



**WILLAMETTE
UNIVERSITY**

**PACIFIC
NORTHWEST
COLLEGE OF
ART**

2022-23 COURSE CATALOG / Faculty list
/ Tuition and Fees / Academic Policy

FIRST YEAR FOUNDATION & LIBERAL ARTS

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| FD100 | First Year Seminar | This course is designed to help first year students make a successful transition to PNCA. Through presentations, hands-on projects, discussions, and field trips, students will develop the skills and habits to be successful in a new social and academic setting. Strong emphasis will be placed on building unity and connecting students to resources that can enhance their studies and creative practices. | 1 |
| FD101 | Visual Elements: 2D | This semester long course introduces students to the basic elements and principles of 2D design and color theory with an emphasis on compositional strategies and creative and conceptual thinking. Students will develop a stronger visual language for communicating their ideas through problem solving, materials exploration, and critical discussion. This course allows students to develop organizational control in visual structures, and to improve their ability to manage complex design problems in a variety of disciplines. | 3 |
| FD102 | Visual Elements: Digital Tools | This semester long course introduces students to the fundamentals of digital imaging as a tool for design. Students develop the use of line, shape, value, mass, texture and pattern and learn to apply this knowledge to achieve certain effects: harmony, contrast, balance, symmetry, rhythm, movement, perspective and space illusion. These concepts will be explored through the three basic types of applications used in contemporary digital design: vector programs, raster (bitmapped) programs and to a lesser extent, page layout programs | 3 |
| FD105 | Drawing I | This semester long course focuses on the fundamental components of drawing. It will explore the use of line and value to create and manipulate form, volume, composition and space on paper. The underlying formal principles of drawing will be closely examined, and numerous mark making techniques employed. The structure of the course will guide the student through a process of seeing, investigating, and realizing the visible world on a two-dimensional surface. This course will also build on observational drawing skills through projects with expanded parameters. Issues and ideas that inform and influence the function of drawing and the decision-making process will also be discussed. | 3 |
| FD111 | 3-D Design | Three-dimensional design is a broad discipline and can be thought of in terms of sculpture, industrial design, architecture and the creation of any space. This course introduces the fundamentals of three-dimensional design techniques and concepts such as space, mass, form, volume, texture, material, and structure. Spatial problems are investigated through a variety of traditional and non-traditional materials and methods to develop skills, as well as contexts for their expression. | 3 |
| FD112 | Time Arts | Time Arts introduces the concepts and practical study of space, sound and time as they relate to both sequential and non-sequential narration, movement, timing and interactivity. Students will work both individually and collaboratively to explore these concepts through a variety of media including video, sound, performance, books (flipbooks, comic books, artist books), and other narrative and non-narrative structures. | 3 |
| LA122 | Writing in Context | This course provides a writing-based introduction to a particular field of study in the liberal arts, ranging from literature to political thought and from film to environmental studies. It is a reading-intensive course taught by Liberal Arts faculty of many disciplines, and draws on both the expertise of the instructor and a broad sampling of texts relevant to the course topic. Foundation Writing and Writing in Context classes introduce students to various approaches to textual interpretation, critical thinking, and writing. In both semesters, the instructors model and teach students how to use citations, appropriate and employ quotations, summarize text, and to build relevant bibliographies. Students learn to read critically, to discuss the material with classmates and with the instructor, to conduct relevant and documented research, and to shape and present informed ideas in a variety of writing formats that demonstrate clarity, coherence, intellectual force, and stylistic control. | 3 |
| AH125 | Exploring Visual Culture | This introductory course explores the relationship between art, design, and our current global culture. We will look at varied examples of contemporary art and design in order to better understand the theories, methods, trends, and histories that shape the production and reception of art and design today. This course will generate ideas and vocabulary that will facilitate your ability to discuss your work and the work of others. It will foster an understanding of how your creative work fits into a larger social, historical, and cultural context. | 3 |

ANIMATED ARTS

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| AA231 | <p>Animation I: Materials, Methods & Motion The first of a two-semester sequence, this studio course will explore the relationship of sound and moving image from the frame-by-frame perspective of fine art animation. Students with diverse interests within and across, painting and drawing, sculpture, illustration, music, and performance will obtain a basic formal and conceptual knowledge of animation principles, cinematic vocabulary and experimental structures. Animation is investigated through projects, lecture/screenings on historical and contemporary works and ideas, discussion of readings, visiting artists, research and writing, hands-on experiences, and collaborative projects. In the first semester students will experiment with a variety of production methods and materials using LunchBox Sync and iStop Motion for capturing. Students will be encouraged to explore a range of alternative approaches to creating the illusion of movement as well as to see animation as a nuanced medium for self-expression across various media platforms that communicate within and outside the traditional movie house.</p> <p>Prerequisites: All Foundation studio courses.</p> | 3 |
| AA232 | <p>Animation II: Hybrid Moving Image The second of a two-semester sequence, this studio course expands on the frame-by-frame perspective and hybrid moving image making skills using digital software. Students with diverse interests within and across, painting and drawing, sculpture, illustration, music, and performance will obtain a basic formal and conceptual knowledge of animation principles, cinematic vocabulary and experimental structures. Animation is investigated through projects, lecture/screenings on historical and contemporary works and ideas, discussion of readings, visiting artists, research and writing, hands-on experiences, and collaborative projects. In the second semester students will apply principles of timing and pacing as they learn composite software: After Effects, Flash and Painter. Students will be encouraged to explore a range of alternative approaches to creating the illusion of movement as well as to see animation as a nuanced medium for self-expression across various media platforms that communicate within and outside the traditional movie house.</p> <p>Prerequisites: AA231.</p> | 3 |
| AA235 | <p>Animated Arts Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisites: AA231-232.</p> | 3 |
| AA236 | <p>Character and Identity Character Design has its roots in industry animation where a fixed set of shapes allowed studios to employ any number of animators to work simultaneously. Character & Identity assumes audiences can relate to and engage with a character without the maker having to dilute or amplify to arrive at a superficial representation of a type. The course seeks to contrast the usual reductive approaches in thinking about "character" by investigating the pitfalls of classifying and stereotyping. With a starting focus on media literacy as a disruption to the usual introduction of "character," students will engage in a variety of research methods aimed at gathering specifics rather than generalizations to inform visual development. How can one use the typical character types as a departure point rather than a destination? How are the traditional ways of categorizing and developing character effective and in what ways do they fail to reflect the fluidity and complexity of humanity? With the goal of designing original characters, students will collect and assemble a personal visual reference library to support their findings and challenge their own preconceptions. Students will do field work where they would go out and actively study and document real people as a way of researching when developing their designs that seek out and celebrate specifics rather than generalizations. Students will conduct interviews with people and look for all the subtleties in selfpresentation, dress, cadences of speech and physical vocabulary as well as consider how people move in different spaces, bodies, and states of mind. Acting or improv segments and drawing from life will hone observational skills. Students will assemble a personal visual reference library to support their findings and challenge their own preconceptions. Prerequisites: Studio Foundation</p> | 3 |
| AA237 | <p>Stop Motion Stop motion animation is a conceptually rich and truly diverse storytelling medium. Combining techniques borrowed from painting, sculpture, and photography with performance, cinematography, and writing, stop motion is a living amalgam of the studio and performing arts. In this course, we will embrace the plurality of this technique by investigating historical and contemporary works and the artists who make them, through exploration of a wide variety of making and animation methods with guided and technical demonstrations, and by interrogating the curious uncanniness inherent in the act of bringing real, tangible objects to life. Beyond the multiplicity of approaches to creating stop motion animation, the resulting work can live in many different places: the gallery, the cinema, as advertisement, or as art film. As we explore works from each of these avenues, we will also focus on the professional practices that are necessary to support a life of creative practice. This course relies on weekly film screenings, readings, research, presentations, and written responses. As we educate each other by sharing our findings, we will apply this knowledge to the production and critical analysis of our work. Additionally, students will be keeping track of the quality and quantity of their working hours, in order to form a strong basis on which to effectively charge for their work while maintaining a healthy work/life balance.</p> | 3 |

