, spray booth, potters wheel.
2. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Critique of works in progress and finished pieces using criteria of design and technique presented in class. All assigned projects will be graded by instructor

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
Discussion
Laboratory
Demonstration
Field trips

Representative Text(s)

Author(s)	Title	Publication Date
Faraut, Philippe, and Charisse Faraut	Figure Sculpting Volume 2: Gesture and Drapery Techniques in Clay	2018

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from selected contemporary ceramic books and periodicals
2. Research and writing assignments about specific ceramic sculptures or hand-build ceramic pottery from an art gallery or museum
3. Weekly process video viewing assignments

4. Sketchbook of forms and ideas applicable for classroom assignments

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.30 - Ceramics

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: As laid out in the outside-of-class assignments, we have revised the course to include the examination of historical contributions, styles, and work created by influential ceramic artists from diverse backgrounds and cultures including but not limited to Native American, Mesoamerican, Greek, African, and Asian.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F407B : BEGINNING CERAMICS HANDBUILDING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F407B

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

BEGINNING CERAMICS HANDBUILDING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F045A - BEGINNING CERAMICS HANDBUILDING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics. To see examples from other colleges, please visit Santa Barbara City College Non-Credit Courses for Older Adults. Attached are examples of noncredit for older adults courses from Santa Barbara City College. We used Santa Barbara City College course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College - Older Adult Ceramic Classes.pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. An introduction to basic ceramic hand-building techniques. This course introduces ceramic hand-building techniques, including pinching, coil, and slab construction, as well as examines various high and low-fire glazing techniques.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate technical competency and understand the process of hand-building construction and clay materials
2. Demonstrate competency and understanding of the process of glazing and various surface treatments
3. Use a variety of hand-building ceramic tools and equipment skillfully
4. Solve technical construction issues, such as slumping and cracking, that arise with hand-building processes
5. Integrate diverse cultural, historical, and contemporary styles and iconography effectively when applying carving, slip, and glaze decoration and patterns
6. Integrate diverse cultural, historical, and contemporary clay forms as ideas for ceramic projects
7. Discuss and be exposed to contemporary guest ceramic artists from various diverse cultural backgrounds
8. Communicate, discuss, identify, critically think about, and write about the personal and cultural differences in a class critique
9. Discuss and write about the tools, processes, and content of "great works" from diverse cultures, historical, and contemporary ceramic sculpture and hand-building
10. Write a one to two page paper about a ceramic sculpture or hand-build ceramic vessel from an art gallery or museum

Course Content

1. Demonstrate technical competency and understand the process of hand-building construction and clay materials
 1. Pinch pots
 2. Coil construction

3. Slab construction
2. Demonstrate competency and understanding of the process of glazing and various surface treatments
 1. Pouring, spraying, dipping, brushing
 2. Wax and latex resist
 3. Mishima and sgraffito
 4. High and low firing
 5. Raku and pit-firing
 6. Under-glazes and slip painting
 7. Stains
3. Use a variety of hand-building ceramic tools and equipment skillfully
 1. The different kinds of clay
 1. Stoneware clay
 2. Porcelain clay
 3. Raku and sculpture clays
 2. Ceramic extruder
 3. Slab roller
 4. Applying glaze and slip
 5. Clay sculpting tools
 1. Carving tools
 2. Wooden and rubber rib tools
 3. Plaster hump molds
 4. Slump molds
 5. Needle and sgraffito tools
 6. Wire tools
 7. Sponges
 6. Banding wheels
 7. Spray booth
4. Solve technical construction issues
 1. Slumping clay
 2. Cracking that arises with hand-building processes
 3. Drying and firing process, greenware
 1. Wet
 2. Leather-hard
 3. Bone-dry
 4. Attaching clay, scoring, and slipping
 5. Bisque-ware
 6. Glaze applied to bisque-ware
5. Integrate diverse cultural, historical, and contemporary styles and iconography effectively when applying carving, slip, and glaze decoration and patterns
 1. Greek or Roman decorative patterns
 2. Asian or Eastern decorative patterns
 3. African decorative patterns
 4. Mesoamerican decorative patterns

5. Egyptian decorative patterns
6. Native American decorative patterns
7. American decorative patterns
8. European decorative patterns
6. Integrate diverse cultural, historical, and contemporary clay forms as ideas for ceramic projects
 1. Contemporary decorative patterns from our culture
 2. Greek or Roman vessel forms
 3. Asian or Eastern vessel forms
 4. Mesoamerican vessel forms
 5. Contemporary vessel forms
 6. Egyptian decorative vessel forms
 7. Native American vessel forms
 8. American vessel forms
 9. European vessel forms
7. Discuss and be exposed to contemporary guest ceramic artists from various diverse cultural backgrounds
 1. Artists that use a variety of different slab construction
 2. Artists that use a variety of different coil construction
 3. Artists that use a variety of different surface treatments, slip painting, and glaze applications
 4. Artists from diverse cultural and ethnic backgrounds
 5. Artists that make ceramics that are abstract or use new trends in ceramics arts
8. Communicate, discuss, identify, and write about the personal and cultural differences in a class critique
 1. Using ceramic terminology in the class critique
 1. Leather hard
 2. Bone-dry
 3. Bisque-ware
 4. Stone-ware
 5. Glaze
 6. Slip
 7. High-fire
 8. Kiln
 9. Molds
9. Discuss and write about the tools, processes, and content of "great works" from diverse cultures, historical, and contemporary ceramic sculpture and hand-building. Write a one to two-page paper about a ceramic sculpture or hand-build ceramic vessel from an art gallery or museum
 1. Ceramic tools, stylized textured line applications, cultural decorations or applied patterns, surface treatment, glaze or slip treatment, ceramic form or shape, the cultural symbolism or content, and the subject matter in the ceramic piece

2. Personal point of view from examining the ceramic piece
 1. "First impression" the student gets from viewing the piece
3. Content
 1. Expressive meaning in a design
 2. The hidden metaphors, symbols, and meaning
 3. The artist's intention in ceramic vessel
 4. The cultural meaning, function, or symbolism in a ceramic vessel

Lab Content

1. Sketchbook notations, generating ideas and problem-solving sketches, thumbnail sketches for ceramic forms from diverse cultures, historical and contemporary ceramics.
2. Ceramic projects focused on varied ways to use diverse cultural symbols, iconography, and patterns.
3. Ceramic projects focused on varied ways to create visual or actual texture.
4. Ceramic projects focus on using a variety of ways to apply slip and glaze with a brush, dipping, pouring, and spraying.
5. Ceramic projects that focus on the forms influenced by looking at ceramic vessels from different cultures.
6. Ceramic projects that focus on pinch pots.
7. Ceramic projects that focus on coil pots.
8. Ceramic projects that focus on slab construction.
9. Ceramic projects that deal with learning various ways to attach clay.
10. Ceramic projects deal with creating a personal approach to a project.
11. Research historic and contemporary ceramic forms through in-class video and text library.

Special Facilities and/or Equipment

1. Clay, ceramic extruder, slab roller, kilns, glaze materials, sculpting tools, banding wheels, spray booth.
2. When taught via Foothill Global Access: ongoing access to a computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Each project will be judged on its success in fulfilling the stated goals of the assignment

Demonstration of involvement and understanding of the course material through self-critiques written or verbal by the student about projects and assignments

Verbal or written participation during discussion and class critiques demonstrating knowledge of and ability to use ceramic terminology

Written or verbal responses about images, methods, techniques as assigned in class

Portfolio of hand built ceramic projects completed during the course and submitted at requested intervals or at the end of each quarter
Weekly verbal or written participation in class discussions about historical or contemporary hand-built ceramics

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
Discussion
Laboratory
Demonstration
Field trips

Representative Text(s)

Author(s)	Title	Publication Date
Cobb, Sunshine	Mastering Hand Building: Techniques, Tips, and Tricks for Slabs, Coils, and More	2018

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from the selected contemporary ceramic magazines.
2. Weekly reading assignments from the ceramic historical and contemporary textbook.
3. A one to two page paper written about a historic or contemporary ceramic object at a local museum.

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.30 - Ceramics

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: As laid out in the course content, we have revised the Course Description, the Course Objectives and the Course Content to all include the examination of historical contributions, styles, and work created by influential ceramic artists from diverse backgrounds and cultures including but not limited to Native American, Mesoamerican, Greek, African, and Asian.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F407C : BEGINNING CERAMICS POTTER'S WHEEL FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F407C

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

BEGINNING CERAMICS POTTER'S WHEEL FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F045B - BEGINNING CERAMICS POTTER'S WHEEL

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in ART. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit Santa Barbara City College Non-Credit Courses for Older Adults. Attached are examples of noncredit for older adults courses from Santa Barbara City College. We used Santa Barbara City College course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College - Older Adult Ceramic Classes.pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. An introduction to throwing on the potter's wheel. This course introduces the process of wedging clay, centering a pot, pulling a wall, shaping processes, and trimming techniques to complete well balanced forms on the potter's wheel.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate technical competency and understand the process of wheel throwing and trimming on the potter's wheel and clay materials
2. Demonstrate competency and understanding of the process of glazing and various surface treatments
3. Use a variety of pottery ceramic tools and equipment skillfully
4. Skillfully demonstrate all of the steps and the process of pottery
5. Integrate diverse cultural, historical, and contemporary styles and iconography effectively when applying carving, slip, and glaze decoration and patterns
6. Integrate diverse cultural, historical, and contemporary clay forms as ideas for ceramic projects
7. Discuss and be exposed to contemporary guest ceramic artists from various diverse cultural backgrounds
8. Communicate, discuss, identify, critically think about, and write about the personal and cultural differences in a class critique
9. Discuss and write about the tools, processes, and content of "great works" from diverse cultures, historical, and contemporary ceramic pottery
10. Write a one to two page paper about a ceramic pottery vessel from a gallery art or museum

Course Content

1. Demonstrate technical competency and understand the process of throwing on the potter's wheel, and trimming a foot
 1. Wedging clay
 2. Centering clay on the potter's wheel
 3. Throwing basic forms

1. A cylinder
 2. A vase
 3. A bowl
4. Trimming a foot of a pot
5. Making knobs and handles
2. Demonstrate competency and understanding of the process of glazing and various surface treatments
 1. Pouring, spraying, dipping, brushing
 2. Wax and latex resist
 3. High and low firing
 4. Raku and pit-firing
 5. Under-glazes and slip painting
 6. Stain/oxide application
3. Use a variety of pottery tools and equipment skillfully
 1. The different kinds of clay
 1. Stoneware clay
 2. Porcelain clay
 3. Raku and sculpture clays
 2. Clay pottery tools
 1. Loop and ribbon tools
 2. Wooden angle tools
 3. Metal, rubber, and wooden ribs
 4. Rubber-tipped shaping tools
 5. Needle tools
 6. Wire tools
 7. Sponges
 3. Trimming equipment
 1. Giffin grip
 2. Chuck
 3. Trimming loop tools
 4. Spray booth
4. Skillfully demonstrate all of the steps and the process of pottery. Understand the limitations and challenges of the clay drying process
 1. Wet clay
 2. Leather hard
 3. Bone dry or greenware
 4. Bisque-fired
 5. Glazed-fired
5. Integrate diverse cultural, historical, and contemporary styles and iconography effectively when applying carving, slip, and glaze decoration and patterns
 1. Greek or Roman decorative patterns
 2. Asian or Eastern decorative patterns
 3. African decorative patterns
 4. Mesoamerican decorative patterns

5. Egyptian decorative patterns
6. Native American decorative patterns
7. American decorative patterns
8. European decorative patterns
9. Contemporary and abstract decorative patterns
6. Integrate diverse cultural, historical, and contemporary clay forms as ideas for ceramic projects
 1. Greek or Roman vessel forms
 2. Asian or Eastern vessel forms
 3. Mesoamerican vessel forms
 4. Contemporary vessel forms
 5. Egyptian decorative patterns
 6. Native American decorative patterns
 7. American decorative patterns
 8. European decorative patterns
7. Discuss and be exposed to contemporary guest ceramic artists from various diverse cultural backgrounds
 1. Artists that use a variety of different slab construction
 2. Artists that use a variety of different coil construction
 3. Artists that use a variety of different surface treatments, slip painting, and glaze applications
 4. Artists from diverse cultural and ethnic backgrounds
 5. Artists that make ceramics that are abstract or use new trends in ceramic arts
8. Communicate, discuss, identify, and write about the personal and cultural differences in a class critique
 1. Using ceramic terminology in the class critique
 1. Leather hard
 2. Bone-dry
 3. Bisqueware
 4. Stoneware
 5. Glaze
 6. Slip
 7. High-fire
 8. Kiln
 9. Molds
9. Discuss and write about the tools, processes, and content of "great works" from diverse cultures, historical, and contemporary ceramic pottery
10. Write a one to two page paper about a ceramic pottery vessel from a gallery art or museum
 1. Writing and discussing the ceramic tools, stylized textured line applications, cultural decorations or applied patterns, surface treatment, glaze or slip treatment, ceramic form or shape, the cultural symbolism or content, and the subject matter in the ceramic piece

2. Writing and discussing the personal point of view from examining the ceramic piece
3. Writing the "first impression" the student gets from viewing the piece
4. Writing about the content of the ceramic piece
 1. Understanding the expressive meaning in a ceramic vessel
 2. The hidden metaphors, symbols, and meaning in a ceramic vessel
 3. The artist's intention in ceramic vessel
 4. The cultural meaning or symbolism in a ceramic vessel

Lab Content

1. Ceramic projects that focus on centering a pot skillfully
2. Ceramic projects that focus on making a cylinder on the potter's wheel
3. Ceramic projects that focus on making a vase on the potter's wheel
4. Ceramic projects that deal with learning various ways to attach clay
5. Ceramic projects that deal with creating a personal approach to a project
6. Ceramic projects focused on varied ways to use diverse cultural symbols, iconography, and pattern
7. Ceramic projects focused on varied ways to create visual or actual texture
8. Ceramic projects that focus on using a variety of ways to apply slip and glaze with a brush, dipping, and spraying
9. Ceramic projects that focus on the forms and volumes influenced by looking at forms from different cultures
10. Sketchbook notations, generating ideas and problem-solving sketches, thumbnail sketches for ceramic shapes and vessels from diverse cultures, historical periods, and contemporary ceramics
11. Research historic and contemporary ceramic forms through in-class video and text library

Special Facilities and/or Equipment

1. Clay, potters wheel, ceramic extruder, slab roller, kilns, glaze materials, sculpting tools, banding wheels, spray booth.
2. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

The instructor's direct evaluation of each completed project in relation to the stated goals of the assignment

Evaluation will be by critique of works in progress and finished pieces using criteria of design and technique presented in class. All assigned projects will be graded by the instructor

Craftsmanship, attention to detail, and problem solving ability

On-time completion of the projects

Participation in class activities, discussions, and demonstrations

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
Discussion
Laboratory
Demonstration

Representative Text(s)

Author(s)	Title	Publication Date
Carter, Ben	Mastering the Potter's Wheel: Techniques, Tips, and Tricks for Potters	2016

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from the selected contemporary ceramic magazines
2. Weekly reading assignments from the ceramic historical and contemporary textbook
3. Writing a paper about a ceramic sculpture or hand-build ceramic vessel from an art gallery or museum
 1. Writing and discussing the ceramic tools, stylized textured line applications, cultural decorations or applied patterns, surface treatment, glaze or slip treatment, ceramic form or shape, the cultural symbolism or content, and the subject matter in the ceramic piece
 2. Writing and discussing the personal point of view from examining the ceramic piece
 3. Writing the "first impression" the student gets from viewing the piece
 4. Writing about the content of the ceramic piece
 1. Understanding the expressive meaning in a ceramic vessel
 2. The hidden metaphors, symbols, and meaning in a ceramic vessel
 3. The artist's intention in ceramic vessel
 4. The cultural meaning or symbolism in a ceramic vessel

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.30 - Ceramics

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: As laid out in the outside-of-class assignments, we have revised the course to include the examination of historical contributions, styles, surface decoration, and work created by influential ceramic artists from diverse backgrounds and cultures including but not limited to Native American, Mesoamerican, Greek, African, and Asian.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F407D : POTTER'S WHEEL II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F407D

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

POTTER'S WHEEL II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F046B - POTTER'S WHEEL II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached are examples of noncredit for older adults courses from Santa Barbara City College. We used Santa Barbara City College course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

Santa Barbara City College - Older Adult Ceramic Classes.pdf

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Provides intermediate-level instruction in clay processes covering intermediate wheel-throwing methods, glazing, decorating, and firing procedures. Explores technical problem solving and creative design.

Course Prerequisites

Prerequisite: NCAL 407C or ART 45B.

Course Corequisites**Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate intermediate clay processes using the potter's wheel.
2. Manipulate thrown forms on and off the wheel.
3. Demonstrate competency in various glazing and finish firing techniques.
4. Grasp a basic understanding of material management from plastic wet to finished fired.
5. Solve technical construction problems that involve forming clay on the wheel.

Course Content

1. Altered wheel-thrown forms
 1. Faceting
 2. Darting
 3. Low-relief carving
 4. Paddling (squaring)
 5. Surface pattern design, texture, and erosion techniques
2. Pouring vessels
 1. Teapots with hand-built, pulled, and thrown spouts
 2. Pitchers with hand-built, thrown, and pulled handles
3. Lidded jars
 1. Inset-lid (flange on the jar)
 2. Flange-lid (flange on the lid)
 3. Thrown and hand-built finials, knobs, and handles
4. Vases
 1. Historical recreation
 2. Textured and stretched
 3. Smooth/clean-line
 4. Sectional (two or more pieces combined to create a larger form)

5. Coil-thrown, coil rim additions
5. Bowls
 1. Mixing bowl
 2. Batter bowl
 3. Soup bowl
 4. Tea bowl (Winter and Summer design)
 5. Shallow/flared bowl
6. Glazing
 1. Wax resist pattern techniques
 2. Taping/masking
 3. Glaze spraying/layering
7. Firing
 1. High fire reduction
 2. Raku firing
 3. Soda/vapor glazing
 4. Saggar firing

Lab Content

Supervised studio practice in ceramic processes, related to assignments, skills, and materials presented in class. Students work independently, with individual guidance from an instructor on a need or request basis.

Special Facilities and/or Equipment

1. Potters' wheel, cone 10 clay, glaze materials, high fire gas kiln, and basic ceramic tool kit.
2. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation is by critique of finished pieces based on principles presented in class. All pieces to be graded by instructor. Additional evaluation criteria:

Craftsmanship, attention to detail, and problem solving ability

On-time completion of the projects

Participation in class activities, discussions, and demonstrations

Museum report

Studio responsibilities and maintenance

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Discussion

Laboratory

Demonstration

Other Materials

There is no required text for this course. The in-classroom library will provide a variety of historical, contemporary, and technical ceramic books for student use.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Writing assignment: Depending on regional museum or gallery exhibitions applicable to course content, students will write a gallery report on a specific artwork in the show or a series of artworks of their choice. Students will write on form, surface, finishing techniques, perceived conceptual content, and their overall feeling about the chosen work(s).

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.30 - Ceramics

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: As laid out in the course objectives and the course content and out-of-class writing and viewing of art, increased awareness of culturally diverse wheel-thrown artwork. There is an examination of historical contributions to wheel throwing, glazing, and firing processes, and work created by influential ceramic artists from diverse backgrounds and cultures including but not limited to Native American, Mesoamerican, Greek, African, and Asian.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F407E : ADVANCED CERAMICS FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F407E

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

ADVANCED CERAMICS FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F045C - ADVANCED CERAMICS

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This course will be part of a series of stand alone art noncredit courses for older adults. The noncredit courses support the Foothill College Mission statement and empower older adult students to achieve their goals as members as global citizens. Our department works to obtain equity in the achievement of student outcomes for all California student populations including older adults.

Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit Santa Barbara City College Non-Credit Courses for Older Adults. Attached are examples of noncredit for older adults courses from Santa Barbara City College. We used Santa Barbara City College course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College - Older Adult Ceramic Classes.pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Laboratory practice in throwing advanced forms on the potter's wheel, combining hand-built and wheel-thrown forms, glazing these forms, and understanding kiln loading and firing procedures.

Course Prerequisites

Prerequisites: NCAL 407B or ART 45A, and NCAL 407C or ART 45B.

Course Corequisites**Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate competency in creating advanced hand-built forms.
2. Demonstrate technical competency in throwing advanced forms on the potter's wheel.
3. Demonstrate creative ability by combining hand-built and wheel-thrown forms.
4. Demonstrate competency in glazing these works.
5. Solve technical construction issues, such as slumping and cracking, that arise with wheel throwing and hand-building processes.
6. Demonstrate increased visual awareness by presenting and discussing three-dimensional ceramic projects.

Course Content

1. Demonstrate competency in creating advanced hand-built forms
 1. Soft and stiff slab construction
 2. Coil building techniques
 3. Pinch and wafer construction methods
2. Demonstrate technical competency in throwing advanced forms on the potter's wheel
 1. Tall cylinders
 2. Round forms
 3. Altered wheel-thrown forms
 4. Pouring vessels
3. Demonstrate creative ability by combining hand-built and wheel-thrown forms
 1. Apply hand-built knobs, finials, and handles to wheel-thrown forms
 2. Apply wheel-thrown additions to hand-built forms

4. Demonstrate competency and understanding of the process of glazing and various surface treatments
 1. Pouring, spraying, dipping, brushing
 2. Wax and latex resist
 3. High and low firing
 4. Raku and pit-firing
 5. Under-glazes and slip painting
 6. Stain/oxide application

Lab Content

Supervised studio practice in ceramic processes, related to assignments, skills, and materials. Students work independently, with individual guidance from an instructor on a need or request basis.

Special Facilities and/or Equipment

1. Clay, ceramic extruder, slab roller, kilns, glaze materials, sculpting tools, banding wheels, spray booth, potters wheel.
2. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation will be by critique of works in progress and finished pieces using criteria of design and technique presented in class. All assigned projects will be graded by the instructor.

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
Discussion
Laboratory
Demonstration

Other Materials

There is no required text for this course. The in-classroom library will provide a variety of historical, contemporary, and technical ceramic books for student use.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from selected contemporary ceramic books and periodicals
2. Research and writing assignments about specific ceramic sculptures or hand-build ceramic pottery from an art gallery or museum
3. Weekly process video viewing assignments

4. Sketchbook of forms and ideas applicable for classroom assignments

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.30 - Ceramics

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: As laid out in the Course Objectives and the Course Content and increased awareness of culturally diverse three-dimensional work. There is an increased examination of historical contributions, vessel forms, surface treatments, firing processes, and work created by influential ceramic artists from diverse backgrounds and cultures including but not limited to Native American, Mesoamerican, Greek, African, and Asian.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

NCAL F407F : LOW-TEMPERATURE CERAMIC FIRING & GLAZING TECHNIQUES FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F407F

Department

Art (ART)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

LOW-TEMPERATURE CERAMIC FIRING & GLAZING TECHNIQUES FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

ART F045F - LOW-TEMPERATURE CERAMIC FIRING & GLAZING TECHNIQUES

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation**Total Contact Hours**

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- Temporary means the course will be incorporated into a new degree or certificate that is not yet State approved.
- Permanent means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

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Courses for older adults are offered tuition-free to community members and offer a wide variety of topics taught by instructors with the discipline in Art. Our classes are specifically designed for adults aged 55 and over and offer a welcoming and engaging environment for students of all levels. Students develop mental acuity and physical dexterity while learning and honing new skills in a variety of topics.

To see examples from other colleges, please visit [Santa Barbara City College Non-Credit Courses for Older Adults](#). Attached are examples of noncredit for older adults courses from Santa Barbara City College. We used Santa Barbara City College course outline examples to write our course outlines at Foothill College for noncredit for older adults.

Attach evidence

[Santa Barbara City College - Older Adult Ceramic Classes.pdf](#)

Need/Justification

This is a noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Studio practice in the glazing and firing of ceramic pieces using four low-temperature methods: electric kiln oxidation firing, luster firing, raku firing, and pit firing.

Course Prerequisites

Prerequisite: NCAL 407B or ART 45A or NCAL 407C or ART 45B.

Course Corequisites**Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate technical ability in using the four types of firing techniques.
2. Demonstrate the ability to glaze appropriately for each of the types of firing.
3. Understand basic glaze properties, and how to formulate and alter these properties to fit their artistic purposes.

Course Content

1. Oxidation glaze mixing and firing
 1. Learn to mix low-fire glaze using a triple-beam-balance scale
 2. Learn to adjust color and glaze surface through glaze material alteration
 3. Learn to make test tiles and properly apply glaze test to tile
 4. Learn to load and fire test tiles into an oxidation kiln
 5. Critically analyze results and adjustment
2. Raku firing
 1. Raku glaze mixing
 2. Raku glaze application techniques
 3. Raku glaze surface alteration
 4. Raku kiln loading and firing
 5. Raku reduction material use
 6. Analyze finished raku results
3. Luster and decal firing

1. Surface preparation
2. Luster application techniques
3. Iron decal creation and application
4. Luster and decal loading firing procedures
5. Analyze results
4. Pit firing techniques
 1. Pre-firing surface preparation
 2. Burnishing technique
 3. Terra sigillata application techniques
 4. Pit-fire materials and pit preparation
 5. Firing the pit
 6. Critically analyze results

Lab Content

Supervised studio practice in ceramic processes, related to assignments, skills, and materials. Students work independently, with individual guidance from an instructor on a need or request basis.

Special Facilities and/or Equipment

1. Raku kiln, electric kiln, glaze mixing room, an off-campus pit-firing location.
2. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation is by critique of fired pieces by using criteria presented in class. Pieces to be graded by instructor.

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
 Discussion
 Laboratory
 Demonstration
 Field trips

Other Materials

There is no required text for this course. The in-classroom library will provide a variety of historical, contemporary, and technical ceramic books for student use.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from selected contemporary ceramic books and periodicals
2. Research and writing assignments about specific ceramic sculptures or hand-built ceramic pottery from an art gallery or museum
3. Weekly process video viewing assignments
4. Sketchbook of forms and ideas applicable for classroom assignments

Authorized Discipline(s):

Art

Faculty Service Area (FSA Code)

ART

Taxonomy of Program Code (TOP Code)

1002.30 - Ceramics

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June 2024: As laid out in the outside-of-class reading and the course content, an increased awareness of culturally diverse low-fire glazing work. There is an examination of historical contributions to glazing and firing processes, and work created by influential ceramic artists from diverse backgrounds and cultures including but not limited to Native American, Mesoamerican, Greek, African, and Asian.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

30

Load

.091

School for Extended Learning: Older Adults, Santa Barbara City College: Course Descriptions: Ceramics

<https://catalog.sbccc.edu/sel/older-adults/#creativearttext>

CRAO NC823 Ceramics, an Option for Creative Learning: For Older Adults (0 Units)

Hours: 24 (8 lecture, 16 lab)

Older adult students make clay objects using hand techniques or the potter's wheel. Students will improve hand strength and coordination, develop cognitive flexibility to learn and execute a new skill, experience the sensory and creative stimulation fostered by working with clay and exercise socialization skills. Topics include the principles of clay construction, glazing, the kiln firing process, and increasingly difficult clay techniques. Course restricted to 98 repetitions

CRAO NC851 Beginning Porcelain: For Older Adults (0 Units)

Hours: 24 (8 lecture, 16 lab)

Beginning-level older adult students learn to work with the most refined of the high fire clays. Challenges of forming and decorating porcelain, as well as the techniques necessary to develop personal style will be addressed. Course restricted to 98 repetitions

CRAO NC853 Clay Portraiture: For Older Adults (0 Units)

Hours: 24 (8 lecture, 16 lab)

This course teaches older adults to sculpt a portrait in clay. Class focuses on the techniques and skills needed to analyze and sculpt the facial features, neck, and shoulders. Older adults will be instructed in anatomy, use of tools and materials, and construction of armatures. Course restricted to 98 repetitions

CRAO NC862 Decorative Pottery Techniques: For Older Adults (0 Units)

Course Advisories: Beginning ceramics experience.

Hours: 24 (8 lecture, 16 lab)

The older adult student will learn decorative and glaze techniques for ceramics. Students enhance mental acuity and manual strength and dexterity as they work with clay on wheel or table. Older adults exercise fine motor skills to complete the detailed work of painting, carving, glazing, and slip trailing. Topics include the varieties of decorating with clay, under-glazes, slips, glazes, wax techniques will be covered. Course restricted to 98 repetitions

CRAO NC888 Modeling the Figure in Clay: For Older Adults (0 Units)

Hours: 24 (8 lecture, 16 lab)

The older adult student learns to sculpt the human figure in water-based clay. Focuses on techniques and skills needed to construct a three-dimensional, proportional, anatomical figure in a variety of poses from live models. Instruction includes use of tools, materials and armature construction. Course restricted to 98 repetitions

CRAO NC896 Clay Handbuilding: For Older Adults (0 Units)

Hours: 30 (10 lecture, 20 lab)

Beginning level older adult art students make clay objects using a combination of pinch, coil and slab techniques. The older adult student will improve hand strength and coordination, develop cognitive flexibility to learn and execute new skills. Topics include the principles of clay construction, glazing and the kiln firing process. Course restricted to 98 repetitions

NCAL F410B : GREAT COMPOSERS & MUSIC MASTERPIECES FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F410B

Department

Music (MUS)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

GREAT COMPOSERS & MUSIC MASTERPIECES FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

MUS F002A - GREAT COMPOSERS & MUSIC MASTERPIECES

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

3

Weekly Out of Class Hours

8

Special Hourly Notation

Total Contact Hours

84

Total Student Learning Hours

180

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This class will be part of a series of classes in the Music Department oriented toward older adults to support lifelong learning and enrichment.

Attach evidence

Need/Justification

This course is in a series of courses in the Music Department oriented toward older adults to support lifelong learning and enrichment.

Course Description

This noncredit course is targeted towards older adults. An introduction to the great composers and music masterpieces of Western culture, including composer biographies with emphasis on how composers synthesize or transform the aesthetic ideals of their time. Examines how composers' music reflects their own lives as well as mirrors contemporary social, political, and religious events. Historical periods include the ancient world and the Medieval, Renaissance, and Baroque eras. Composers include Josquin, Lassus, Palestrina, Monteverdi, Purcell, Vivaldi, Handel, and Bach.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Demonstrate detailed knowledge of the historical development of musical style in Western culture in relation to the political, economic, social, and religious developments of the time.
2. Apply knowledge of musical style, historical periods, and genres from Western culture to representative examples of music.
3. Compare and contrast repertoire of concert music through familiarity with a broad sampling of works, composers, styles, and genres.
4. Critique good performance from bad, from the perspectives of artistic quality and appropriate historical performance practice.
5. Discuss, with insight and understanding, the social and personal implications of the development of musical style in Western culture.
6. Demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process.

Course Content

1. Music fundamentals: melody, rhythm, harmony, texture, instrumentation, form
2. Style, characteristics, and function of music in the ancient world through the Baroque period. Compare and contrast to music of other world cultures
3. Study of specific musical works:
 1. Sacred vocal music (plainchant, early polyphony, masses, motets, oratorios, passions, and cantatas)
 2. Secular vocal music (troubadour songs, Italian and English madrigals, opera)
 3. Instrumental music (preludes, fugues, toccatas, passacaglia, fantasias, dance suites, sonata da chiesa, and sonata da camera)
 4. Composer biographies (Josquin, Lassus, members of the Florentine Camarata, Palestrina, Monteverdi, Purcell, Vivaldi, Handel, and Bach)
4. Identification of major themes of the culture at each period in history (divine authority, redemption, freedom, artistic creativity and originality, political, social, religious ideologies, gender roles), their definition in other periods in Western culture, and their parallels in other world cultures

Lab Content

Laboratory activities are provided for students to practice and apply their theoretical knowledge regarding each topic area's structural characteristics (rhythm, melody, form, instrumentation, and harmony), style, genre, and important composers. Activities consist of

online laboratory worksheets correlated with listening examples. Examples for Antiquity and Medieval music illustrate the quantity and quality of music examples provided.