| Crs # | Name | Credit |
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| AA238 | Puppet Fabrication Puppet Fabrication provides students with foundation skills in character puppet fabrication designed for stop motion animation. In hands-on workshops, students will be introduced to multiple material handling techniques including wire armature construction, clip foam body shaping, direct sculpt head build, costuming, and wig construction, culminating in a functional stop motion puppet. As a part of the curriculum, a spectrum of stop motion media will be shown and discussed in class to illustrate the diverse paths this medium takes. Students are given support to evaluate, experiment, apply and re-imagine puppetry while developing techniques as it relates to their personal voice. | 3 |
| AA301 | Animated Documentary This course is designed to apply media theory to moving image practice. Throughout academia, binary positions that pit moving image as "art" against moving image as "documentary" now seem largely artificial. Regardless, for many the terms animation and documentary can conjure an odd pairing. This course examines how hybridized digital film - or animation as defined by Lev Manovich – shifts and broadens how the real can be depicted. Beginning with definitions of documentary by Bill Nichols and Julia Lesage, this course explores, through the lens of theorist Annabelle Honess Roe, how - absent indexical relationship between live action and reality – animation's material difference and a keen emphasis on soundtrack can provide a combination that both lacks and exceeds the visual indexical bond between image and reality. From Winsor McCay's 1918 classic "The Sinking of the Lusitania" through a host of educational and social guidance films to Dennis Tupicoff's His Mother's Voice (1997), to It's Like That by the Southern Ladies Animation Group (2003) to Marjane Satrapi's 2007 Oscar nominated Persepolis, animated documentary exposes as false the old ultimatum: either artistic or didactic, either aesthetic or political. Emphasis is placed on advanced skills in critical thinking, oral and written communication, and studio work in order to investigate how, within contemporary ethnography, animated documentary can be used to bring breadth and depth to representation of 'the other'. | 3 |
| AA331 | Animated Short Film Animated Short Film. This upper division hybrid media studio extends the principles of animation – the pacing of sequential images, the tension between stillness and movement, and the hybrid compositing practices that define digital filmmaking – in the creation of innovative, upper division work constructed from a frame-by-frame perspective. Animated Short Film - Topics include: digital film and hybrid moving image, gestures and languages of movement, rotoscoping and the loss of the index, and the architecture of animated space. The course is structured by individual and collaborative projects, critiques, lectures and screenings on historical and contemporary animated art forms, discussions of theoretical readings, research and writing, and field work to support in-depth investigations tied to non-traditional contexts, interdisciplinary investigations and a range of display platforms. Prerequisites: AA231 | 3 |
| AA332 | Animated Installation Animated Installation. This upper division studio course builds upon the principles of animation – while pushing the idea of 'screen' beyond the traditional single rectangular experience. Course topics address both concepts and production to include: experiencing spatial form/moving image in spaces, spectacle & poetics, and considerations for multi-channel projections. The course includes individual and collaborative projects, equipment demonstrations and hands-on technical experimenting, critiques, field trips, and lectures/screenings on historical and contemporary installations and projections. Students will be asked to participate and lead discussions of theoretical readings and engage in upper division practice-based research to support in-depth investigations leading to the creation of work designed for range of display platforms and audiences. Final projects will culminate in a public exhibition. Prerequisites: AA231. | 3 |
| AA333 | Narrative Strategies This upper division course will investigate narrative construction, both implied and explicit, through the frame of literature, film and critical theory with a focus on understanding and developing animated narratives for short form platforms. Through applied exercises, lecture/screenings, critiques and discussions of readings, participants will explore how the particular language of animation can be used to create original and challenging work in single and multiple channels. Projects will address associative thinking, visualization, narrative events, event analysis, and structural processes with direct reference to traditional narrative forms, documentary and experimental practice. Through collaborative, provocative, and spirited investigations of a variety of historical and contemporary approaches, students will engage in advanced critical thinking as a means to investigate narrative structures and creative practice within moving image arts. Prerequisites: AA231-232. | 3 |

| Crs # | Name | Credit |
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| AA335 | Animated Arts Special Topics | 3 |
| | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisites: AA231-232. | |
| AA336 | 2D to 3D Animation | 3 |
| | This upper division studio course is for animators and designers interested in understanding concepts and Production applications of 2D/3D software in a creative environment. Students will explore the relationships between 2D and 3D toolsets. Beginning with the 2 ½ D aspects of After Effects we will move into concepts of 3D software including MoGraph, a toolset in Cinema 4D. Then we will roundtrip our work back into After Effects to learn some advanced compositing techniques and polish up our images. With the potential of utilizing hand drawings, photos, collages, and even video, this course helps you find a unique voice in computer graphics. Hands-on instruction in Photoshop, After Effects and Cinema 4D will bring students to an intermediate level in the software. A series of short assignments coupled with screenings of a range of animated work, pertinent analysis of work and on-going critique support both exploration and problem solving. This course is a 300 level elective for Graphic Design and Animated Arts. | |
| AA436 | Animated Arts Project Incubator | 3 |
| | Prerequisite: AA331 Intermediate Animated Arts<p>AAPI is a fully functioning incubator for media work meant to bridge the gap between individual creative practice and practical work experience. The course provides a supported studio environment where students have opportunities to work with community partners while receiving art direction and production support faculty instructors, visiting professionals, and their MAPI cohort. This class is intended to give students professional experience through concept development, methods to understand audience within a cultural context, strategizing the 'pitch,' art design and direction, and time management for project completion. Projects will vary and can be independently lead or produced for clients outside of PNCA. Partners may include local non-profits, gallery co-ops, content-based competitions and other possibilities. Potential commissioned projects with stipends could include creation of a PSA, a short film, a web series pilot, or a research-based collaborative project. Within the actual supported studio environment, students are able to sharpen their skills, gain confidence and have practical work experiences relevant for future employment, grant funding and a heightened media profile. | |