Representative listening examples for Medieval music:

1. Plainchant Mass
2. Plainchant Antiphon (Laus Deo Patri) and Psalm 112 (Laudate Pueri), from Vespers on Trinity Sunday
3. Plainchant Hymn: Pange lingua gloriosi orporis mysterium (late 13th century)
4. Ordo virtutum (excerpt, ca. 1150), Hildegard von Bingen
5. A chantar (early 13th century), Beatriz de Dia
6. Cantigas de Santa Maria
7. Melismatic organum, Kyrie Cunctipotens genitor deus (Codex Calixtinus, ca. 1120-1230)
8. Organum Haec dies (mid-to-late 12th century)
9. Motet A Paris/On parole/Frese nouvele (late 13th century)
10. Messe de Notre Dame: Kyrie (ca. 1360), Guillaume de Machaut
11. Ma fin est mon commencement (ca. 135-1360)
12. Sumer is icumen in (ca. 1250), Anonymous
13. La quinte estampie real (second half of 13th century), Anonymous

Representative listening examples for Renaissance:

1. Quam pulchra es (ca. 1410-1430), John Dunstable
2. Flos florum (ca. 1425-1430), Guillaume Du Fay
3. Ave Maria...virgo serena (ca. 1475-1485), Josquin des Prez
4. Se la face ay pale (ca. 1435), Guillaume Du Fay
5. Missa Se la face ay pale: Gloria (ca. 1450), Guillaume Du Fay
6. Missa prolationum: Kyrie (last quarter of 15th century), Johannes Ockeghem
7. El grillo (ca. 1500-1505), Josquin des Prez
8. De le belle contrade d'oriente (1566), Cipriano de Rore
9. Solo e pensoso (ca. 1595-1599), Luca Marenzio
10. Matona mia cara (ca. 1575-1581), Orlande de Lassus
11. Now is the Month of Maying (ca. 1595), Thomas Morley
12. Missa Papae Marcelli: Credo (ca. 1565-1567), Giovanni Pierluigi da Palestrina
13. Ricercar (ca. 1507), Francesco Spinacino

Special Facilities and/or Equipment

1. Classroom with piano, computer, and audio/video equipment.
2. Access to comprehensive digital music library for representative listening examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

The student will demonstrate detailed knowledge of the historical development of musical style in Western culture in relation to the political, economic, social, religious developments, and values of the time in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to apply knowledge of musical style, historical periods, and genres from Western culture to representative examples of music in module/chapter laboratory worksheets and quizzes

The student will demonstrate ability to compare and contrast repertoire of concert music in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to critique good performance from bad, from the perspectives of artistic quality and appropriate historical performance practice through participation in on-campus and/or online discussions

The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of the development of musical style in Western culture through participation in on-campus and/or online discussions and in brief essays posted in a comprehensive journal (see below)

The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth

For the face-to-face class, students will also demonstrate the above through a portfolio of lecture notes and summaries of discussion in conjunction with in-class quizzes

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

The student will listen to (on-campus) or read (online) lecture information

The student will listen to representative examples of music that illustrate concepts related to the historical/social context, stylistic categories, structural characteristics, and important composers for the varied topic areas

The student will participate in discussion (on-campus and/or online)

The student will complete laboratory worksheets that provide additional information, as well as ask application questions correlated with listening examples

The student will learn from feedback on quizzes, examinations, discussion postings, and comprehensive journal writing delivered via email or Canvas

Representative Text(s)

Author(s)	Title	Publication Date
Barkley, E., and R. Hartwell	Great Composers and Music Masterpieces of Western Civilization	2023

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading assignments: Textbook chapters.
2. Writing assignments: Comprehensive journal, in which students first reflect upon what they already know about the topic, and then after they have completed all the learning activities associated with that topic, summarize what they have learned, what they need to clarify, and what they wish to pursue in more depth.
3. Participation in formal threaded discussion, that includes written responses to prompts for each topic.
 1. Example, for Medieval sacred music: What are the characteristics of chant that made it almost universally used for spiritual purposes? Today "spiritual" or "religious" music comes in all kinds of genres. What kind of music do you think would be most effective putting you in a "spiritual" state?
 2. Example, for transition from Renaissance to Baroque: Eras of musical style tend to go back and forth between being extravagant, lush, personal, individual, emotional, subjective (e.g., Baroque, Romantic) and sparse, "simple," clean, clear, direct, cosmopolitan, universal (Renaissance, Classical). This same tendency can be seen in many social and cultural contexts, for example, fashion, food, architecture, and so forth. Which of these basic trends do you feel most reflects your personality and cite some examples to illustrate.
 3. Discussion postings are assessed on the following criteria:
 1. Appropriateness: Did the student "answer" the question and address all components of the question?
 2. Thoughtfulness and accuracy: Does the posting include correct information and demonstrate that the student is thinking about and understanding the material?
 3. Overall organization: Does the student's posting form a coherent paragraph with main statements, support statements, conclusion, and so forth?
 4. "ESWE" (edited standard written English): Does the student's posting contain correct grammar and spelling?

Authorized Discipline(s):

Music

Faculty Service Area (FSA Code)

MUSIC

Taxonomy of Program Code (TOP Code)

1004.00 - Music

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: The textbook is provided at no cost. Musical examples/performers are drawn from diverse musical traditions to connect with students of varying sociocultural traditions. Heretofore unrepresented groups within the Western canon are given a larger footprint. Coursework is assigned in stages so that subsequent assessments incorporate both the students' previous work and instructor feedback. Students are asked to connect the music with their own lived experiences and to construct their knowledge through contextualized experiences.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.106

NCAL F410C : GREAT COMPOSERS & MUSIC MASTERPIECES FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F410C

Department

Music (MUS)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

GREAT COMPOSERS & MUSIC MASTERPIECES FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

MUS F002B - GREAT COMPOSERS & MUSIC MASTERPIECES

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

3

Weekly Out of Class Hours

8

Special Hourly Notation

Total Contact Hours

84

Total Student Learning Hours

180

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This class will be part of a series of classes in the Music Department oriented toward older adults to support lifelong learning and enrichment.

Attach evidence

Need/Justification

This course is in a series of courses in the Music Department oriented toward older adults to support lifelong learning and enrichment.

Course Description

This noncredit course is targeted towards older adults. Introduction to the great composers and music masterpieces of Western culture. Includes composer biographies with emphasis on how composers synthesize or transform the aesthetic ideals of their time. Examines how composers' music reflects their own lives as well as mirrors contemporary social, political, and religious events. Historical periods include the Classical period up through early Romanticism. Composers include Gluck, Haydn, Mozart, Beethoven, Schubert, and Weber.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Demonstrate detailed knowledge of the historical development of musical style in Western culture in relation to the political, economic, social, and religious developments of the time.
2. Apply knowledge of musical style, historical periods, and genres from Western culture to representative examples of music.
3. Compare and contrast repertoire of concert music through familiarity with a broad sampling of works, composers, styles, and genres.
4. Critique good performance from bad, from the perspectives of artistic quality and appropriate historical performance practice.
5. Discuss, with insight and understanding, the social and personal implications of the development of musical style in Western culture.
6. Demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process.

Course Content

1. Music fundamentals: melody, rhythm, harmony, texture, timbre, ornamentation
2. Style, characteristics, and function of music, from the beginning of the Classical period through the works of Beethoven
 1. Vocal music (opera, masses, lieder)
 2. Instrumental music forms (theme and variations, minuet and trio, scherzo, rondo, sonata-allegro)
 3. Composer biographies (Gluck, Haydn, Mozart, Beethoven, Schubert, Weber)
3. Compare and contrast to music of other world cultures
4. Identification of major themes of the culture at each period in history (divine authority, redemption, freedom, artistic creativity and originality, political, social, religious ideologies, gender roles), their definition in other periods in Western culture, and their parallels in other world cultures

Lab Content

Laboratory activities are provided for students to practice and apply their theoretical knowledge regarding each topic area's structural characteristics (rhythm, melody, form, instrumentation, and harmony), style, genre, and important composers. Activities consist of online laboratory worksheets correlated with listening examples. Examples for Classical era music and transition into Romanticism illustrate the quantity and quality of music examples provided.

Representative listening examples for Classical era:

1. Sonata in D Major, K. 492 (ca. 1750?), Domenico Scarlatti
2. Symphony in D Major, Op. 3, No. 2, first movement (ca.1752-1755), Johann Stamitz
3. Sonata in D Major, Op. 5 No. 2, first movement (1766), Johann Christian Bach
4. Piano Sonata in C Minor, Hob. XVI:20, first movement (1771), Joseph Haydn
5. String Quartet in C Major, Op. 33, No. 3 (1781), Joseph Haydn
6. Symphony No. 103 in Eb Major, first movement (1795), Joseph Haydn
7. Piano Concerto in D Major, K. 107, No. 1, first movement, Wolfgang Amadeus Mozart
8. La serva padrona: "Aspettare e non venire" (1733), Giovanni Battista Pergolesi
9. Orpheo ed Euridice, Excerpts (1762), Christoph Willibald Gluck
10. Piano Concerto in C Major, Op. 21, all movements, Wolfgang Amadeus Mozart
11. Symphony No. 40 in G Minor, K. 550, all movements, Wolfgang Amadeus Mozart
12. Don Giovanni, K. 527, Act 1, Scenes 1-5 (1787), Wolfgang Amadeus Mozart
13. Requiem, K. 626 Introit (1791), Wolfgang Amadeus Mozart

Representative listening examples for transition into 19th century and early Romantic era:

1. Symphony No. 3 in Eb Major ("Eroica"), Op. 55, all movements (1803), Ludwig van Beethoven
2. Piano Concerto No. 4 in G Major, Op. 58, second movement (1806), Ludwig van Beethoven
3. Piano Sonata in C Major, Op. 53 ("Waldstein," first movement) (1804), Ludwig van Beethoven
4. Symphony No. 9 in D Minor, Op. 125, fourth movement, Ludwig van Beethoven
5. Three Lieder, Franz Schubert
 1. Erlkönig, D. 328
 2. Prometheus, D. 674
 3. Wanderers Nachtlied, D. 769
6. Two Settings of Goethe's "Kennst du das Land"
 1. Kennst du das Land (Mignons Gesang), D. 321 (1814), Schubert
 2. Kennst du das Land (Mignon) (1849), Robert Schumann
7. Der Freischütz, Op. 77, J.177, excerpts (1921), Carl Maria von Weber

Special Facilities and/or Equipment

1. Classroom with piano, computer, and audio/video equipment.
2. Access to comprehensive digital music library for representative listening examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

The student will demonstrate detailed knowledge of the historical development of musical style in Western culture in relation to the political, economic, social, religious developments, and values of the time in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to apply knowledge of musical style, historical periods, and genres from Western culture to representative examples of music in module/chapter laboratory worksheets and quizzes

The student will demonstrate ability to compare and contrast repertoire of concert music in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to critique good performance from bad, from the perspectives of artistic quality and appropriate historical performance practice through participation in on-campus and/or online discussions

The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of the development of musical style in Western culture through participation in on-campus and/or online discussions and in brief essays posted in a comprehensive journal (see below)

The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth

For the face-to-face class, students will also demonstrate the above through a portfolio of lecture notes and summaries of discussion in conjunction with in-class quizzes

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

The student will listen to (on-campus) or read (online) lecture information

The student will listen to representative examples of music that illustrate concepts related to the historical/social context, stylistic categories, structural characteristics, and important composers for the varied topic areas

The student will participate in discussion (on-campus and/or online)

The student will complete laboratory worksheets that provide additional information, as well as ask application questions correlated with listening examples

The student will learn from feedback on quizzes, examinations, discussion postings, and comprehensive journal writing delivered via email or Canvas

Representative Text(s)

Author(s)	Title	Publication Date
Barkley, E., and R. Hartwell	Great Composers and Music Masterpieces of Western Civilization	2023

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading assignments: Textbook chapters.
2. Writing assignments: Comprehensive journal, in which students first reflect upon what they already know about the topic, and then after they have completed all the

learning activities associated with that topic, summarize what they have learned, what they need to clarify, and what they wish to pursue in more depth.

3. Participation in formal threaded discussion, that includes written responses to prompts for each topic.
 1. Example: Biographies offer quite a lot of insight into why a composer's career evolved as it did, why certain pieces were composed or commissioned, and so forth. Before we get too comfortable connecting biography to musical compositions or musical preferences, what might be some pitfalls of interpreting music based on the composer's biography?
 2. Example: Upon hearing of his death, Mozart's great contemporary Franz Joseph Haydn commented: "posterity will not see such a talent for a hundred years." To which musicologist H. C. Robbins Landon adds: "Posterity has not seen it in two hundred." Do you agree with Landon's comment? Why or why not. Who in the contemporary music field (from any genre) do you believe has as much (or is closest) to Mozart's musical talent. Explain your choice.
 3. Discussion postings are assessed on the following criteria:
 1. Appropriateness: Did the student "answer" the question and address all components of the question?
 2. Thoughtfulness and accuracy: Does the posting include correct information and demonstrate that the student is thinking about and understanding the material?
 3. Overall organization: Does the student's posting form a coherent paragraph with main statements, support statements, conclusion, and so forth?
 4. "ESWE" (edited standard written English): Does the student's posting contain correct grammar and spelling?

Authorized Discipline(s):

Music

Faculty Service Area (FSA Code)

MUSIC

Taxonomy of Program Code (TOP Code)

1004.00 - Music

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: The textbook is provided at no cost. Musical examples/performers are drawn from diverse musical traditions to connect with students of varying sociocultural traditions. Heretofore unrepresented groups within the Western canon are given a larger footprint. Coursework is assigned in stages so that subsequent assessments incorporate both the students' previous work and instructor feedback. Students are asked to connect the music

with their own lived experiences and to construct their knowledge through contextualized experiences.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.106

NCAL F410D : GREAT COMPOSERS & MUSIC MASTERPIECES FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F410D

Department

Music (MUS)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

GREAT COMPOSERS & MUSIC MASTERPIECES FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

MUS F002C - GREAT COMPOSERS & MUSIC MASTERPIECES

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

3

Weekly Out of Class Hours

8

Special Hourly Notation

Total Contact Hours

84

Total Student Learning Hours

180

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This class will be part of a series of classes in the Music Department oriented toward older adults to support lifelong learning and enrichment.

Attach evidence

Need/Justification

This course is in a series of courses in the Music Department oriented toward older adults to support lifelong learning and enrichment.

Course Description

This noncredit course is targeted towards older adults. Introduction to the great composers and music masterpieces of Western culture. Includes composer biographies with emphasis on how composers synthesize or transform the aesthetic ideals of their time. Examines how their music reflects their own lives as well as mirrors contemporary social, political, and religious events. Historical periods are mid-19th century Romanticism through the present. Composers include Schumann, Chopin, Mendelssohn, Brahms, Berlioz, Liszt, Tchaikovsky, Mussorgsky, Strauss, Verdi, Wagner, Bizet, Debussy, Ravel, Ives, Cowell, Bartok, Berg,

Webern, Stravinsky, Copland, Varese, Babbitt, Cage, Crumb, Ligeti, Penderecki, Reich, Glass, and Adams.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Demonstrate detailed knowledge of the historical development of musical style in Western culture in relation to the political, economic, social, and religious developments of the time.
2. Apply knowledge of musical style, historical periods, and genres from Western culture to representative examples of music.
3. Compare and contrast repertoire of concert music through familiarity with a broad sampling of works, composers, styles, and genres.
4. Critique good performance from bad, from the perspectives of artistic quality and appropriate historical performance practice.
5. Discuss, with insight and understanding, the social and personal implications of the development of musical style in Western culture.
6. Demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process.

Course Content

1. Music fundamentals: melody, rhythm, harmony, texture, timbre, ornamentation
2. Style, characteristics, and function of music, from the mid-19th century through the present
 1. Vocal music (opera)
 2. Instrumental music forms (concert overture, modified versions of forms studied in previous classes, including ternary and binary)
 3. Composer biographies (Schumann, Chopin, Mendelssohn, Brahms, Berlioz, Liszt, Tchaikovsky, Strauss, Verdi, Wagner, Bizet, Mussourgsky, Debussy, Ravel, Ives, Cowell, Bartok, Berg, Webern, Stravinsky, Copland, Varese, Babbitt, Cage, Crumb, Legeti, Penderecki, Reich, Glass, Adams)
3. Compare and contrast to music of other world cultures
4. Identification of major themes of the culture at each period in history (divine authority, redemption, freedom, artistic creativity and originality, political, social, religious ideologies, gender roles), their definition in other periods in Western culture, and their parallels in other world cultures

Lab Content

Laboratory activities are provided for students to practice and apply their theoretical knowledge regarding each topic area's structural characteristics (rhythm, melody, form,

instrumentation, and harmony), style, genre, and important composers. Activities consist of online laboratory worksheets correlated with listening examples. Examples of the types of representative music selected for study in Romantic era music and 20th century music are provided.