GRAPHIC DESIGN

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| FD 200 | <p>First Year Design Studio In this Design Studio, First Year students are introduced to the processes of illustration and graphic design. While both disciplines have distinct characteristics and functions, they are closely linked historically and in contemporary creative practice. This course offers students a strong technical and conceptual framework for a major in Graphic Design or Illustration. In weekly experimental studio sessions, students will explore various principles and methodologies from graphic design and illustration, exploring their intersections in contemporary client-based practice. Through incorporation of drawing, typography, painting, collage, and digital media, students will encounter new creative possibilities and find exposure to the dynamic opportunities available to the contemporary illustrator & designer.</p> | 3 |
| GD241 | <p>Design Studio I: Signs This course introduces the student to the structure of visual languages and how these structures are used consciously and unconsciously in design. The course begins by exploring modes of signification and the ideological roles of media in contemporary culture. Key strands in critical theory such as mythology and ideology will be introduced. Students will examine the transmission of meaning in our visual culture. In particular, students will be asked to judge for themselves the truth of old certainties relating to the techniques and the very purposes of Graphic Design. Computer skills and compositional skills will be stressed and enhanced.</p> <p>Prerequisites: All Foundation studio courses</p> | 3 |
| GD242 | <p>Design Studio I: Psychology of Seeing This course focuses on the roles that human perception and cognition play in the world of design. As such this studio course examines the notion of locating the individual in the sphere of cultural production and consumption. The aim of the course is to discover how notions of the unconscious affect the decision-making patterns of consumers in our visual culture. Students are introduced to various psychological principles that facilitate our understanding of how humans are motivated to action or behavior in design and advertising. Technically, the course will rely heavily on page layout, color response, and typography.</p> <p>Prerequisites: All Foundation studio courses.</p> | 3 |
| GD245 | <p>Typography I Typographic skills and concepts are applied to situations involving the use of type in layout, illustration, and time-based applications. The emphasis is not only on style and composition, but also on formal and semantic issues as these are influenced by project function and technological criteria. Students will be able to understand the history and evolution of typography, and to discuss and analyze the physical aspects and nuances of type and typographic measurements. Some key concepts in type design will be explored as well. Projects will explore a variety of solutions to design problems that require both expressiveness as well as an understanding of the practical uses of type in Graphic Design.</p> <p>Prerequisites: All Foundation studio courses.</p> | 3 |
| GD246 | <p>Typography II Typographic II is a continuation of systems and ideas explored initially in Typography I. This course includes historical and contemporary lectures mixed with studio time for experimentation, research, and personal application of concepts. This course is intended to give you a further understanding and appreciation of type as a tool for the designer. During this course, typographic skills and concepts are applied to situations involving the use of type in digital and manual applications.</p> <p>Prerequisites: GD241 and GD245.</p> | 3 |
| GD247 | <p>Production This course provides an understanding of the scope and correlation of design, pre-press preparation and the production process. Fundamentals of computer hardware/software management and the importance of time management and project planning will be stressed.</p> <p>Prerequisites: All Foundation studio courses</p> | 3 |

| Crs # | Name | Credit |
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| GD251 | <p>Fundamentals of Interactive Media is first in the series of two interactive design courses, is offered in the Media Spring semester, and is required for GD students. This course serves as an introduction to interactive design with user experience and user interface methodologies. Basic principles of design for digital platforms are discussed, as well as interaction design concepts such as app/web, augmented and virtual reality, ocular/voice recognition, environmental/experience design, etc. Students will develop the background needed to understand how audio, video, animation and motion graphics affect user interaction and experience within digital media.</p> <p>Prerequisites: All Foundation studio courses.</p> | 3 |
| GD310 | <p>GD Design Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum.</p> | 3 |
| GD341 | <p>Design Studio II: Culture and Audience This course begins to prepare the student for understanding the audience that design always addresses. As a means to understand audience, we investigate where that is found - a cultural context. Borrowing ideas from anthropology and political economy, students explore Graphic Design from the perspective of total communication - from the larger issues confronting a society to the discreet objects and messages contained therein. Projects include identity and collateral, produce and brand development, as well as publication design.</p> <p>Prerequisites: GD 241-242, GD 245 and GD 246, or Instructor permission</p> | 3 |
| GD342 | <p>Design Studio II: Rhetoric & Persuasion The use of Graphic Design in shaping history, scholarly discourse, the media and even genres such as film and literature, seems transparent. This class will link to the traditional aims of rhetoric (developing a good argument), with becoming a perceptive interpreter. We will investigate the integral role of building solid visual arguments and developing the rhetorical skills to defend a position. Students will be asked to develop an argument on a complex issue and advance that argument through the use of design media such as posters, websites, billboards, etc. Prerequisites: GD241-242, GD245, GD246 and GD341, or Instructor permission.</p> | 3 |
| GD344 | <p>Marketing & Branding This class is an overview of basic marketing principles and their relevance to the advertising art director and Graphic Designer. Students will be exposed to product development, pricing, distribution and promotion, merchandising and public relations in consumer and industrial markets and comparing various media, their selection and use.</p> <p>Prerequisites: LA121-122 and GD241-242, or Instructor permission.</p> | 3 |
| GD350 | <p>Interface & Structure This course serves as an introduction to front-end design and development. Students will cultivate their developmental abilities for the web by focusing on the core technical languages of HTML and CSS. Exploration of current web trends, techniques, and best practices will be emphasized with special attention paid to the role of the modern day professional as a hinge position between aesthetic sensitivity and programmatic rigor.</p> <p>Prerequisites: GD241-242, GD251 or Instructor permission.</p> | 3 |
| GD351 | <p>Motion Graphics This final course in the web sequence explores the conceptual mash up of art direction and heuristics, visual affordance, narrative, technology, and data. Production values will be stressed and usability concerns will be addressed. Students will create desire with interactive design following the constructs unique to the digital medium and investigate parallels in other design sectors. A variety of design techniques will be taught to challenge aesthetic approaches. Students will become versed in technology, and explore dynamics of project collaboration, client relationships, and principle driven design.</p> <p>Prerequisites: GD241-242, GD251, GD350 or consent of instructor.</p> | 3 |
| GD410 | <p>Graphic Design Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisites: Senior standing or Instructor permission.</p> | 3 |
| GD443 | <p>Graphic Design Advanced Studio Running concurrently with the Practicum and Thesis, students use the opportunity to share their Studio experiences, projects and evaluations. This exchange of information and insight benefits all class members.</p> <p>Prerequisite: Senior standing.</p> | 3 |
| GD444 | <p>Graphic Design Advanced Studio Running concurrently with the Practicum and Senior Project, students use the opportunity to share their Studio experiences, projects and evaluations. This exchange of information and insight benefits all class members.</p> <p>Prerequisite: Senior standing.</p> | 3 |
| ND 301 | <p>Internship see internship ND 301</p> <p>Prerequisite: Junior or Senior standing or consent of Department Chair</p> | 3 |
| GD445 | <p>Center for Design The Center for Design is a student-staffed design studio located on campus. Art direction for the variety of client projects is provided by PNCA faculty. In addition to developing a large body of work for a portfolio the student will have an insider's look the complicated interactions of a working design studio where art and business meet. Student designers are chosen based on portfolio review. Prerequisites: Junior or Senior standing or permission of Department Chair.</p> | 3 |