Representative listening examples for Romantic era:

1. Lieder ohne Worte: Op. 30, No. 3 (1837), Felix Mendelssohn
2. Mazurka in a minor, Op. 17, No. 4 (1833), Frédéric Chopin
3. Preludes, Op. 28, Nos. 1-4 (1839), Frédéric Chopin
4. Ballade No. 1 in G Minor, Op. 23 (1835), Frédéric Chopin
5. Carnaval, Op. 9, excerpts (1835), Robert Schumann
6. Galop de bal (ca. 1840), Franz Liszt
7. Études d'exécution transcendante, No. 1 in C Major (1838; revised 1851), Franz Liszt
8. Il Barbiere di Siviglia, excerpts (1816), Gioacchino Rossini
9. Rigoletto, excerpts (1851), Giuseppe Verdi
10. Tristan und Isolde, excerpts (1859), Richard Wagner
11. The Nutcracker, excerpts (1829), Peter Illyich Tchaikovsky
12. Symphony No. 9 in E Minor, Op. 95 Largo (1893), Antonin Dvorák
13. Symphony No. 4 in E Minor, Op. 98, fourth movement (1855), Johannes Brahms
14. Symphony No. 1 in D Major, third movement (1888), Gustav Mahler

Representative listening examples for Impressionism and 20th century:

1. Prélude à l'après-midi d'un faune (1894), Claude Debussy
2. Préludes, Book 1: "Voiles" (1910), Claude Debussy
3. Mikrokosmos, Book 4, No. 101: Diminished Fifth (between 1932 and 1939), Béla Bartók
4. The Cage (1906), Charles Ives
5. Le Sacre du printemps, excerpts (1913), Igor Stravinsky
6. Saudades do Brasil, excerpts (1921), Darius Milhaud
7. The Banshee (1925), Henry Cowell
8. Pierrot lunaire (1912), Arnold Schoenberg
 1. No. 7, "Der kranke Mond"
 2. No. 14, Der Kreuze
 3. No. 21, "O alter Duft"
9. Five Pieces for String Quartet, Op. 5, No. 4 (1908), Anton Webern
10. Wozzeck, Act 1, Scene 1 (1925), Alban Berg
11. Classical Symphony, Op. 25, third movement (1917), Sergei Prokofiev
12. Music for Strings, Percussion and Celesta, third movement, Béla Bartók
13. Appalachian Spring: Suite, excerpt (1945), Aaron Copland
14. Threnody for the Victims of Hiroshima (1960), Krzysztof Penderecki
15. 4' 33" (1952), John Cage

16. Missa Gaia: Mass for the Earth, first movement (Introit - "Within the Circles of Our Lives") (1992), Libby Larsen
17. The Gospel According to the Other Mary, excerpts (2012), John Adams

Special Facilities and/or Equipment

1. Classroom with piano, computer, and audio/video equipment.
2. Access to comprehensive digital music library for representative listening examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

The student will demonstrate detailed knowledge of the historical development of musical style in Western culture in relation to the political, economic, social, religious developments, and values of the time in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to apply knowledge of musical style, historical periods, and genres from Western culture to representative examples of music in module/chapter laboratory worksheets and quizzes

The student will demonstrate ability to compare and contrast repertoire of concert music in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to critique good performance from bad, from the perspectives of artistic quality and appropriate historical performance practice through participation in on-campus and/or online discussions

The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of the development of musical style in Western culture through participation in on-campus and/or online discussions and in brief essays posted in a comprehensive journal (see below)

The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth

For the face-to-face class, students will also demonstrate the above through a portfolio of lecture notes and summaries of discussion in conjunction with in-class quizzes

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

The student will listen to (on-campus) or read (online) lecture information

The student will listen to representative examples of music that illustrate concepts related to the historical/social context, stylistic categories, structural characteristics, and important composers for the varied topic areas

The student will participate in discussion (on-campus and/or online)

The student will complete laboratory worksheets that provide additional information, as well as ask application questions correlated with listening examples

The student will learn from feedback on quizzes, examinations, discussion postings, and comprehensive journal writing delivered via email or Canvas

Representative Text(s)

Author(s)	Title	Publication Date
Barkley, E., and R. Hartwell	Great Composers and Music Masterpieces of Western Civilization	2023

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading assignments: Textbook chapters.
2. Writing assignments: Comprehensive journal, in which students first reflect upon what they already know about the topic, and then after they have completed all the learning activities associated with that topic, summarize what they have learned, what they need to clarify, and what they wish to pursue in more depth.
3. Participation in formal threaded discussion, that includes written responses to prompts for each topic.
 1. Example: You have read about Strauss and his involvement with the Nazis. In truth, Strauss apparently thought of himself as apolitical and just wanted to be left alone to write music (nor was he the only such composer--Haydn and Prokofiev come to mind as well). Should Strauss have been demonized for cooperating with the Nazis? In the larger view, what is an artist's obligation under such circumstances? And moving into the present, does it matter, for example, what a particular musician or group thinks of current U.S. politics? Do today's most popular artists have the right and/or responsibility to take an obvious political stance? Try to cite a specific example to defend your answer.
 2. Example: Stravinsky once commented that it was not music's job to express anything, and that "composers combine notes, that is all." He believed that music is primarily form and logic, and shouldn't be simply an expression of one's emotional state. Like Bach (and Haydn and to some extent Mozart and Brahms), Stravinsky saw composition as a craft. Throughout his long career, he set aside specific times and composed about the same amount of music each day. How does Stravinsky's music and philosophy represent a complete departure from Romanticism? If you are a composer (and please state so) or if you aren't a composer, use your imagination: To what extent is composition a craft and to what extent is composition an art?
 3. Discussion postings are assessed on the following criteria:
 1. Appropriateness: Did the student "answer" the question and address all components of the question?
 2. Thoughtfulness and accuracy: Does the posting include correct information and demonstrate that the student is thinking about and understanding the material?

3. Overall organization: Does the student's posting form a coherent paragraph with main statements, support statements, conclusion, and so forth?
4. "ESWE" (edited standard written English): Does the student's posting contain correct grammar and spelling?

Authorized Discipline(s):

Music

Faculty Service Area (FSA Code)

MUSIC

Taxonomy of Program Code (TOP Code)

1004.00 - Music

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: The textbook is provided at no cost. Musical examples/performers are drawn from diverse musical traditions to connect with students of varying sociocultural traditions. Heretofore unrepresented groups within the Western canon are given a larger footprint. Coursework is assigned in stages so that subsequent assessments incorporate both the students' previous work and instructor feedback. Students are asked to connect the music with their own lived experiences and to construct their knowledge through contextualized experiences.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.106

NCAL F416A : PHOTOGRAPHY OF AMERICAN CULTURES FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F416A

Department

Photography (PHOT)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

PHOTOGRAPHY OF AMERICAN CULTURES FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

PHOT F008. - PHOTOGRAPHY OF AMERICAN CULTURES

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

3

Weekly Out of Class Hours

8

Special Hourly Notation

Total Contact Hours

84

Total Student Learning Hours

180

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults. Students who need additional practice, deeper understanding, or multiple methods of approaching these photography concepts may benefit from repeating this course.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary means the course will be incorporated into a new degree or certificate that is not yet State approved.**

- Permanent means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This class will be part of a series of classes in Photography and in the Fine Arts and Communication Division oriented toward older adults to support lifelong learning and enrichment.

Attach evidence

Need/Justification

This course is in a series of courses in Photography and in the Fine Arts and Communication division oriented toward older adults to support lifelong learning and enrichment.

Course Description

This noncredit course is targeted towards older adults. Examination of photography's role in shaping ideas about race, class, gender, sexuality, and national identity in America, from its historical roots to the present. Includes a wide variety of genres, such as commercial photography, portraiture, social documentary, photojournalism, ethnographic and scientific

photography, erotica, and fine-art photography. Students will look at images from ethical, cultural, and critical perspectives as they develop visual literacy skills.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Demonstrate detailed knowledge of the historical development of photography in American culture in relation to the political, economic, social, and religious developments of the time.
2. Apply knowledge of photography techniques, historical periods, and genres from American culture to representative examples of photography.
3. Compare and contrast photographs through familiarity with a broad sampling of images, photographers, styles, and genres.
4. Analyze and interpret messages conveyed in a photograph through understanding the language of photography.
5. Determine and assess the role the photographer, the subject, and the viewer have on the photographic image.
6. Discuss, with insight and understanding, the social and personal implications of photography, such as how photographic representation of minority groups in America has either affected or reflected the treatment of these groups by society.
7. Demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process.

Course Content

1. Reading the visual world
 1. Revolutions in the field of communications
 2. Development of a visual culture
 3. Ways of seeing
 4. How humans process visual data
 5. Shortening of human attention span
 6. Risk of the use of stereotypes to facilitate faster communication
 7. The importance of visual literacy
 8. The language of photography
2. Looking at and interpreting photographs
 1. Learning to look
 2. Describing photographs (visual elements, subject matter, form, medium, style)
 3. Analyzing photographs
 4. Methods of interpreting photographs in photography criticism

3. Issues of representation
 1. Regime of representation
 1. Evolution and implications of "whiteness" as the norm in America (rich, white, male, heterosexual, U.S. citizen)
 2. Role of the "other" (class, race, ethnicity, gender, sexuality, legal status, religion)
 2. Power relationships of representation (photographer, subject, and viewer)
 3. Photographs and the construction of an archetype or stereotype
 4. Catalysts for the deconstruction of an archetype or stereotype
 1. Introduction of new and alternative representations (e.g., "New Negro" image)
 2. Social and artistic movements
 3. Introduction of hand-held 35mm cameras
 4. Development of mass-market magazines, such as Life, that incorporated photography for their substance
 5. Great Depression and the creation of federal agencies that used photography for documentation
 6. Cultural minorities reframing the view of America
 5. Effects of representation
 1. Self-image
 2. Outsider perception
 3. Treatment in life
 4. Poverty
 5. Harassment
 6. Discrimination (housing, jobs, educational opportunities, etc.)
 7. Assimilation and isolation
4. Interplay of class, race, ethnicity, gender, sexuality, legal status in American history
 1. Historical and social context of Native American experience
 2. Historical and social context of African American experience
 3. Historical and social context of Chicano/Latino American experience
 4. Historical and social context of European immigrant experience
 5. Historical and social context of Asian American experience
5. Photography in contemporary American society
 1. Widespread preoccupation with issues of cross-cultural adjustment, displacement, and loss within contemporary photography
 2. Effects of the media and the influence of the photography industry on visual culture and society
6. Defining photography as a powerful medium of representation
 1. Precursors to photography
 2. The origin of photography
 3. The invention of photography
 4. Innovations that made Daguerreotype a practical portrait medium
 5. Private vs. public portrait
 6. Regional practitioners

7. The role of the camera in settler colonization
 1. Historical and social context of settler colonization
 2. Photographic inventions and territorial expansion
 3. Establishing a theory of race
 4. Slavery and the rise of scientific racism
 5. Visualizing a racial hierarchy with the lens of science
 6. Abolitionists use of photography to end slavery
 7. Coercive assimilation and Native American boarding schools
 8. Edward S. Curtis and styling the North American Indian
8. Exhibiting the savage
 1. Exhibiting the savage as a viable commercial enterprise in Europe and United States
 2. Depicting a world of progress through visualizing differences at World Fairs exhibits
 3. Representations of the "native" and the making of European identities
 4. The Exhibit of American Negroes at the 1900 World's Fair in Paris
 5. The Philippine Exhibit at the 1904 World's Fair in St. Louis
 6. Ota Benga: the pygmy in the zoo
9. Social control at home
 1. Conservation of the white middle-class American family
 2. Sir Francis Galton and the development of Eugenics
 3. The American Eugenics Movement and public policy involving the "unfit"
 4. Alphonse Bertillon and the development of anthropometry in law enforcement
 5. Francis Galton's influence on contemporary photographers
10. Camera and the immigrant
 1. Chinese laborers and the rise of anti-Chinese sentiment
 2. The Chinese immigration experience
 3. Visual documentation and the early development of U.S. immigration restrictions
 4. Japanese and Korean Picture Brides
 5. Ellis Island immigration center and the photography of Augustus Sherman
 6. Social change during the progressive era: Jacob Riis and Lewis Hine
11. Staging orientalism in picture postcard of San Francisco Chinatown
 1. Arnold Genthe and Isaiah West Taber documenting SF Chinatown and establishing artistic conventions on how Chinatown would be portrayed
 2. Rise of SF Chinatown as a travel destination
 3. Postcard eras
 4. Golden Age of picture postcards
 5. Photographers and publishers
 6. Stereotype methods
 7. Widespread postcard distribution
 8. Racially charged handwritten messages
 9. Correlation to increase in violence attacks on Chinese Americans

12. Looking like the enemy
 1. WWII and the racism of anti-Japanese propaganda
 2. U.S. Government's photographic documentation of wartime evacuation, detention, and internment of the Japanese
 3. Photographs of Dorothea Lange, Ansel Adams, Toyo Miyatake
 4. Redress movement
 5. Parallels between the post-September 11 treatment of Arab Americans and Muslims in this country with treatment of Japanese Americans after the start of World War II
13. Reframing America
 1. Artistic contributions European photographers made to American photography between the 1930s and 1960s
 2. The Image of Freedom Exhibition
 3. Edward Steichen and The Family of Man
 4. Robert Frank and The Americans
14. Lynching photographs
 1. The spectacle of lynching
 2. Consumption of lynching photography
15. Civil Rights Movement
 1. Photography ignites the Civil Right Movement
 2. Gordon Parks: African American life in the mid-late 20th century
 3. Documenting integration of the Little Rock Nine
 4. Ernest C. Withers: An Informed Observer
 5. The impact of images by Charles Moore, Danny Lyon, and Moneta Sleet Jr.

Lab Content

Lab activities are provided for students to practice visual literacy skills (observe, describe, analyze and interpret) and apply theoretical knowledge regarding each topic area's photographs using the language of photography (elements of art and principles of design), technique, genre, and important photographers. Activities consist of online laboratory worksheets correlated with viewing examples. Examples for Part 1/Topic 4 (Anthropology and Settler Colonialism) and Part 1/Topic 5 (Exhibiting the Savage) illustrate the quantity and quality of photography examples provided.

Representative viewing examples for Part 1/Topic 4 (Anthropology and Settler Colonialism):

1. Renty, frontal and profile, 1850 (Joseph T. Zealy)
2. Delia, frontal and profile, 1850 (Joseph T. Zealy)
3. Portrait of Frederick Douglass, 1844/52 (Samuel J. Miller)
4. Portrait of Frederick Douglass, 1895 (C.M. Battey)
5. Portrait of Sojourner Truth, 1863 (Photographer unknown)
6. Portrait of Sojourner Truth, 1863 (Photographer unknown)
7. Peter (formerly identified as "Gordon"), 1863 (Mathew Brady Studio, after McPherson & Oliver)

8. Illustration in Harper's Weekly, July 4, 1863
9. Tom Torino, before and after, 1882 (John N. Choate)
10. In the Badlands, c. 1905 (Edward S. Curtis)
11. In a Piegan Lodge, original and retouched, 1911 (Edward S. Curtis)
12. The Vanishing Race, 1904 (Edward S. Curtis)

Representative viewing examples for Part 1/Topic 5 (Exhibiting the Savage):

1. Chang and Eng, conjoined twins, seated, ca. 1860
2. William Henry Johnson, ca. 1860-1870 (Mathew Brady Studio)
3. Summit Avenue Ensemble, Atlanta, Georgia, 1899 or 1900 (Thomas E. Askew)
4. African American girl, half-length portrait, with right hand to cheek, with illustrated book on table, 1899 or 1900 (Thomas E. Askew)
5. Four young men posed on outdoor steps, Fisk University, Nashville, Tenn., ca. 1899 (Thomas E. Askew)
6. Students at work on house built largely by them, 1899 or 1900 (Frances Benjamin Johnston)
7. Louis Firetail (Sioux, Crow Creek), wearing tribal clothing, in American history class, Hampton Institute, Hampton, Virginia, 1899 or 1900 (Frances Benjamin Johnston)
8. Hampton Institute, Va. -a graduate (dining) at home, 1899 (Frances Benjamin Johnston)
9. The Missing Link #1 and #2, ca. 1904 (Gerhard sisters)
10. Mrs. Wilkins teaching an Igorot boy the cakewalk at the 1904 World's Fair, 1904 (Jessie Tarbox Beals)
11. Igorots Killing a Dog, 1904 (Jessie Tarbox Beals)
12. Bagabo Chief, 1904 (Gerhard sisters)
13. Ota Benga at the Bronx Zoo, 1906

Special Facilities and/or Equipment

1. Classroom with computer and audio/video equipment.
2. Access to comprehensive digital photography library for representative viewing examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

The student will demonstrate detailed knowledge of the historical development of photography in the United States in relation to the political, economic, social, religious developments, and values of the time in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to apply knowledge of photography techniques, historical periods, and genres to representative examples of photography in module/chapter laboratory worksheets and quizzes

The student will demonstrate ability to compare and contrast photographic representations of different cultural/ethnic groups in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to apply visual literacy skills to representative examples of photography in module/chapter laboratory worksheets and quizzes

The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of photographic representation in society through participation in on-campus and/or online discussions and in brief essays posted in a comprehensive journal (see below)

The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

The student will listen to (on-campus) or read (online) lecture information

The student will view representative examples of photographs that illustrate concepts related to the historical/social context, stylistic categories, visual characteristics, and important photographers for the varied topic areas

The student will participate in discussion (on-campus and/or online)

The student will complete laboratory worksheets that provide additional information, as well as ask application questions correlated with viewing examples

The student will learn from feedback on quizzes, examinations, discussion postings, and comprehensive journal writing delivered via email or Canvas

Representative Text(s)

Author(s)	Title	Publication Date
Herman, Ronald E.	Multicultural Photography, 2nd ed. (ISBN: 9781792451409)	2020

Please provide justification for any texts that are older than 5 years

Although this text is older than five years, it remains seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading assignments: One textbook chapter for each of the topics (e.g., Part 1, Chapter 1: Reading the Visual World; Chapter 4: Anthropology and Settler Colonialism; Chapter 5: Exhibiting the Savage; Chapter 8: Looking Like the Enemy).
2. Writing assignments: Comprehensive journal, in which students first reflect upon what they already know about the topic, and then after they have completed all the learning activities associated with that topic, summarize what they have learned,

what they need to clarify, and what they wish to pursue in more depth. Participation in formal threaded discussion, that includes written responses to prompts for each topic.