ILLUSTRATION

| Crs # | Name | Credit |
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| FD 200 | <p>First Year Design Studio In this Design Studio, First Year students are introduced to the processes of illustration and graphic design. While both disciplines have distinct characteristics and functions, they are closely linked historically and in contemporary creative practice. This course offers students a strong technical and conceptual framework for a major in Graphic Design or Illustration. In weekly experimental studio sessions, students will explore various principles and methodologies from graphic design and illustration, exploring their intersections in contemporary client-based practice. Through incorporation of drawing, typography, painting, collage, and digital media, students will encounter new creative possibilities and find exposure to the dynamic opportunities available to the contemporary illustrator & designer.</p> | 3 |
| IL251 | <p>Word & Image This course provides an introduction to the verbal/visual relationship of the illustrator's creative process. Students will gain an understanding of the history of illustration as it relates to the contemporary marketplace and the key practitioners of the art form. Self-expression and experimentation are placed within the context of illuminating information through pictures and symbols. Prerequisite: All Foundation studio courses.</p> | 3 |
| IL252 | <p>Visual Techniques Illustration is an art of illuminating ideas. This course provides the groundwork for developing the ability to communicate effectively through image content. Multiple ways of expressing a visual solution are investigated while working with a variety of contemporary and historical themes and ideas. In addition to the student gaining the conceptual skills needed as an illustrator, technical skills and processes in a number of key media areas will be explored and developed. Prerequisite: IL251.</p> | 3 |
| IL253 | <p>Painting for Illustration This is a painting class. This class explores the possibilities for self-expression and story-telling with color and composition. Students will build on their knowledge of color theory and composition gained in the Foundation classes, further exploring color systems and how color and texture can be used as compositional elements. Students will gain techniques and knowledge of mediums used with watercolor and acrylic paint. The first part of this class will focus on correct color mixing and understanding of formal elements of composition. In the second part, students will be asked to apply that understanding by manipulating the color and compositional elements in front of them to achieve different effects. The final part of this course is an independent final project proposed by the student, giving him/her an opportunity to apply the skills and techniques learned over the semester to their own choice of subject matter and conceptual content.</p> | 3 |
| IL254 | <p>Digital Media Strategies 1 This class explores modes of digital-image making, placing an emphasis on integrating analog and digital illustration processes, working between multiple image-making platforms and applications that incorporate both raster and vector thinking with the goal of developing unique and original processes that stretch the limits of the programs. Multiple ways of expressing a visual solution are investigated through a combination of analog techniques (i.e. drawing, painting, composition, perspective, light, value, and color) and digital tools (i.e. Adobe Photoshop and Illustrator). Prerequisites: All Foundation studio courses.</p> | 3 |
| IL255 | <p>Drawing for Illustration This course builds upon basic drawing skills to extend technical and conceptual range. Differing from Experiments in Drawing, in that it is directed primarily towards the practice and consolidation of observational drawing. These tools include analytical seeing, gesture, measuring, value/volume, linear perspective, composition and varied mark making. This course is intent on tackling varying traditional and non-traditional tactile media less commonly explored in the painting curriculum. Each semester will begin with simple vine charcoal and pencil extending to other media such as watercolor, gouache, pastel, oil pastel, conte and colored pencils. Since each semester highlights a different medium or type of media, this course may be taken singly or out of sequence. This course includes supervised studio work and working from live models, critiques aimed at strengthening compositional skills by examining the coherence of the effects within each composition, possible field trips to outside exhibits or off-campus drawing sites. Work outside of class will be assigned to build skills rehearsed in class. Prerequisite: All Foundation studio courses.</p> | 3 |
| IL256 | <p>Digital Media Strategies 2 This course will explore advanced digital image making methodologies in the vector-based application Adobe Illustrator and raster-based application Photoshop, as well as Procreate and Clip Studio. Students will be exposed to a broad range of digital and analog image-making techniques with an emphasis on shape-based image building processes, design thinking, collaborative ideation, and ultimately starting to develop individual voice, style, and workflow through digital and analog experimentation. This class will serve as a project incubator and focusing on student driven projects and strategic design solutions. Digital production, printing techniques (both analog and digital), and file management will also be covered. Prerequisites: DMS 1</p> | 3 |
| IL257 | <p>Illustration: Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum.</p> | 3 |
| IL351 | <p>Visual Vocabulary A mature, well-developed personal vision is central to the contemporary illustrators practice. This course focuses on the development of a personal artistic voice - bridging the gap between the boundaries of the commercial marketplace and the highly personal act of making art. In this course, the student will interact with a dynamic variety of themes placed in the context of art direction and time constraints. Refining the highly relational creative process of concept sketch to finished art will be stressed. Prerequisite: IL251 Word and Image, IL254 DMS:Photoshop, IL255 Drawing for Illustration or permission of Dept. Head.</p> | 3 |

| Crs # | Name | Credit |
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| IL352 | Cultural Marketplace Contemporary culture and the illustration marketplace are fluid and ever changing. It is essential that today's illustrator is equipped to function within this dynamic and competitive landscape. This course takes the student into the current marketplace, exploring each of the key areas of creative opportunity including digital media, games, entertainment, editorial, publishing, advertising, and product development. Each student, while continuing the development of a personal artistic vision, will investigate projects relating to the professional marketplace. Prerequisite: IL251 Word and Image, IL254 DMS:Photoshop, IL255 Drawing for Illustration or permission of Dept. Head. | 3 |
| IL354 | Design + Image In Design + Image students will engage in the vital disciplinary crossover between illustration and Graphic Design. Through incorporation of drawing, painting, photography, typography, and digital media, students will encounter the countless creative possibilities that hybrid techniques make available to the contemporary illustrator. The class will place special emphasis on the practice of fusing the compositional and conceptual elements of an image. In the end, students should appreciate why Illustrators who understand design are far more likely to create powerfully resonant, compelling images than those who do not. Prerequisite: IL251 Word and Image, IL254 DMS:Photoshop, IL255 Drawing for Illustration or permission of Dept. Head. | 3 |
| IL356 | Narrative Image This course sets the work of the visual artist in an enriching context of writing, ideas and story. The course combines writing, reading and illustration in order to explore the confluence of visual and verbal art, while addressing the need for the modern illustrator to be a multi-dimensional communicator with a strong personal vision. The two disciplines inform and augment each other in bifocal artistic practice. The graphic novel will be explored as a pertinent example of how these skills can work in concert. Through a process of self-expression and experimentation, students are encouraged to develop their own visual vocabulary by studying the work of writers and artists, and practicing personal creation in both realms. Some technical skills will be addressed including reading comprehension, grammar and the writing process. Students will gain fluency in using writing to discover and articulate visual tropes and using images to sharpen, deepen and refine their writing. Prerequisite: IL251 and IL252. | 3 |
| IL357 | Graphic Novel This course introduces the fundamentals of visual storytelling in the medium of comics and then builds on that foundation through process and experimentation. The course will have a strong focus on three core elements: 1.) Developing and telling a strong story, 2.) Process and creative problem solving 3.) Having the following elements - concept, drawing, design, staging, pacing, and acting - come together in a cohesive way to serve that story. By focusing on a series of smaller narratives, students will develop their storytelling skills, as well as their own narrative voice. They will learn that how one tells a story can be as unique and stylistic as the image or the writing. Practical considerations such as designing and drawing for black and white, the final product, publishing, and professional practices will also be addressed. Prerequisite: IL251-252 or Junior level standing. | 3 |
| IL358 | Illustration: Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Junior Level. | 3 |
| IL450 | Illustration Advanced Studio I The advanced studio allows the senior student to apply technical skill and an understanding of the contemporary marketplace to the creation of a body of work related to their own personal vision. Professional work processes will be employed and art direction will be central to this creative process as each student begins the creation of professional level projects related to their chosen area of focus. This 16-week studio course works in close proximity with the Illustration Senior Project, allowing for a broader context leading towards a completed senior portfolio. Prerequisite: Senior standing. | 3 |
| IL451 | Illustration Advanced Studio II The advanced studio allows the senior student to apply technical skill and an understanding of the contemporary marketplace to the creation of a body of work related to their own personal vision. Professional work processes will be employed and art direction will be central to this creative process as each student begins the creation of professional level projects related to their chosen area of focus. This 16-week studio course works in close proximity with the Illustration Senior Project, allowing for a broader context leading towards a completed senior portfolio. Prerequisite: Senior standing. | 3 |

INTERMEDIA

| Crs # | Name | Description | Credit |
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| IM201 | Theory & Practice | Theory & Practice classes are interdisciplinary, research oriented studio courses that foster an idea-based, non-media specific inquiry focusing on concerns within and outside the visual arts Prerequisite: Foundation studio courses and LA122, LA125. Courses offered under this Course #: Theory & Practice: Art in Context - This studio-based, media blind seminar introduces conceptual and theoretical concerns within the context of contemporary creative practice. Topics explored include language and semiotics, appropriation, simulation, systems and networks, collaboration, relational practices, and deconstruction. Through projects, critiques, lectures on contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips, students produce studio work utilizing conceptual strategies tied to diverse roles that artists play within contemporary art and creative practice Minor in Art & Ecology required course: Theory & Practice: Global Culture and Ecology This studio-based, media blind seminar examines climate change and other global issues in order to form a foundational understanding of ecological principles, contemporary global society, and the complex ways that they interact. Students will explore new models of social awareness and cultural production and learn from how artists and designers are already responding in creative ways to social and ecological issues. Through projects, critiques, lectures, discussions of readings, research and writing, visiting artists, and field trips, students will produce studio work reflecting these pressing issues. Prerequisite: Foundation studio courses and LA122, LA125. | 3 |
| IM251 | Performance | This hybrid media studio course will explore a diverse range of strategies in identifying, creating and activating a site through expanded performative actions. Basic skills tied to intended gesture, incidental movement, stillness, repetition, fracture/rupture, prop and site manipulation, voice, language and sound will be the topics and actions explored during this course. Emphasis will be placed on the active, deployed body so a great deal of the course will involve physically engaged solo and collaborative workshops, exercises and activities. Historical precedents and the work of contemporary practitioners will give the student a deeper understanding of the discipline. This exposure coupled with research, projects, critique, proposal development, scoring and scripting techniques, visiting artists, readings, attending performances, and video /film screenings will give the student the primary tools and conceptual strategies to successfully develop performative work. Engagement with PICA's annual TBA festival will give the students exposure to top contemporary time based artists and potential collaborative opportunities with these visiting artists. Prerequisite: All Foundation Studio courses. | 3 |
| IM253 | Intermedia Special Topics | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| IM301 | Theory & Practice | Theory & Practice classes are interdisciplinary, research oriented studio courses that foster an idea-based, non-media specific inquiry focusing on concerns within and outside the visual arts. Titles have included: Art & Anthropology, Art and the Everyday, Image Test Media, Body Politics, Art - Ethics & Transgression, Utopia/Dystopia, Homeland. Prerequisite: IM201. | 3 |
| IM351 | Intermedia Studio | Intermediate level Intermedia courses - including: Hybrid Painting, Offsite Projects, Screen+Devices, Video Installation, other upper-division hybrid studio courses are offered on a rotational basis. Topics include collaboration, video and sound in non-traditional environments, conceptual work and more involved installation applications. Prerequisite: Junior level standing. | 3 |
| IM401 | Theory & Practice | Theory & Practice classes are interdisciplinary, research oriented studio courses that foster an idea-based, non-media specific inquiry focusing on concerns within and outside the visual arts. Titles have included: Art & Anthropology, Art and the Everyday, Image Test Media, Body Politics, Art - Ethics & Transgression, Utopia/Dystopia, Homeland. Prerequisite: Senior standing | 4 |
| IM451 | Advanced Intermedia Studio | Intermediate level Intermedia courses - including: Hybrid Painting, Offsite Projects, Screen+Devices, Video Installation, other upper-division hybrid studio courses are offered on a rotational basis. Topics include collaboration, video and sound in non-traditional environments, conceptual work and more involved installation applications. Prerequisite: Senior level standing. | 3 |