1. Example for Anthropology and Settler Colonialism: Edward Curtis has been accused of dressing up Native American people in regalia and outfits they no longer wore, presenting false and stereotyped images of a vanishing race. Do you think this is an accurate assessment? Why or why not? How do you feel about the continued appropriation of the headdress in non-native communities (for example, Victoria's Secret and Chanel runway shows, Halloween costumes, and Pharrell's cover on Elle UK)? How does this make you feel?
2. Example for Exhibiting the Savage: Photographic imagery has been used to construct negative stereotypes of African Americans. What role does photography play today in shaping the narrative of how people of color are perceived? Do you think it is important that you have some control over, or contribute to how you are visually represented? Why or why not?
3. Discussion postings are assessed on the following criteria:
 1. Appropriateness: Did the student "answer" the question and address all components of the question?
 2. Thoughtfulness and accuracy: Does the posting include correct information and demonstrate that the student is thinking about and understanding the material?
 3. Organization: Does the student's posting form a coherent paragraph with main statements, support statements, conclusion, and so forth?
 4. "ESWE" (edited standard written English): Does the student's posting contain correct grammar and spelling?

Authorized Discipline(s):

Photography

Faculty Service Area (FSA Code)

PHOTOGRAPHY

Taxonomy of Program Code (TOP Code)

1011.00 - Photography

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: We reviewed and revised the Course Learning Objectives and the Course Content to all include the examination of historical and contemporary contributions, styles and work created by influential photographers from diverse backgrounds and cultures.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.106

NCAL F416B : HISTORY OF PHOTOGRAPHY FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F416B

Department

Photography (PHOT)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

HISTORY OF PHOTOGRAPHY FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

PHOT F010. - HISTORY OF PHOTOGRAPHY

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults. Students who need additional practice, deeper understanding, or multiple methods of approaching these photography concepts may benefit from repeating this course.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary means the course will be incorporated into a new degree or certificate that is not yet State approved.**

- Permanent means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This class will be part of a series of classes in Photography and in the Fine Arts and Communication Division oriented toward older adults to support lifelong learning and enrichment.

Attach evidence

Need/Justification

This course is in a series of courses in Photography and in the Fine Arts and Communication division oriented toward older adults to support lifelong learning and enrichment.

Course Description

This noncredit course is targeted towards older adults. Examination of the history of still photography from the earliest investigations of the camera obscura to late 20th century electronic imaging. Emphasis on the role of photographs as a social and cultural force and on our artistic heritage of camera work.

Course Prerequisites**Course Corequisites****Course Advisories****Course Objectives**

The student will be able to:

1. Analyze historic images to understand their technological and cultural significance.
2. Evaluate how the photograph as an inexpensive and reproducible picture affected nineteenth and twentieth century culture.
3. Assess how photography influenced historic and modern painting and graphics and how those media, in turn, affect photography.
4. Identify the major photographers through their photographs and philosophies.
5. Compare and contrast the major photographic practitioners and photographic movements.
6. Analyze how contributions of photographers from different cultures and backgrounds contributed to the richness and diversity of modern photography.
7. Examine their own photographic work in relation to the photographers and styles presented during the course.
8. Investigate how the technical evolution of the medium occurred and how techniques and technology affect reportage and vision.
9. Appraise and critique in writing the important qualities of a photograph and compare and contrast one photograph to another.

Course Content

1. Pre-history and inception of photography
 1. The camera obscura
 2. Early photochemical experiments
 3. Daguerre, Fox Talbot, and the early experimenters
2. Technical evolution in the nineteenth century
 1. Daguerreotypes, ambrotypes, and tintypes
 2. Collodion glass plate process
 3. Dry plates
 4. Kodak and the rollfilm camera
3. Technical evolution in the twentieth century
 1. Advances in optics and film sensitivity
 2. The 35mm camera
 3. Color films
 4. Digital imaging
4. Major photographers and photographic genre
 1. Landscape photography, portraiture, documentary, and other genre
 2. Photo-Secession, The West Coast School, formalism, New Photographics

3. Journalism, documentary photography, and the evolution of war photography
4. Censorship, cultural bias, and freedom of expression
5. Commerce and photography: the gallery system, magazine, and value
6. Contemporary and evolving trends
5. Writing about photography
 1. Vocabulary of critical writing
 2. Methods of discussion and comparison in art history

Lab Content

1. Field trips to museums and galleries
2. Emulation of historic images in traditional or digital darkroom
3. Online discussion and critique of other students' writing

Special Facilities and/or Equipment

1. Lecture room equipped for motion picture and slide projection, computer projection, and video presentation.
2. When taught via Foothill Global Access: on-going access to computer with email software and capabilities, email address, and access to learning management system.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Objective and subjective quizzes

Short essay responses

Midterm exam

Final exam

Slide identification

Portfolio of written papers, including reviews of gallery/museum visits, book/film reviews, image analysis, and a longer research paper

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

During periods of lecture and demonstration, students will learn of the historical and technical developments in photography

When delivered on campus, field trip(s) to galleries and museums will present students with the opportunity to see relevant works up close for more intensive study of the images

Online instruction presented via lectures and discussion forums

Quizzes, exams, and short essay responses will help to test students and solidify their knowledge

Representative Text(s)

Author(s)	Title	Publication Date
Hirsch, Robert	Seizing the Light A Social & Aesthetic History of Photography	2024

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Longer essay/presentation on a photographer: 3-5 page essay about a photographer or topic in photo history that inspires you. Biographical information and significance in history of photography should be discussed. You should use a minimum of four sources, of which two must be books to research this photographer.
2. Outside readings: Choose a chapter from the list provided of the following books to read and write a short discussion of it. Post this in the online classroom. Read other students' postings and comment. Return to answer questions on your own posting. Examples of books on list: [A Choice of Weapons](#) by Gordon Parks, [On Photography](#) by Susan Sontag, [Photographers on Photography: A Critical Anthology](#) by Nathan Lyons, [Beauty in Photography: Essays in Defense of Traditional Values](#) by Robert Adams.
3. Short essay responses to assignments posted in online forum and feedback to other classmates.
4. Website articles on current event topics.
5. Photography exhibition review, 2 pages.

Authorized Discipline(s):

Photography

Faculty Service Area (FSA Code)

PHOTOGRAPHY

Taxonomy of Program Code (TOP Code)

1011.00 - Photography

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: We reviewed and revised the Course Learning Objectives and the Course Content to all include the examination of historical and contemporary contributions, styles and work created by influential photographers from diverse backgrounds and cultures.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.091

NCAL F416C : CONTEMPORARY ISSUES IN PHOTOGRAPHY FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F416C

Department

Photography (PHOT)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

CONTEMPORARY ISSUES IN PHOTOGRAPHY FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

PHOT F011. - CONTEMPORARY ISSUES IN PHOTOGRAPHY

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults. Students who need additional practice, deeper understanding, or multiple methods of approaching these photography concepts may benefit from repeating this course.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary means the course will be incorporated into a new degree or certificate that is not yet State approved.**

- Permanent means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

This class will be part of a series of classes in Photography and in the Fine Arts and Communication Division oriented toward older adults to support lifelong learning and enrichment.

Attach evidence

Need/Justification

This course is in a series of courses in Photography and in the Fine Arts and Communication division oriented toward older adults to support lifelong learning and enrichment.

Course Description

This noncredit course is targeted towards older adults. Survey of contemporary issues in photography. Critical theory and other issues surrounding contemporary photographic practices are explored through the style and content of work by selected contemporary photographers. Censorship, copyright, appropriation, and other current issues affecting the

contemporary photographer are discussed. The interplay of traditional and digital photography and how it affects our concepts of truth, reality, society, and culture.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Compare and contrast various contemporary trends in photography and their effect on aesthetics and techniques in the visual arts.
2. Trace the effects of other visual media on photography, and the effect of photography on other visual media.
3. Recognize the major photographic artists and gain insight into how contemporary photography has been influenced by their vision.
4. Understand better one's own abilities and potential in relation to current photographic styles and techniques.
5. Demonstrate understanding of the changing nature of photography that has accompanied the advent of electronic imaging.
6. Recognize the contributions made in this field by people from diverse cultures and backgrounds, and the contributions of photographers who work outside normal academic and artistic environments.

Course Content

1. The relationship of aesthetics and technology in photography
 1. An overview of early 19th century photographic vision and processes
 2. The evolution of photographic vision and technology in the 20th century
 3. The development of photographic processes as industrial and manufacturing tools
 4. Electronic imaging and future trends
2. The integration and use of photographs in other media
 1. Photographic exploration and documentation in the sciences
 2. Trends in photojournalism, the single image, and the photo essay
 3. Creative, expressive, and experimental photography
3. Introduction to contemporary photographic issues:
 1. Contemporary photographic technology
 2. The nature of photographic style
 3. Relevance and relationship of technology to aesthetics and creative art
4. The role of the photographic artist in society
 1. Documentary and journalistic photography
 2. Photography as art
 3. Multi-media, video, and alternative processes

4. The depiction and expression of current philosophical and cultural concerns through the photographic image
5. Visits to institutions, museums, galleries, industrial and commercial sites, as appropriate
6. Contributions to photography by artists from diverse backgrounds and cultures
5. Selected issues in photographic ethics and aesthetics
 1. Censorship
 2. Electronic alteration of photographs
 3. Right of privacy, freedom of expression, and political correctness
 4. Copyrights and appropriated imagery
 5. Current issues

Lab Content

Lab hours consist of one or more of the following options:

1. Students will view and then analyze work by contemporary photographers
2. Students will watch and then analyze selected films on contemporary photographers
3. Students participate in online discussions based on questions posed in weekly lessons. This participation consists of students posting answers to written questions provided by the instructor and/or posting responses to other student comments in an online discussion forum
4. Students will attend exhibitions (both independently and as a class). Students will then write descriptive/analytical/experiential summaries based on their exhibit attendance

Special Facilities and/or Equipment

1. Classroom with computer and audio/video equipment.
2. Access to comprehensive digital photography library for representative viewing examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Written papers or project on selected topics in photography
 Instructor's review of student's contribution to class discussions
 Final examination

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations to prepare students to evaluate and compare works by different contemporary photographers and identify the photographs' place in the social, cultural, and artist climate of our time

Classroom discussion and electronic discussions/chat, as appropriate, demonstrating skill in the use of the language of photography and art history
Field trips to museums and galleries to see and critique examples of contemporary photographic imagery

Representative Text(s)

Author(s)	Title	Publication Date
Cotton, Charlotte	The Photograph as Contemporary Art (World of Art), 4th ed.	2020
Solomon-Godeau, Abigail	Photography after Photography: Gender, Genre, History	2017
Grundberg, Andy	Crisis of the Real: Writings on Photography	2010
Barrett, Terry	Criticizing Photographs: An Introduction to Understanding Images, 6th ed.	2020

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study. Supplemental readings are provided in the form of a course reader for a more current analysis.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading assignments: Reading of one or more textbook essays for each of the lecture topics, plus online lecture
2. Writing assignments: Three 1000-word essays responding to a prompt, such as:
 1. Address the following in a 1000 word essay on Sandy Skoglund's image titled "Radioactive Cats?"
 1. Definitions of art
 1. Is the work of art the photograph, the installation, or both?
 2. If this were a documentary photograph taken by Skoglund of an actual situation, would the photograph have the same status as art as Skoglund's photograph of the installation?
 2. Artist-centered issues
 1. Had Skoglund used mannequins instead of models for this work, how would it be different?
 3. Audience-centered issues
 1. If you hate this kind of green or gray, do you have to hate this piece?
 2. Does the artist tell you something you already know about cats or does she give you new information about them?
 4. Cultural context

1. What does this work tell you about men and women in this society?
2. How might people from other societies view these pets?
5. Criticism and interpretation
 1. What does the title tell you about this work's meaning? Do you have to know the title to have the same interpretation?
 2. Would a cat lover be likely to like this work or think it is good art? Would someone who is allergic to cats?
6. Values in art
 1. Does this work teach us a lesson about people and animals? About how life should be?
 2. What kind of place besides an art museum would be a good place to show this work? Why?

Authorized Discipline(s):

Photography

Faculty Service Area (FSA Code)

PHOTOGRAPHY

Taxonomy of Program Code (TOP Code)

1011.00 - Photography

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: We reviewed and revised the Course Learning Objectives and the Course Content to all include the examination of historical and contemporary contributions, styles and work created by influential photographers from diverse backgrounds and cultures.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.091

NCAL F419A : ACTING I FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419A

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

ACTING I FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F020A - ACTING I

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

1

Weekly Out of Class Hours

8

Special Hourly Notation

Total Contact Hours

60

Total Student Learning Hours

156

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Introduction to the craft of acting, including theory and technique emphasizing body movement, voice production, articulation, characterization principles of motivation, scene analysis, cultural empathy through standard theatre games, exercises, monologues, scenes, and the background research thereof.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Practice and employ fundamental steps in developing vocal and bodily control for dramatic communication.
2. Employ skills of imagination, observation, and concentration, as they apply to characterization and dramatic action.
3. Analyze dramatic text for motivation, characterization, and dramatic action.
4. Apply basic principles of stage composition and visualization while performing in ensemble acting situations.
5. Construct and integrate a system of theatrical discipline appropriate to the actor.
6. Recognize a variety of dramatic literature for performance, drawn from a broad range of multi-ethnic/multi-cultural sources.
7. Analyze dramatic text for societal placement, relevance, and commentary.

Course Content

1. Develop voice and speech acumen
 1. Audibility and clarity
 2. Characterization through speech
 3. Emphasis, tempo, vocal dynamics
 4. Principles of memorization
2. Enhance body expression capability
 1. Relaxation
 2. Flexibility and freedom of motion
 3. Characterization through movement
 4. Connotative effects of specific bodily action and gesture
3. Engaging specific, industry-appropriate acting techniques in assessing dramatic texts as a means of developing self as a communication vessel
 1. Imagination
 2. Observation
 3. Concentration
 4. Sensory awareness and recall
 5. Emotional awareness and recall
 6. Incorporate principles of characterization and motivation through active application of human behavioral premises
4. Unify and practically apply multiple premises of of time, space, materials, and content as they apply to the multi-layered collaborative art of performance
5. Employ stage blocking and movement principles and terminology
6. Employ a broad range of dramatic literature drawn from a broad cross-section of modern and contemporary drama, including multiple perspectives and culturally diverse literature, for performance
7. Apply background elements of research and creative speculation as they would apply to interpreting dramatic text with "the world" in which the work was derived

Lab Content

1. Cooperative rehearsal of class assignments and projects.
2. Individual and partner exploration and self-analysis of concepts and exercises introduced in class.