| Crs # | Name | Credit |
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| PAINTING | | |
| DR261 | The Figure This is a drawing class that takes as its subject the human form, generally nude but at times draped. As such, it combines rigorous drawing instruction and practice to develop students' formal expressive capacities along with an investigation of ideas that naturally come to bear on art that concerns itself directly with representation of humankind. Class discussions and assignments will reflect this dual approach to the figure. Most class time will be spent in drawing, but you may expect frequent short lectures on specific artists and issues, and are encouraged to ask questions and participate in discussions. Prerequisite: All Foundation studio courses or permission of the instructor. | 3 |
| DR265 | Drawing Studio:Techniques & Applications Drawing Studio:Techniques and Applications. This course builds upon basic drawing skills to extend technical and conceptual range. This course is directed primarily towards the practice of observational drawing, relying on analytical seeing, gesture, measuring, value/volume, linear perspective, composition and varied mark making. Beginning with simple vine charcoal and pencil, the course extends to a range of other drawing media such as watercolor, gouache, pastel, oil pastel, conte and colored pencils. Each semester may emphasize different media or types of media, depending upon the individual expertise of instructors. This course includes supervised studio work and working from live models, critiques aimed at strengthening compositional skills by examining the coherence of the effects within each composition, possible field trips to outside exhibits or off-campus drawing site. Prerequisite: All Foundation studio courses or permission of the instructor. | 3 |
| DR266 | Drawing Studio: Image in Context Drawing Studio: Image in Context. While this course is designed to improve both perceptual and conceptual skills the primary emphasis is on experimentation with materials and strategies for invention. Problems are structured around a variety of spatial concepts, subject matters, materials and methods for image generation and supported with examples of contemporary and historical artwork. Critiques are structured around both visual coherence and engagement with subjects or concepts under consideration. Prerequisite: All Foundation studio courses or permission of instructor. | 3 |
| DR267 | Anatomy Anatomy:Skeletal Structure. This is a one-semester course in anatomy designed to strengthen your ability to represent the human figure in art. It begins with a close examination of the skeleton, followed by an introduction to the mechanics of movement and musculature, plus a survey of the main muscle groups. Each week includes a lecture-demonstration using skeletons, charts, live models and our own bodies, followed by drawing from the live model, and three outside hours of drawing using notes, memory and your imagination. Very hard; lots of fun. Prerequisites: All Foundation studio courses or permission of the instructor. | 3 |
| DR361 | Advanced Figure Advanced Figure. This course is the advanced sequel to DR261 The Figure. As such it aims toward significant mastery of representation and interpretation of the human figure in drawing. Students receive advanced instruction in formal and expressive drawing within the context of contemporary artistic practice. The course is structured around hands-on drawing but includes presentations on contemporary and historical figurative art along with short independent projects. Prerequisite DR261 or permission of the instructor. | 3 |
| DR363 | Drawing Seminar: Mediated Image The intent of this course is to introduce historical, technical and conceptual frameworks to help support individual investigations through drawing practice. As a tool of creative exploration, drawing informs visual discovery and envisions the development of perceptions and ideas. This is an advanced level drawing course for students who are interested in developing a self-directed, sustained body of work and an understanding of the relationships between the formal and conceptual aspects of drawing practice. All work is developed outside the classroom and supported in the classroom by individual and group critiques, guest critiques, written proposals, and readings. Prerequisites: DR261 or DR265 or DR266 or DR267. | 3 |
| DR364 | Drawing Seminar: Systems, Strategies, and Structures Drawing Seminar: Systems, Strategies, and Structures. The history of drawing predated written language and remains a fundamental means to translate, document, record and analyze our thoughts and observations to ourselves and others. Contemporary drawing practice may be transitory and temporal or provide a record of archival permanence. It may be propositional, preparatory, visionary, imaginative, associative, factual, generative, transforming or performative in nature as a tool of investigation for the realization and transference of ideas. At its best the means of making is harnessed to the realization of ideas and concepts. To that end student will engage in a variety of strategies and means to explore and express their ideas through drawing. Prerequisite: DR261 or DR265 or DR266 or DR267. | 3 |
| DR463 | Drawing Seminar: Mediated Image The intent of this course is to introduce historical, technical and conceptual frameworks to help support individual investigations through drawing practice. As a tool of creative exploration, drawing informs visual discovery and envisions the development of perceptions and ideas. This is an advanced level drawing course for students who are interested in developing a self-directed, sustained body of work and an understanding of the relationships between the formal and conceptual aspects of drawing practice. All work is developed outside the classroom and supported in the classroom by individual and group critiques, guest critiques, written proposals, and readings. Prerequisites: Senior standing | 3 |
| PA261 | Painting Studio:Materials & Methods Painting Studio:Materials & Methods. The Painting program builds on Foundation skills of drawing, design, color theory and critical discourse. Projects focus on the materials and methods of traditional oil painting while exploring a variety of subjects and pictorial strategies. Emphasis is on the development of core skills in the discipline, knowledge of contemporary and historical work as well as critical judgment and presentation. Prerequisite: All Foundation studio courses, or permission of the instructor. | 3 |
| PA262 | Painting Std: Techniques & Applications Painting Studio: Techniques and Applications. The second semester of the Painting Studio program is meant to help you consolidate the paint-handling skills introduced in Materials and Methods and extend the range of painting approaches you undertake. Problems assigned may involve representation or abstraction, or both, and may require working from direct observation, memory or imagination, or all three. As in the first semester, class problems will be considered in the context of related work by historical and contemporary masters, and we will also work on refining your ability to describe and analyze your own work and that of others in critique. Students may be called upon to work in oils or acrylics, according to the preference of the instructor. Prerequisite: PA261 or permission of the instructor. | 3 |

| Crs # | Name | Credit |
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| PA266 | Observational Painting This course is intended to provide the student with a variety of opportunities to expand and refine their skill in a realist manner by painting from direct observation. From "Plein Air" to "in-studio" practice, on subjects such as Landscape, the Figure, Portrait and Still Life, we will focus on creating work that is technically skilled and of strong pictorial construction. To this end, Drawing and preliminary studies are a few of the tools we will use as well as lectures, Gallery visits and "on site" demonstrations. Perspective, rendering in atmospheric color, color saturation, underpainting and glazing techniques are also things that will be important components of our class. For the most part we will be creating one painting each session however a few subjects such as the Figure and the Portrait will require an additional week. Prerequisites: All Foundation studio courses. | 3 |
| PADR361 | Paint & Drw Studio: Self-Directed. This is the first in a two-course sequence of self-directed study Directed in the Junior year. It aims to begin development of both studio discipline and a professional approach to artistic practice. After an initial project assigned by the professor, Students will be expected to articulate their aims and interests in a written proposal which will form the basis of the semester's work. This proposal will be developed with the assistance of the professor and should be specific enough to provide appropriate structure but with sufficient leeway for development and change. Students may work in drawing, painting, or some combination of these or other media. Progress in the course will be supported by individual instruction, short lectures, visiting artists, gallery visits, appropriate library and other research resources, and group discussion. | 3 |
| PADR362 | Painting and Drawing Studio: Pre-Thesis. This course directly precedes the Thesis and as such can be Pre-Thesis seen as a preparatory course for transition to entirely independent work in the Senior year. It aims to develop both studio discipline and a professional approach to artistic practice. Students will be expected to articulate their aims and interests in a written proposal which will form the basis of the semester's work. This proposal will be developed with the assistance of the professor and should be specific enough to provide appropriate structure but with sufficient leeway for development and change. Students may work in drawing, painting, or some combination of these or other media. Progress in the course will be supported by individual instruction, short lectures, visiting artists, gallery visits, appropriate library and other research resources, and group discussion. | 3 |
| PADR365 | Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| PADR462 | Painting and Drawing Studio Painting and Drawing Studio. This course directly precedes the Thesis and as such can be seen as a preparatory course for transition to entirely independent work in the Senior year. It aims to develop both studio discipline and a professional approach to artistic practice. Students will be expected to articulate their aims and interests in a written proposal which will form the basis of the semester's work. This proposal will be developed with the assistance of the professor and should be specific enough to provide appropriate structure but with sufficient leeway for development and change. Students may work in drawing, painting, or some combination of these or other media. Progress in the course will be supported by individual instruction, short lectures, visiting artists, gallery visits, appropriate library and other research resources, and group discussion. Senior standing. | 3 |