Special Facilities and/or Equipment

1. Clothing suitable for rehearsal work.
2. A flexible, open-space classroom.
3. Rehearsal furniture and props.
4. Fully equipped media station or intermittent access to such.
5. Video recording and playback equipment.
6. Tutorial support for student scene work.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation of student performances, including scenes, improvisations, and acting projects

Demonstration of theory and techniques acquired, depth of dramatic characterization, consistency of vocal and bodily execution through prepared performance

Assessed development of accepted standards of theatre discipline

Required written assignments, specifically demonstration by the student of involvement in the course material through written critiques by the student of projects and assignments, followed by the instructor's evaluation of both the project and the critique

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture: presentation of theory and foundational premises

Discussion: assessment and analysis of theory and practice discoveries

Cooperative learning exercises: scene and partner performance projects

Oral presentations: solo performance exercises

Laboratory: rehearsal and preparation

Demonstration: peer and instructor modelling and self-assessment through performance presentations

Field trips: observation and analysis of performance presentation

Through structured lecture, teacher demonstration, and guided instruction in solo and ensemble playing situations, students are introduced to the core theory and techniques of modern acting

Students will actively, practically develop an enhancement of a personally-developed acting process through exposure to a minimum of four of the listed primary outline topics

Representative Text(s)

Author(s)	Title	Publication Date
Yionoulis, Evan	Listening and Talking: A Pathway to Acting (Acting Essentials)	2023
O'Neill, Rosary	The Actor's Checklist	2013

Please provide justification for any texts that are older than 5 years

Although the O'Neill text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Other Materials

Play texts to be selected by the instructor on a quarterly basis, drawn from the best contemporary and classic works.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read assigned individual and/or class scripts.
2. Write personal reflection journal.
3. Write live performance critique.
4. Assigned text readings for content, analysis, and application.
5. Dialogue memorization for performance.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

June, 2025: Identified as fundamentally sound for equity based principles.

Articulation Office Only**C-ID Notation****Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

37

Load

.076

NCAL F419B : ACTING II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419B

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

ACTING II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F020B - ACTING II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

4

Weekly Lab Hours

1

Weekly Out of Class Hours

8

Special Hourly Notation

Total Contact Hours

60

Total Student Learning Hours

156

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Further development of concepts introduced in NCAL 419A, with emphasis to expanding the students' performance potential through probing greater depths of character analysis and text interpretation.

Course Prerequisites

Prerequisite: NCAL 419A or THTR 20A.

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Identify and incorporate nuances of human conversation by relating psychological prompts to text analysis.
2. Apply analysis of setting, character, relationship, and other vital premises as they relate to the generation of personal interaction and dialogue.
3. Recognize the critical importance of spontaneity and engendering the appearance of spontaneity to all acting work.
4. Apply and employ skills of improvisation and theatre games to formal, rehearsed acting work, in the performance of scenes drawn from a broad range of multi-ethnic/multi-cultural sources.

Course Content

1. Active, practical engagement of acting theories targeted towards developing realistic recreation of personal interaction, for example:
 1. Stanislavsky approach
 2. Contemporary methodologies based in Stanislavsky approach
2. In-depth dialogue text analysis derived from a broad scope of culturally diverse dramatic literature for performance
3. Incorporation of the premises of logic of cause and effect in dramatic action and principles of motivation as they relate to human behavior and active life choices
4. Improvisations and theatre games based on:
 1. Situational prompts
 2. Poetry
 3. Word cues
 4. Visual suggestion
 5. Properties
 6. Costume pieces
 7. Masks from various cultures

Lab Content

1. Cooperative rehearsal of class assignments and projects.
2. Individual and partner exploration and self-analysis of concepts and exercises introduced in class.

Special Facilities and/or Equipment

1. Clothing suitable for rehearsal work.
2. A flexible, open-space classroom.
3. Rehearsal furniture and props.
4. Video recording and playback equipment.
5. Tutorial support for student scene work.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation of student scenes, improvisations and acting projects

Demonstration of theory and techniques acquired, depth of dramatic characterization, consistency of vocal and bodily execution through prepared performance

Assessed development of accepted standards of theatre discipline

Required written assignments, specifically demonstration by the student of involvement in the course material through written critiques by the student of projects and assignments, followed by the instructor's evaluation of both the project and the critique

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Discussion

Cooperative learning exercises

Oral presentations

Laboratory

Demonstration

Field trips

Through structured lecture, teacher demonstrations, and guided student rehearsal, the student will explore and apply the techniques of study to formal, rehearsed work

Students will actively, practically develop an enhancement of a personally-developed acting process through exposure to the listed primary outline topics

Representative Text(s)

Author(s)	Title	Publication Date
Hagen, Uta	Respect for Acting	2023
Petit, Leonard	The Michael Chekhov Handbook: For the Actor	2019

Please provide justification for any texts that are older than 5 years

Although the Petit text is older than five years, it remains a seminal staple of the industry.

Other Materials

Specific playscripts, tailored to individual student needs, selected by the instructor.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read assigned individual and/or class scripts.
2. Write personal reflection journal.
3. Write live performance critique.
4. Write reflection journal.

5. Analysis of assigned text readings.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

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Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

35

Load

.076

NCAL F419C : ACTING III FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419C

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

ACTING III FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F020C - ACTING III

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Further development of concepts introduced in NCAL 419A and 419B, with focus on the performance of selected scenes from works of specific periods to acquaint students with the breadth of theatre performance genres.

Course Prerequisites

Prerequisite: NCAL 419A or THTR 20A.

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Develop and practice additional skills in stage characterization as related to the studied period or style.
2. Apply strategies of background research into character portrayal preparation.
3. Empathize with multiple circumstances and cultural backgrounds (both pocket and expansive) as they relate to the respective paths of choice and action individuals take.
4. Employ methods of physical character embodiment and theories as they apply to constructing an committed, embodied performance.
 1. Marry all elements of psychological background research, interpretive imagination, and physical embodiment into performance.

Course Content

1. Embodying stage characterization for determined period style
 1. Techniques of understanding and portraying character
 2. Development of an individual acting technique and ability to defend it
2. Analysis and application of individual strategies beneficial in expanding characterization possibilities
 1. Assessing multiple research sources with literal, pragmatic, and imagination sparking potential as they relate to characterization specifics when preparing and portraying characters offering extraordinary actor demands beyond basic interaction
3. Synthesizing the specific background research elements into tangible, embodied actor choices and the development thereof
 1. Organizing information and discoveries for initiation of incorporation
 2. Guided self study
 3. Apply research outcomes to include multiple possible actor possibilities
 1. Personality traits
 2. External influences
 3. Environmental circumstances/universe of the character
 4. Disability, malady, affliction, or addiction of prescribed persons
4. Analyze influences of multiple points of view from diverse sources in assessing the foundations by which human being shape values and perspectives of both self and world, leading to motivated choices as interpreted by text scrutiny
 1. Comprehensive unification of above described premises into prepared studio performance

Lab Content

1. Cooperative rehearsal of class assignments and projects.
2. Individual and partner exploration and self-analysis of concepts and exercises introduced in class.

Special Facilities and/or Equipment

1. Clothing suitable for rehearsal work.
2. A flexible, open-space classroom.
3. Rehearsal furniture and props.
4. Video recording and playback equipment.
5. Access to media ready room with internet connected computers capable of projection.
6. Tutorial support for student scene work.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation of student scenes, improvisations, and acting projects

Demonstration of theory and techniques acquired, depth of dramatic characterization, consistency of vocal and bodily execution through prepared performance

Assessed development of accepted standards of theatre discipline

Written assignments, specifically demonstration by the student of involvement in the course material through written critiques by the student of projects and assignments, followed by the instructor's evaluation of both the project and the critique

Organized oral presentation of assigned research topics

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

1. Instructor presentation of relevant and applicable theories and premises

Discussion

1. Guided analysis and critical discussion of student performance projects

Cooperative learning exercises

1. Group rehearsal and performance presentation projects

Oral presentations

1. Presentation of individual research projects and/or rehearsal preparation process

Laboratory

1. Rehearsal preparation time
2. Partner group observation and coaching

Demonstration

1. Instructor demonstration of relevant and applicable theories and premises

Field trips

1. Field study comparison and association

Representative Text(s)

Author(s)	Title	Publication Date
Cohen, Robert	Acting Power: The 21st Century Edition	2013

Please provide justification for any texts that are older than 5 years

Although this text is older than the suggested "5 years or newer" standard, it promotes the best available representations of synchronizing with course content.

Other Materials

Playscripts, based on individual student needs, selected by the instructor.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read assigned individual and/or class scripts for content, analysis, and application.
2. Write personal reflection journal.
3. Write live performance critique.
4. Preparation of oral presentation of prepared individual research project.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

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Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

35

Load

.091

NCAL F419D : MOVEMENT FOR THEATRE FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419D

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

MOVEMENT FOR THEATRE FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F038A - MOVEMENT FOR THEATRE

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

1.5

Weekly Lab Hours

1.5

Weekly Out of Class Hours

3

Special Hourly Notation

Total Contact Hours

36

Total Student Learning Hours

72

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Intensive investigation of the following areas of stage movement for the actor: body awareness, flexibility, alignment, balance, muscle isolation and coordination; stress reduction and relaxation on stage; breath control; recognized theories of movement; dance for the actor; physical safety. The application of these skills to the performance of dramatic literature from a wide range of ethnic, social and historical sources.

Course Prerequisites

Course Corequisites

Course Advisories

Advisory: NCAL 419A or THTR 20A.

Course Objectives

The student will be able to:

1. Comprehend and engage their own body mechanics in the development of heightened performance potential.
2. Perceive heightened awareness of their performance potential as pertaining to managing stress through reduction and relaxation techniques.
3. Develop an integration of a body/mind concept of breathing to increase performance potential.
 1. Create both subtle and dynamic expression by comparing and contrasting body alignment, balance, muscle isolation, and coordination.
4. Distinguish and comprehend various recognized theories and techniques of movement.
5. Explore the expressive potential of imagery in movement.
6. Apply these skills to dramatic literature from a wide range of ethnic, social, and historical sources.

Course Content

Through in-class exercises and targeted personal analysis, students will acquire practical experience towards potential performance flexibility and vibrancy through the following areas:

1. Body mechanics
 1. Body alignment
 2. Balance
 3. Muscle isolation
 4. Coordination
 5. Focus and concentration
2. Appropriate use and care of the body
 1. Stress reduction
 2. Relaxation
 3. Safety
3. Application of body mechanics discoveries into exploratory framework translating to text
4. Introduction to established and recognized styles and theories of movement, with practical application of at least four of the following:
 1. Feldenkries
 2. Laban
 3. Alexander
 4. Jazz/contemporary
 5. Ballet

6. Ballroom
7. Ensemble movement exploration
8. Period movement
5. Practically apply premises of creative imagery into movement expression
6. Application of movement skills to dramatic literature
 1. Global multicultural sources
 2. Multi-ethnic sources from within American literature
 3. Women's literature
 4. LGBTQ+ sources

Lab Content

1. Critical assessment of movement concepts and applications introduced in lecture through personal exploration
2. Team observation and preparation of performance assignments

Special Facilities and/or Equipment

A large open space unencumbered by tables and desks, with safe, wood floor; mats, moveable mirrors; rehearsal furniture (blocks, chairs, three small tables).

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Regular performance assignments
 Student journal writing with review and response by instructor
 Quizzes and written examinations
 Research and written observation reports and projects
 Written and oral reading reflections

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
 Discussion
 Cooperative learning exercises
 Oral presentations
 Laboratory
 Demonstration
 Instructor guided exploration

Other Materials

No textbook required for this course. Other materials supplied as needed.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Self-reflection journal of growth with involved class exercises.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

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Please describe how you have incorporated principles of equity during this revision:

April 2024: Course content adjusted to represent more expansive equitable perspective.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

37

Load

.045

NCAL F419E : STAGE COMBAT FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419E

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

STAGE COMBAT FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F038D - STAGE COMBAT

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

1.5

Weekly Lab Hours

1.5

Weekly Out of Class Hours

3

Special Hourly Notation

Total Contact Hours

36

Total Student Learning Hours

72

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Introduction to the concepts and practice of choreographed hand-to-hand and small weapons combat for stage and camera using techniques with emphasis on safety concepts and universal industry maneuver standards required for all stage combat circumstances.

Course Prerequisites

Course Corequisites

Course Advisories

Advisory: Course includes rigorous physical activity.

Course Objectives

The student will be able to:

1. Demonstrate knowledge of the procedures, safety premises, terminology, and execution of hand-to-hand stage combat techniques universally employed in the entertainment industry.
2. Basically apply the above-listed stage combat choreography precepts into practical performance circumstances.

Course Content

1. Introduction of maneuvers, necessary preparation, flow of sequencing maneuvers, industry terminology
 1. Roles of instigator and target or offense and defense
2. Incorporated movement elements, including balance, posture, center of gravity, pace, energy expression, emotion, force, partner weight sharing, and cooperation
 1. Synthesis of indicated techniques
 2. Include premises of selling the fight
 3. Application to character and other acting demands

Lab Content

1. Practice and development of introduced maneuvers and techniques.
2. Development of cooperative learning assignments and final presentation.

Special Facilities and/or Equipment

1. Clothes that do not inhibit movement, preferably tights and/or non-loose-fitting sweats.
2. Room with an open space for movement; audio-visual equipment and mirrors; tumbling mats.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Quizzes targeting techniques and industry terminology

Effective fight choreography scores

Incorporation of premises and execution into final project presentations

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Discussion

Cooperative learning exercises

Oral presentations

Laboratory

Demonstration

Peer observation/evaluation

Through structured lecture, teacher demonstrations and guided student rehearsal, the student will explore and apply the techniques of study to formal, rehearsed work

Students will actively, practically enhance stage combat awareness and skills through exposure to topics

Other Materials

Instructor handout packet.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Cooperative development of original support scene leading to final combat sequence.
2. Self-analysis journal recording notations and reflecting on growth of dexterity.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

April 2024: Minor terminology updates/revisions. Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

35

Load

.045

NCAL F419G : FOUNDATIONS IN CLASSICAL ACTING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419G

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

FOUNDATIONS IN CLASSICAL ACTING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F043C - FOUNDATIONS IN CLASSICAL ACTING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Introduction to the specific acting challenges presented by performing classical scripts, pre-18th century. Incorporate skills of language analysis, verbal acumen, and physical interpretation, including exploration of body awareness into performance preparation and execution as they specifically relate to performing classical texts.

Course Prerequisites

Prerequisite: NCAL 419A or THTR 20A.

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Identify and interpret classical dramatic literature and the idiosyncrasies of heightened dramatic dialogue in a manner relevant for acting choices.
2. Employ standard stage speech for application to all genres herein identified.
3. Demonstrate skills of script interpretation, vocal dexterity, and stage movement, comprehending and engaging their own body mechanics in the development of heightened performance potential of prescribed genres with focus and committed acting choices.
4. Comprehensively integrate features towards performance of character, dialogue, relationship, and dramatic action corresponding to the genre application.

Course Content

1. Analyze and dissect classical text for comprehension, as well as identifying clues prompting character and situational prompts towards behavioral choices
 1. Specific speech demands of classical drama, e.g., verse forms, scansion, truncated prose rhythm
 2. Transference of textual imagery into verbal presentations
2. Synthesizing the language interpretation elements mentioned above into tangible verbal embodiment
 1. Unifying breath and body involvement with interpretive verbal choices
3. Embodying stage characterization for determined classical style
 1. Employing techniques of interpreting classical script into portraying character through body carriage demands of genre
 2. Incorporating the unifying relationship between stage speech, body control, and script interpretation
 3. Specific movement demands of period drama, e.g., knowledge of salutations, dance forms, fight protocol, other related physical behaviors prescribed to identified eras
4. Synthesizing preparation and performances of culminating solo and cooperative assignments representing genre samples

Lab Content

1. Cooperative rehearsal of class assignments and projects.
2. Individual and partner exploration and self-analysis of concepts and exercises introduced in class.
3. Viewing and study of media materials.

Special Facilities and/or Equipment

1. Clothing suitable for rehearsal work.
2. A flexible, open-space classroom.
3. Padded floor mats.
4. Rehearsal furniture and props.
5. Video recording and playback equipment.
6. Tutorial support for student scene work.

Methods of Evaluation**Methods of Evaluation may include but are not limited to the following:**

Evaluation of student scene, monologue performance and other acting projects

Demonstration of theory and techniques acquired, depth of dramatic characterization, consistency of vocal and bodily execution through prepared performance

Written assignments, specifically demonstration by the student of involvement in the course material through written critiques by the student of projects and assignments, followed by the instructor's evaluation of both the project and the critique

Oral presentation of research and preparation

Quizzes

Methods of Instruction**Methods of Instruction may include but are not limited to the following:**

Lecture: presentation of theory and foundational premises

Discussion: assessment and analysis of theory and practice discoveries

Cooperative learning exercises: scene and partner performance projects

Oral presentations: solo performance exercises

Laboratory: rehearsal and preparation

Demonstration: peer and instructor modelling and self-assessment through performance presentations

Field trips: Observation and analysis of performance presentation

Through structured lecture, teacher demonstration, and guided instruction in solo and ensemble playing situations, students are introduced to the core theory and techniques of classical acting

Students will actively and practically develop an enhancement of a personally-developed acting process through exposure to outlined topics as they correspond to one or more of the following dramatic genres: Greek, Roman, Sanskrit, Kabuki, Medieval, Elizabethan/Shakespearean

Other Materials

Play scripts appropriately representative of the prescribed genre(s) suited to individual student needs, selected by the instructor.

The Complete Works of William Shakespeare - this is a public domain text available from multiple sources and formats.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read assigned individual and/or class scripts.
2. Write personal reflection journal.
3. Write live performance critique.
4. Write reflection journal.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.091

NCAL F419I : IMPROVISATION FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419I

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

IMPROVISATION FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F043E - IMPROVISATION

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

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Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Presentation of the fundamentals and graduating skills of organic performance without script or text. Practical application of the theories of improvisational basic skills, universally translated to virtually all forms of improvisation, towards performance.

Course Prerequisites

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Enhance their confidence as an actor with applications towards multiple performance facets.
 1. Self-realization of thought clarity and the ability to commit to specific ideas.
2. Broaden their ability to receive, process, and act on new ideas through listening enhancement.
 1. Improve receptivity to ideas from multiple sources and individual perspectives of gender, age, ethnicity, etc.
 2. Cooperative discovery.
3. Comprehend and incorporate multiple layers of skill acquisition as applied towards improvisational performance.
4. Identify and apply the standards of improvisational performance towards varying improvisational genres, e.g., short form, long form, obstacle games.

Course Content

1. Synthesize the relationship of impulse identity into 100% performance commitment as it relates primarily to improvisation, but with applications to other performance forms, through numerous "reaction oriented" activities
2. Engage the student in active "listening oriented" activities targeting the notion of cooperatively building ideas through mutual offers
 1. Premise of "Yes and"
 2. Building stories from single thread, inviting multiple inputs
3. Embrace the progressive nature of skill development through activity introduction and re-incorporation
 1. Environment and use of mime
 2. Relationship
 3. Instant characterization
 4. Scene initiation
 5. Scene development
 6. Narrative enhancement/execution
4. Practice for enhancement multiple strategies of varying improvisational styles and genres through fully active participation in activities identified with varying forms

Lab Content

1. Individual and partner exploration and self-analysis of concepts and exercises introduced in class.
2. Attend and analyze live performances.
3. View and study media materials.

Special Facilities and/or Equipment

1. Clothing suitable for rehearsal work.
2. A flexible, open-space classroom.
3. Rehearsal furniture and props.
4. Video recording and playback equipment.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Demonstrating growth and development in progressive skills incorporation through numerous class and public performances

Providing verbal and/or written evaluation of peer work incorporating language and skill elements appropriate to course content

Self-reflective written analysis comparing assigned reading with self development

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture: presentation of theory and foundational premises

Discussion: assessment and analysis of theory and practice discoveries

Cooperative learning exercises: scene and partner performance projects

Oral presentations: solo performance exercises

Laboratory: rehearsal and preparation

Demonstration: peer and instructor modeling and self-assessment through performance presentations

Field trips: observation and analysis of performance presentation

Representative Text(s)

Author(s)	Title	Publication Date
Salinsky, Thomas, and Deborah Frances-White	The Improv Handbook: The Ultimate Guide for Improvising in Comedy, Theatre and Beyond	2017
Halpern, Charna, Del Close, and Kim Johnson	Truth in Comedy	1994
Johnstone, Keith	Impro	1987

Please provide justification for any texts that are older than 5 years

Despite being older than five years, all of these texts continue to be pillars, standards, and staples of improvisational training within the industry.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Write personal reflection journal of reading assignments as related to coursework and participation.

2. Write live performance critique of a professional improvisation performance, comparing differences and relations to prepared theatre.
3. Read assigned text for application, reflection, and comparison leading to writing or discussion assignments.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

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Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

35

Load

.091

NCAL F419L : INTRODUCTION TO VOICE-OVER ACTING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419L

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

INTRODUCTION TO VOICE-OVER ACTING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F048G - INTRODUCTION TO VOICE-OVER ACTING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

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- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

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Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

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Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Introduction to voice-over acting, providing an overview of required skills, general industry knowledge, and career opportunities. Instruction and practice in techniques of the various genres and performance styles, including character (animation, video games, toys), commercial (radio, TV, online), and narration (audio books, documentaries, corporate training videos, e-learning, websites). Fundamental components also include microphone technique, home studio setup, auditioning, and marketing.

Course Prerequisites

Course Corequisites

Course Advisories

Advisory: Successful completion of NCAL 419A or THTR 20A or equivalent.

Course Objectives

The student will be able to:

1. Recognize and navigate the various available performance work opportunities within the voice-over field, and the process of career management.
2. Practice vocal self-care and awareness.
3. Demonstrate a familiarity with the processes by which actors are auditioned, cast, and utilized for all forms of industry production.
4. Recognize and deliver appropriate voice modulation and variety as it pertains to the varying industry styles.
5. Demonstrate skills in the practice and performance of script work for voice acting, and the subsequent critiquing of the work, including self-evaluation.
6. Demonstrate an understanding of the proper use and set up of recording equipment and recording/editing software, both in studio and in home.

Course Content

1. The voice-over industry and marketing strategies
 1. Types of voice-over work, including commercial, narration, character
 2. Self-promotion, branding, demos, networking
 3. Agents, unions, freelance, pay-to-play sites, social networks, managing income
2. Voice development, care, and health
 1. Warm-ups: breath, body, facial, vocal
 2. Practice: articulation, diction, range, phrasing, word emphasis, pitch, rhythm and timing, pacing, volume, tone, attitude
3. Auditioning for voice-over
 1. Techniques and required skills
 2. Research and navigate audition opportunities
 3. Voice-over reel development, industry basics, and examples
4. Exploring voice-over styles and genres
 1. Character (animation, video games, toys)
 2. Commercial (radio, TV, online)
 3. Creation of voice-over reel: copy and recordings
5. Script work with direction and self-evaluation
 1. Working with a director, making adjustments
 2. Self-evaluation for home recording
6. Home studio setup
 1. Room acoustics (location and sound treatment materials)

2. Recording equipment (including microphone with stand, pop filter, and headphones) and proper equipment usage
3. Recording software (computer and programs)

Lab Content

1. Skills practice in working with studio equipment
2. Performance rehearsal of original and previously developed scripts, done individually, in partners, and in groups
3. Group projects in creating and rehearsing a radio play
4. In-home studio research, including purchase options and design planning
5. In-home studio recording projects, including self-direction, equipment and software practice, and standard delivery applications

Special Facilities and/or Equipment

1. Flexible, open-space classroom and recording studio.
2. Recording equipment (including microphone, mic stand, pop filter, music stand, headphones), along with recording/editing software and playback abilities.
3. Qualified Teaching Assistant/Technician for tutorial and studio support, including recording, playback, and editing of student work.
4. When taught online/virtual or hybrid, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Cooperative learning and group project performance assignments; graded for demonstration of complete preparation and incorporation of industry standards and expectations

Class performances focusing on skill and execution; graded for demonstration of complete preparation and incorporation of industry standards and expectations

Research papers of industry standards and expectations

Presentations/performance of script work demonstrating a level of competitive industry standards

Participation and critique of peer performances and projects; graded for comprehension and contribution

Individual projects; graded for comprehension and contribution

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations, demonstrations, and classroom discussion

Group projects, including developed radio plays, followed by in-class discussion and evaluation

Instructor-led exercises and repetitive voice practice for vocal development and expansion of range

Performance presentations followed by critique and directed adjustments

Representative Text(s)

Author(s)	Title	Publication Date
Alburger, James	The Art of Voice Acting, 6th ed.	2019

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Research/interview paper assignment of a voice-over book, website, or business professional
2. Review and evaluation of handouts and relevant reading material
3. Research and planning of creative projects, including individual marketing materials
4. Create and write one or more scripts for performance in specified genre
5. Research and evaluate scripts for performance, including individual performance projects, and group radio play project
6. Written proposals of in-home studio set up, including research, budget assessment, location, and equipment design

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

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Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

35

Load

.091

NCAL F419M : FILM & TELEVISION ACTING WORKSHOP FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419M

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

FILM & TELEVISION ACTING WORKSHOP FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F063A - FILM & TELEVISION ACTING WORKSHOP

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. This course introduces students to the basic fundamentals of on-camera acting in a practical modality. Students work with the variety of styles currently used in film and television, including commercial, dramatic, documentary, and industrial. Students will experiment to develop the actor's relationship and understanding of camera acting techniques.

Course Prerequisites

Course Corequisites

Course Advisories

Advisory: Successful completion of NCAL 419A or THTR 20A or equivalent.

Course Objectives

The student will be able to:

1. Recognize the actor's place in the film and television production scheme, from union affiliations and business practices to performance and work
2. Analyze and demonstrate an understanding of "typing" for the camera, including appropriate wardrobe selections
3. Demonstrate a familiarity with the processes by which actors are interviewed, auditioned, cast, and utilized for all forms of media production
4. Recognize and apply body and facial movement, and voice modulation as they pertain to camera acting styles
5. Demonstrate skills in the practice and performance of script work for the camera, and the subsequent critiquing of the work, including self evaluation
6. Demonstrate an understanding of playing to camera shot size, camera angle, and continuity of takes
7. Utilize contemporary acting methodologies to enable a performance-ready shoot
8. Present strategies for incorporating work into seeking opportunities with casting and talent agents

Course Content

1. The business: headshots/resumes, agents, unions, auditions, work
2. Analyzing and promoting your "type"
 1. Identify multiple prominent types and qualities of self and others
3. Camera acting vs. stage acting
 1. Translate monologues and scene work to appropriate camera performance
4. Listening and reacting on camera
 1. Utilize script exercises to practice effective listening and reacting on camera
5. Scene work/active choices, specificity
 1. Rehearse and perform assigned scene work
6. Shooting, shot size, eye-lines, continuity
 1. Incorporate adjustments for a variety of camera angles and positioning, and the use of properties into prepared scene work
7. Camera-ready scene work, working without rehearsal
 1. Utilize comparable methodologies for effective script analysis and subsequent performance-ready scene work
8. Camera workshops with guest artists
 1. Perform monologues and/or assigned cold reading in preparation for presenting oneself in the industry

Lab Content

1. Rehearsal of monologues in groups, and one-on-one with a coach
2. Rehearsal of scenes with partners
3. Group and individual work on script analysis exercises
4. Practical application and participation in working studio environment

Special Facilities and/or Equipment

1. Flexible, open-space classroom with adequate lighting and rehearsal furniture and properties.
2. Adequate video equipment for recording and playback of in-class exercises and scene work, including camera, tripod, monitor, and adequate digital storage.
3. Suggested: qualified Teaching Assistant for tutorial and technical support, including running camera, playback, and editing of student work.
4. When taught online/virtual or hybrid, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Grading of prepared marketing materials suitable for industry standards
Various cooperative learning assignments graded for adequate preparation
Presentations/performance of filmed projects—prepared monologues, scenes, and various sides and commercial copy
Written work/script analysis related assignments
Participation and critique through peer review process

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations and classroom discussion outlining the business side of film and television acting careers
Group analysis, discussion, and presentations, monitored by instructor
Individual presentation of assigned exercises and prepared work, followed by in-class discussion and evaluation
Recorded performance reviewed and critiqued by class and instructor
Practice exercises on-camera intended for self-evaluation comfort and adjustments, guided by instructor

Representative Text(s)

Author(s)	Title	Publication Date
Barr, Tony	Acting for the Camera	2012
Stone, Peter Allen	Acting for the Camera: Back to One	2021

Author(s)	Title	Publication Date
Swain, John Howard	The Science and Art of Acting for the Camera	2018

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading of assigned textbooks and scripts
2. Script analysis of assigned scenes and screenplays
3. Character analysis review

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

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Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.091

NCAL F419N : INTRODUCTION TO DIRECTING FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F419N

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

INTRODUCTION TO DIRECTING FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F007. - INTRODUCTION TO DIRECTING

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. This course is a comprehensive overview of the breadth of responsibilities expected of a theatrical director and how to prepare for said responsibilities, including: conceptualizing a production; working collaboratively as dictated by industry norms; play selection; auditions and methods of casting; preparation of the play script; building the rehearsal and production schedule; fundamentals of composition, movement, stage business, and characterization, as applied to the directing of plays.

Course Prerequisites

Course Corequisites

Course Advisories

Advisory: NCAL 419A or THTR 20A or equivalent beginning-level acting course.

Course Objectives

The student will be able to:

1. Compare and contrast the role and responsibilities of the director to the other production members, including actors, designers, and technicians, offering guidance, insight, and effective stage direction.
2. Survey and identify plays to direct that are appropriate for a given space and a multicultural world.
3. Develop and prepare a script for the direction of a production.
4. Organize an audition and assemble the cast of a play.
5. Demonstrate the direction of a play through recognizing and applying all necessary procedures and requirements from rehearsal to production.

Course Content

1. Identify and define the role of a director in a theatrical production
 1. Study the historical development of the director, analyzing how the role has changed from past to present
 2. Interpretation and vision
 3. Responsibilities to the production team in the overall process
 4. Communication tactics and effective, constructive collaboration
 5. Individuality of style
2. Develop criteria for choosing a play for production
 1. Analyze elements of technical complications
 2. Casting demands and community standards
 3. Emphasis in the importance of selecting scripts that represent a wide range of cultural, social, racial, and sexual backgrounds
3. Study script analysis and develop the process of script preparation for rehearsal and performance
 1. Structure, plot, theme interpretation
 2. Character
 3. Language and dialogue structure
 4. Notation and building a prompt book
4. Understand efficient audition and casting processes
 1. Casting of type vs. talent
 2. Process of auditioning, callbacks, and final casting
 3. Awareness of non-traditional casting (multi-ethnic, cross-age, etc.)
5. Direct scenes with a focus on the communication of script elements
 1. Communicate cohesive directorial concept and how it translates into production

2. Stage composition
3. Stage movement and business
4. Unity and style
5. Characterization
6. Develop and use rehearsal schedules
7. Rehearse from a prompt book
8. Acquire production experience

Lab Content

1. Field research through attending live performance and video archive productions
2. Development, preparation, and rehearsal of student performance presentation projects

Special Facilities and/or Equipment

1. Large flat rehearsal area such as the auditorium stage.
2. Appropriate rehearsal furniture, including chairs and tables.
3. When taught online/virtual or hybrid, ongoing access to a computer with email address, software and hardware, and internet access.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Directing projects will be observed and graded

Auditions, casting, blocking, laboratory rehearsals, and performances will be observed and graded

Lighting, settings, costumes, sound, and other technical aspects will be observed and graded

A midterm and final examination will also be given

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture and presentation of directorial precepts, concepts, and expectations

Discussion of class project observation, as well as assigned textbook segments for broadened comprehension and application of tenets discussed

Cooperative learning exercises in the form of performance preparation assignments

Oral presentations of prepared concept and performance ideas as they pertain to performance preparation assignments

Laboratory observation of peer projects and archive video for application into practice

Demonstration of directing techniques for application into practice

Field trips as a means of example research

Representative Text(s)

Author(s)	Title	Publication Date
Burgess, Jean	Collaborative Stage Direction	2019
Ball, William	A Sense of Direction	2003

Please provide justification for any texts that are older than 5 years

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Noted director research oral presentations with supporting written analysis
2. Reading quizzes and discussion presentations
3. Post performance analysis and summation
4. Live performance critique

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only**C-ID Notation****Transferability**

None

Validation Date

N/A

Division Dean Only**Seat Count**

30

Load

.091

NCAL F421A : INTRODUCTION TO MUSICAL THEATRE PRODUCTION FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F421A

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

INTRODUCTION TO MUSICAL THEATRE PRODUCTION FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F047A - INTRODUCTION TO MUSICAL THEATRE PRODUCTION

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

0

Weekly Lab Hours

18

Weekly Out of Class Hours

0

Special Hourly Notation

Total Contact Hours

216

Total Student Learning Hours

216

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. This course introduces the fundamentals of musical theatre performance through the rehearsal and performance of a fully staged musical theatre production. Students are required to attend rehearsals and performances.