PHOTOGRAPHY

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| PH265 | <p>Introduction to the Photographic Image is a class that explores multiple paths by which to generate, manipulate and interrogate photographic content and pursue the wide array of platforms on which photographic images are experienced (i.e. paper, screen, and object). The expansive definition of a camera will be investigated through the use of iPhones, scanners, video cameras, photograms, and digital negatives as tools for creating photographic images. Skills taught will include digital SLR manual camera functions, an introduction to darkroom processes, and basic Adobe Lightroom workflow. Assignments, lectures and readings will provide a comprehensive overview of the photographic image in the media and art world and will challenge students to interrogate photography as they know it.</p> | 3 |
| PH272 | <p>Concept / Capture / Print I This studio course examines every step of the photographic workflow, encouraging students to align formal choices related to composition, exposure, editing and presentation with their conceptual intent. Using both digital SLR and medium format film cameras, students will scan film and import RAW files, using Adobe Lightroom and Photoshop as processing tools. Technical instruction will focus on manual camera functions: shooting with available light, simple modifiers and fill flash, custom white balancing, retouching, post-production digital manipulations, and large format inkjet printing. Conceptual development will be emphasized and students will practice articulating ideas verbally and visually, creating coherent bodies of work based on assignments. Through readings and lectures, students will be exposed to contemporary photographic practices and theories.</p> <p>Prerequisite: FD102 Visual Elements: Digital Tools</p> | 3 |
| PH273 | <p>Studio Lighting Essentials Studio Lighting Essentials teaches lighting techniques both in and out of the studio that can be applied to the practices of students working in various mediums from photography to animation to video. Students will learn to work with continuous tungsten lights as well as off camera strobe speed lights in a variety of situations using modifiers and grip equipment. Understanding light on form, shadows and lighting ratios are concepts that will be covered, as well as color management and digital workflow using digital SLR cameras. Assignments, readings and lectures will expose students to contemporary and historic photographic lighting techniques in both fine art and commercial contexts.</p> <p>Prerequisites: FD102 Visual Elements Digital Tools, FD102 Visual Elements 2D</p> | 3 |
| PH274 | <p>Photographic Investigations Photographic Investigations is a class that allows students the opportunity to explore a specific application of the photographic medium and participate in rich dialogue around historic and contemporary approaches. Topics for investigation are offered on rotation and include:</p> <p>Alternative Processes: Introduces students to a variety of alternative photographic processes as a means to artistic expression with a focus on contemporary concerns. Students will experiment with antique photo processes as well as newer imaging technologies, interfacing the traditional with digital advances.</p> <p>Analog Practices: A darkroom based class focused on analog black and white photography in which students will learn film exposure, camera functions, darkroom processes, and the use of natural and available light.</p> <p>Fashion Photography: Explores themes of fashion photography in contemporary artistic as well as commercial contexts. Skills taught include considerations of concept, pre-production, set design, styling, lighting, post production, model contracts, and other professional practice elements of the industry.</p> <p>Product Photography: Explores language and aesthetics of advertising photography and its dialogue with fine art photography. Skills taught include? ?concept, set design, lighting strategies, capture and post production, client contracts, and other professional practice elements of the industry.</p> <p>Documentary Photography: ?Investigates the history of documentary photography while working with assignments that push students to ask questions of ethics, practice and aesthetics in their own work.</p> | 4 |
| PH371 | <p>Photographic Practice & Research In this course students work on a term-long project using the 4x5 view camera. One on one meetings with the instructor and in-progress critiques will give students feedback on their work throughout the term. Weekly readings and class discussions will cover photographic criticism and theory from the 1920's to today.</p> <p>Prerequisite: All Foundation studio courses, PH272, PH273 and one other 200 level photography class.</p> | 3 |
| PH372 | <p>Photographic in Contemporary Art This course investigates contemporary photographic ways of seeing and creating, exploring work that expands beyond the boundaries of the photographic print. This class is about experimentation and student are expected to take risks, producing work that challenges their normal mode of art-making. There is an emphasis on critical theory and students are urged to make connections between their studio practice and critical literary knowledge. Weekly readings and discussions will inform the work and aid students in placin their work in a historical context.</p> | 3 |
| PH374 | <p>Studio Lighting As a continuation of PH273 Lighting Essentials, this course will focus on the manipulation and control of photographic lighting to align with conceptual intent. Students will work with strobe light kits and a wide range of modifiers and grip equipment both in and out of the studio. They will practice mixing available light tungsten and flash in complex lighting scenarios while using both digital and medium format film cameras. Professional practice will be taught through consideration of scenarios that involve working with clients, drawing up contracts and collaborating in groups. Assignments, readings and lectures will expose students to contemporary and historic photographic lighting techniques in both fine art and commercial contexts.</p> <p>Prerequisite: PH273, PH272</p> | 3 |

| Crs # | Name | Credit |
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| PH375 | <p>Concept / Capture / Print II As a continuation of PH272 Concept / Capture / Print I, this course will focus on aligning formal choices in capture, post-production and print processes with conceptual intent. An advanced investigation of digital capture, Adobe Photoshop, Lightroom, color management and digital workflow will be pursued as we examine the whats and whys of industry standards and learn a wide range of professional approaches to post-production editing. Through written project proposals, readings, and lectures students will be encouraged to develop their practice in relation to contemporary issues in fine art photography. Professional practice is integrated into the class through field trips to photography studios, discussion of marketing strategies and a final project that centers around the presentation of a body of work in book format. Prerequisite: All Foundation studio courses, PH272 or Instructor consent.</p> | 3 |
| PH474 | <p>Studio Lighting As a continuation of PH273 Lighting Essentials, this course will focus on the manipulation and control of photographic lighting to align with conceptual intent. Students will work with strobe light kits and a wide range of modifiers and grip equipment both in and out of the studio. They will practice mixing available tungsten and flash in complex lighting scenarios while using both digital and medium format film cameras. Professional practice will be taught through consideration of scenarios that involve working with clients, drawing up contracts and collaborating in groups. Assignments, readings and lectures will expose students to contemporary and historic photographic lighting techniques in both fine art and commercial contexts. Prerequisite: PH273, PH272, Senior standing.</p> | 3 |