Course Prerequisites

Prerequisite: Requires a pre-arranged audition and instructor selection for assignment to participate/enroll; students must complete an audition and accept an assigned role for enrollment. Audition information is available on the department website or by contacting the assigned instructor.

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Develop and fulfill singing technique for this repertoire.
2. Perform basic blocking and choreography.
3. Create basic characterization.
4. Perform basic costume and make-up techniques.
5. Develop and fulfill basic performance discipline.

Course Content

1. Learn ensemble music and appropriate singing technique for this repertoire
 1. Vocal warm up and development exercises to build voice and stamina
 2. Introduction to singing in simple harmony
 3. Preparation and memorization of ensemble music from the musical score, including musical values (legato, crescendo, dynamics, etc.)
 4. Understand appropriate musical style, historical and period elements influencing the setting of the musical
 5. Target steps for moving to intermediate musical theatre performance
2. Introduction to basic blocking and choreography
 1. Understand blocking directions and notation for movement on stage
 2. Develop enhanced ability to apply all blocking within the framework of performance of the musical
 3. Develop enhanced ability to learn simple ensemble dance
 4. Develop enhanced ability to apply learned choreography within the framework of performance
3. Introduction to characterization in a musical
 1. Identify and develop individual character within ensemble
 2. Apply music and choreography to that character
 3. Text analysis and communication for character
 4. Within the function of the ensemble, develop separate characters as needed
 5. Learn to relate to other characters onstage, developing relationships within the musical
4. Introduction to costume and make-up and performance discipline
 1. Learn basic responsibilities of the actor with costumes, including fittings and daily use and maintenance
 2. Learn appropriate basic make-up techniques appropriate to the production
 3. Successful completion of appropriate audition including repertoire, resume, and protocol
 4. Exposure to the integration of all design elements in technical rehearsals prior to opening: set, lights, sound, props, costume, make-up

5. Develop the relationship and professional behavior of working with the stage manager and crew, in addition to director, music director, choreographer, and design team
6. Exposure to the demands of achieving and maintaining a consistent level of work from rehearsal through performance

Lab Content

1. Supervised rehearsal
2. Preparation and performance of a full-scale musical production

Special Facilities and/or Equipment

Rehearsal clothes, theatre and/or auxiliary rehearsal hall approximately 30' x 60' with piano and accompanist, dressing rooms, basic stage make-up supplies, costume, property and scenery inventory.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Instructor/director observation evaluation through rehearsal and performance of ensemble music and movement

Demonstration of theory and techniques acquired in all vocal, acting, and movement assigned

All rehearsals and performances are evaluated

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Discussions: Script and score analysis

Vocal rehearsals and training

Acting rehearsals and training

Dance rehearsals

Instructor guided observation (rehearsal) and analysis through public performance

Other Materials

Performance script varies with each production chosen from standard American Musical Theatre repertoire.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read scripts for production preparation
2. Read and assess background materials for production preparation and relevance

Authorized Discipline(s):

Music or Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

April 2024: Course content adjusted to represent more expansive equitable perspective.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

50

Load

.273

NCAL F421G : MUSICAL THEATRE REPERTOIRE FOR SINGERS II FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F421G

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

MUSICAL THEATRE REPERTOIRE FOR SINGERS II FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F048F - MUSICAL THEATRE REPERTOIRE FOR SINGERS II

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

3

Weekly Lab Hours

3

Weekly Out of Class Hours

6

Special Hourly Notation

Total Contact Hours

72

Total Student Learning Hours

144

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

If a Foothill credit course is not part of a state-approved associate's degree, certificate of achievement, or the Foothill GE pattern, it is considered by the state to be a "Stand Alone Course." Per Title 5, local curriculum committees must review and approve proposed Stand Alone courses to ensure that they are consistent with credit course standards (§55002), the community college mission, and that there is sufficient need and resources for the course. To be compliant with state regulations, there must be a completed, approved Stand Alone form on file in the Office of Instruction. Per our local process, the same process of review and approval is used for noncredit Stand Alone courses.

Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults. This course provides advanced training for students wishing to transfer to performance track four-year colleges or to compete for roles in musical theatre productions or to begin the process of working on creative functions within musical theatre (directing, choreographing).

Course Description

This noncredit course is targeted towards older adults. This course is designed to develop further technical skills in singing and acting techniques applied to more complex and broader ranging musical theatre repertoire, including staged duets, trios, and full ensemble numbers spanning Golden Age content through contemporary Broadway. Attendance at all scheduled performances is required.

Course Prerequisites

Course Corequisites

Course Advisories

Advisory: Successful completion of MUS 48B or THTR 48B recommended.

Course Objectives

The student will be able to:

1. Sing advanced musical theatre repertoire with vocal technique appropriate to the overall genre and any sub-genres explored.
2. Learn a wide variety of repertoire appropriate to the student's voice type within contemporary musical theatre genre.
3. Demonstrate the skills and understanding needed to research and expand repertoire and vocal development.
4. Successfully communicate characters and relationships within solos and scenes in music and staged performance, including from spoken dialogue to singing.
5. Develop the advanced skills needed to work as a soloist and within an ensemble with a director, music director, choreographer, and accompanist.

Course Content

1. Continued development of singing technique appropriate for repertoire assigned
 1. Consistent awareness of posture, alignment, and breath support
 2. Maintain speech-like, supported singing throughout all scenes/songs
 3. Ability to successfully and consistently communicate the musical values and musicality of all repertoire assigned
 4. Expand vocal range to include upper register access and belt singing
 5. Consistently move from scene into song with vocal, musical, and dramatic cohesion
2. Expand repertoire to include songs from early musical theatre through contemporary musical theatre
 1. Prepare audition material appropriate to vocal and character type to include selections:
 1. 1920-30s, including Berlin, Gershwin, and Porter
 2. Golden Age, 1940-65
 3. 1965-80, including Sondheim
 4. 1980-90s, including Lloyd Weber
 5. 21st century, including Disney/rock musicals/multi-cultural musicals, as appropriate
 2. Understand and develop stylistic differences for each of these periods
3. Continued development of research skills for composer/lyricists from all periods
 1. Research the most contemporary composers, lyricists, productions, and performers
 2. Expand and adapt singing technique as needed for the trends
 3. Apply critical analysis for potential roles from new productions

4. Based on research, target potential productions for which to audition within the region
 5. Fully prepare audition material for targeted productions
4. Continued development of the complete skill set required to successfully communicate fully developed/sung/acted characters within scenes, relationships, and movement in staged performances
 1. Expand period vocal and acting styles appropriate to repertoire
 2. Develop the skills to maintain fully developed/sung character in long scenes
 3. Develop consistency and stamina in more challenging repertoire while inhabiting character
 4. Successfully integrate all staging and choreography into all character and vocal development
5. Prepare and maintain all assigned material from rehearsal through performance, including all music, scene work, staging, and choreography
 1. Meet deadlines preparation as required
 2. Attend all final rehearsals allowing for tech/dress as needed
 3. Maintain performance discipline throughout all rehearsals and performances
 4. Develop relationships with professionals within the field for future audition/performance opportunities
 5. Compilation of head shot and resume for auditions

Lab Content

1. Exercises and rehearsal of individual vocal exercises and song assignments.
2. Small group collaborative rehearsal of voice exercises, staging, choreography, and scenework.
3. Large ensemble rehearsal of vocal, musical, text, and movement assignments.

Special Facilities and/or Equipment

1. Clothing suitable for rehearsal work.
2. A three ring binder for all music assignments.
3. A flexible, open-space classroom with piano.
4. Rehearsal accompanist.
5. Audio and/or video recording and playback equipment.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation of student rehearsal and performances including songs and ensembles
 Demonstration of theory and techniques acquired, consistency of vocal technique, all staging, choreography, and character development for all prepared material in rehearsal and performance
 Character analysis for assigned songs and ensemble

Short homework assignments posted in the Course Studio covering various topics from reflective singing exercises to listening and video watching assignments

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations and classroom discussion of American musical theatre and vocal technique

In-class singing of musical theatre material by students followed by instructor-guided interpretation and analysis

Individual and group presentations of major projects followed by in-class discussion and analysis

Representative Text(s)

Author(s)	Title	Publication Date
Deer, Joe, and Rocca Dal Vera	Acting in Musical Theatre, 2nd ed.	2016
Gagne, Jeannie	Your Singing Voice, Pap/Com ed.	2012

Please provide justification for any texts that are older than 5 years

Although these texts are older than five years, they remain seminal industry staples.

Other Materials

Songs and ensembles provided by instructor from the American musical theatre canon.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Individual and ensemble lyrics and script reading assignments
2. Self-reflective journal and/or character analysis of songs
3. Research paper on composers and/or lyricists studied

Authorized Discipline(s):

Music or Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

May 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation**Transferability**

None

Validation Date

N/A

Division Dean Only

Seat Count

40

Load

.091

NCAL F422A : PERFORMANCE PRODUCTION I FOR OLDER ADULTS

Proposal Type

New Course

Effective Term

Winter 2026

Subject

Non-Credit: Adult Learning (NCAL)

Course Number

F422A

Department

Theatre Arts (THTR)

Division

Fine Arts and Communication (1FA)

Units

0

Course Title

PERFORMANCE PRODUCTION I FOR OLDER ADULTS

Former ID**Cross Listed****Related Courses**

THTR F049A - PERFORMANCE PRODUCTION I

Maximum Units

0

Does this course meet on a weekly basis?

Yes

Weekly Lecture Hours

1

Weekly Lab Hours

15

Weekly Out of Class Hours

2

Special Hourly Notation

Total Contact Hours

192

Total Student Learning Hours

216

Repeatability Statement

Unlimited Repeatability

Repeatability Criteria

Noncredit course for older adults.

Credit Status

Non-Credit

Degree Status

Non-Applicable

Is Basic Skills applicable to this course?

No

Grading

Non-Credit Course (Receives no Grade)

Will credit by exam be allowed for this course?

No

Honors

No

Degree or Certificate Requirement

None of the above (Stand Alone course)

Stand Alone

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Are you requesting Stand Alone approval for the course on a temporary or permanent basis?

- **Temporary** means the course will be incorporated into a new degree or certificate that is not yet State approved.
- **Permanent** means there are no plans to add the course to a State approved degree or certificate, nor to the Foothill GE pattern.

Please select

Permanent

The Curriculum Committee must evaluate this application based on the following criteria:

Criteria A. Appropriateness to Mission

The Foothill College Mission states: Believing a well-educated population is essential to sustaining and enhancing a democratic society, Foothill College offers programs and services that empower students to achieve their goals as members of the workforce, as future students, and as global citizens. We work to obtain equity in achievement of student outcomes for all California student populations, and are guided by our core values of honesty, integrity, trust, openness, transparency, forgiveness, and sustainability. Foothill College offers associate degrees and certificates in multiple disciplines, and a baccalaureate degree in dental hygiene.

Please indicate how your course supports the Foothill College Mission:

Transfer

Criteria B. Need

A course may only be granted Stand Alone Approval if there is demonstrable need for the course in the college service area. Please provide evidence of the need or demand for your course, such as ASSIST documentation for transfer courses or Labor Market Information for workforce/CTE courses (if LMI is unavailable, advisory board minutes or employer surveys may be submitted). For basic skills courses, assessment-related data or information may be provided. Evidence may be provided in the box below and/or uploaded as an attachment.

Evidence

Noncredit course for older adults.

Attach evidence

Need/Justification

Noncredit course for older adults.

Course Description

This noncredit course is targeted towards older adults. Supervised participation as a performer in scheduled non-musical productions of the Theatre Arts Department with a designated emphasis towards confidence in performing, as well as integrative familiarity in the full process of mounting a production for public performance. Culminates in a fully staged theatrical production.

Course Prerequisites

Prerequisite: Requires a pre-arranged audition and instructor selection for assignment to participate/enroll; students must complete an audition and accept an assigned role for

enrollment. Audition information is available on the department website or by contacting the assigned instructor.

Course Corequisites

Course Advisories

Course Objectives

The student will be able to:

1. Perform a role in manner stylistically consistent with the overall production and subsequently sustain practiced performance standards over an extended performance run of several weeks. This includes:
 1. Practical experience of live audience performance adhering to all scheduling, focus, cooperation, and performance requirements.
2. Assimilate and participate in ensemble process of rehearsal, including:
 1. Accurately memorize specific dialogue and cues.
 2. Employ an acceptable system of recording and making notation of prescribed blocking and cues.
 3. Analyze and integrate instructor evaluation of acting into one's own performance.
 4. Demonstrate cooperation and supportive behavior to fellow participants towards a common goal.

Course Content

1. Practical experience of live audience performance adhering to all scheduling, focus, cooperation, and performance requirements
 1. Continue the preparation momentum of rehearsal into multiple weeks of performance for a public audience and all the challenges therein
 2. Acquire enhanced confidence in becoming a instrument of public scrutiny
2. Participation in rehearsal and preparation process and all its characteristics
 1. Actively engage the phases of the development of a production, encompassing six to nine weeks of preparation
 2. Determination of an appropriate approach to acting consistent with the ensemble needs of the specific production
 3. Recognize the function of various rehearsal phases (interpretive, staging, polishing, technical, dress, brush-up), and practice appropriate behaviors appropriate to the differing demands of those rehearsals/phases
 4. Work in extensively group oriented ensemble atmosphere engaging the intricacies of a multi-collaborative art form and role the individual plays as part of the overarching group effort

Lab Content

1. Participation and observation of rehearsal process for scheduled production.
2. Perform various, necessary production support functions, including but not limited to costume fittings, publicity, other preparation or technical support.
3. Plan, prepare, and execute assigned facets of consistently performing in repetition a prescribed performance production in a public audience forum.
4. Fulfill the necessary group project requirements of public performance through personal preparation, through warm-up, make-up application, costume preparation, and other necessary elements.

Special Facilities and/or Equipment

A fully-equipped studio or standard proscenium theatre, dressing and make-up rooms, theatre scenic and costume shops, theatre box office, additional rehearsal space as required, basic audio-visual equipment.

Methods of Evaluation

Methods of Evaluation may include but are not limited to the following:

Proficiency by successful completion of designated class project/performance assignment for public presentation

Proficiency through detailed instructor feedback and evaluation at every phase of the production process

Proficiency through evaluation of written character studies, background research, peer and self-evaluation

Methods of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation of theory and foundational premises of prescribed performance material

Discussion: assessment and analysis of situations as they relate to rehearsal instructions and performance preparation

Cooperative learning exercises: ensemble performance projects

Oral presentations: solo performance exercises

Laboratory: rehearsal and preparation

Demonstration: peer and instructor modelling and self-assessment through performance presentations

Trial and error experimentation towards fulfillment of prescribed course project of a full-length production for public performance

Other Materials

The selected play script and appropriate background reading as assigned by the instructor each quarter. There is no regular text as the text chosen each term will not repeat within a minimum of 10 years. The text is chosen based on the specific performance project.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read and study assigned play scripts.
2. Research and study project related background materials.
3. Performance assignment memorization.
4. Read related project articles assigned by instructor.
5. Write self-reflection journal.

Authorized Discipline(s):

Theater Arts

Faculty Service Area (FSA Code)

DRAMA/THEATER ARTS

Taxonomy of Program Code (TOP Code)

1007.00 - Dramatic Arts

Foothill faculty, through our Academic Senate and Curriculum Committee, ask you to consider the Guiding Principles for Equitable CORs document (available at <https://foothill.edu/curriculum/process.html>) while creating or revising this COR.

Please describe how you have incorporated principles of equity during this revision:

April 2024: Identified as fundamentally sound for equity based principles.

Articulation Office Only

C-ID Notation

Transferability

None

Validation Date

N/A

Division Dean Only

Seat Count

100

Load

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