PRINTMAKING

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| PR281 | <p>Intaglio + Relief This beginning printmaking course introduces intaglio and relief printing techniques within an active, hands-on studio experience. With a keen eye towards craft, composition, concept and engagement, this course explores the unique and varied visual effects and pragmatic considerations of copperplate intaglio and relief printing. Intaglio processes will include drypoint, hard ground and soft ground techniques on copper plates. The developing, working, and reworking of plates will be supported through step etching and scraping and burnishing. Relief printing techniques will include components of both Japanese and Western carving, inking, and printing traditions. Linoleum and woodcut printing will be covered in single and multiple blocks. Image and mark-making, line and value, strategies of layering, and composition are discussed and developed in both techniques. Current and historical applications of intaglio and relief printing for artists and designers will be a focus during the course. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>12 student capacity. Prerequisites: Foundations 2-Design and/or Basic Drawing</p> | 3 |
| PR282 | <p>Screen + Lithography This beginning printmaking course introduces screen- and lithography-printing techniques within an active, hands-on studio experience. With a keen eye towards craft, composition, concept and engagement, this course explores the unique and varied visual effects and pragmatic considerations of screenprinting and lithography printing. Screenprinting techniques will include hand-made, digital, and drawn stencils, as well as direct-to-screen and photo-processes. Lithography printing techniques will include drawing and printing directly from lithography stones, and the photographic capabilities of plate lithography. Image and markmaking, color interaction, strategies of layering, and composition are discussed and developed in both techniques. Current and historical applications of lithography and screenprinting for artists and designers will be a focus during the course. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>12 student capacity Prerequisites: Foundations 2-Design and/or Basic Drawing</p> | 3 |
| PR286 | <p>Letterpress + Book Letterpress + Book. This beginning printmaking course introduces letterpress & book-making techniques within an active, hands-on studio experience. With a keen eye towards craft, composition, concept and engagement, this course explores the ways that letterpress and books can function separately or interact. Letterpress techniques will focus on myriad applications of the typesetting and printing of lead & wood type photopolymer plates, and other image-making processes. Traditional and non-traditional bookbinding will be introduced, including sewn and adhesive bindings. Alongside technical concerns, this course introduces the historical and contemporary considerations of print, paper & book culture as well as sequencing, narrative, typography, and the relationship between text and image. Current applications in letterpress and book for artists and designers, as well as how we read prints, texts and books, will be a focus during the course. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> | 3 |
| PR288 | <p>Intro to Textile Printing: Relief + Screen This beginning, printmaking course introduces relief and screen-printing techniques on fabric within an active, hands-on studio experience. Small-scale fabric printing for applications in fine art, apparel, interiors, and more will be covered while focusing on craft and personal voice and vision. Screenprinting techniques will include hand-made, digital, and drawn stencils, as well as direct-to-screen and photoprocesses. Relief printing techniques will include components of both Eastern and Western carving, inking, and printing traditions on fabric. Linoleum and woodcut printing will be covered in single and multiple blocks. Image and mark-making, color interaction, patterns & motifs, strategies of layering, and composition are discussed and developed in both techniques. Current and historical applications of printed fabric and apparel, surface design, and relief and screenprinting for artists and designers will be a focus during the course. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration. Prerequisites: One semester Foundation courses recommended.</p> | 3 |
| PR289 | <p>Printmaking: Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum.</p> | 3 |
| PR370 | <p>Printstallation PR370 Printstallation</p> <p>Printstallation is an intermediate printmaking course that examines the role of printed matter in and as installation. Students will utilize and expand upon techniques gained in beginning printmaking classes while completing print-based installation projects. This course encompasses all methods of printed media and students are encouraged to employ multiple techniques and strategies. Print-based installation through accumulation & scale, print's interaction with other media & forms, prints as objects, and the active role of printed take-aways will all be considered. Strategies around site specificity, temporality, interactivity, immersion, and distribution are also integral to this course. Historical and contemporary artists working in print-based installation will be viewed and discussed. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>Prerequisites: at least one 200-level printmaking class, two or more strongly encouraged</p> | 3 |

| Crs # | Name | Credit |
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| PR371 | <p>Print Studio PR371 Print Studio</p> <p>Print Studio is an intermediate printmaking course where students can focus on and refine one or two printmaking techniques – honing technical skills and expanding knowledge around craft, materials, and processes. Self-directed projects that employ printmaking toward personal, idiosyncratic voice and vision are supported by faculty and peers in this studio course. Building off of skills learned in beginning printmaking classes, students will propose and focus on extended projects, ideas, and print processes. Skills in professional writing, research, presentation, documentation, and exhibition will also be supported. This course is ideal for students wishing to gain a greater depth of knowledge in specific printmaking traditions while creating a focused body of work. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>Prerequisites: at least one 200-level printmaking class, two or more strongly encouraged</p> | 3 |
| PR372 | <p>Printing on Fabric PR372 Printing on Fabric - Printing on Fabric, an intermediate printmaking course, primarily focuses on screenprinting on fabric, but will also cover relief printing, intaglio, pochoir, and some small-batch fabric dyeing. Utilizing and expanding upon techniques gained in beginning printmaking classes, students will learn how to successfully print on fabric. Students will employ their printed fabric in multiple ways while utilizing strategies of apparel/wearables, interior design, sculpture and installation. Pattern repeats, non-repeating imagery, and printing on yardage will all be covered alongside printing on previously sewn textiles. Historical and contemporary artists/designers working in and with printed textiles will be viewed and discussed. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>Prerequisite: 200-level Screenprint is required, 200-level Relief and/or Intaglio are recommended.<p></p> | 3 |
| PR385 | <p>Experiments in Combined Print Media is an intermediate print course that focuses on strategies for creating work that combines traditional and non-traditional print based media and a wide range of image sources. In addition, students will explore ways of combining print media with non-printed media, three-dimensional objects, and time-based media. The work created in this course requests openness to the possibility of how printed media can function from a framed image on a wall to a wide variety of contexts. In addition to assigned projects and recommended readings, there will be critiques, image lectures on related work with an emphasis on contemporary practice and context. Prerequisite: Minimum of two 200 level Print studio courses or permission of instructor. This course also fulfills the Junior interdisciplinary Intermedia requirement.</p> | 3 |
| PR 389 or PR 410 | <p>Printmaking:Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisite: Senior standing or permission of Department Chair.</p> | 3 |
| PR411 | <p>Artist Publications Studio Arts - Printmaking: Artist Publications, Multiples & Distribution. Contemporary artists and designers use printed matter, publications, and multiples in myriad ways. They engage in different models for distributing to an audience, from free "take-aways" to using the postal service and subscription-based work. This class will focus on printed matter made for distribution and dispersal, the very definition of a publication. The course specifically asks where publications and distribution can fit into many different art + design practices. Technically, this course works across multiple media, allowing for forays in commercial printing and object-making, with an eye toward seriality, craft, and content. A focus will also be on how publications and modes of dispersal have been used historically and by contemporary artists. A program of lectures, discussions, field trips to local special collections, and visiting artists whose practice include publication and distribution will support student exploration. Senior standing or permission of Dept. Chair.</p> | 3 |
| PR471 | <p>Print Studio Print Studio is an intermediate printmaking course where students can focus on and refine one or two printmaking techniques – honing technical skills and expanding knowledge around craft, materials, and processes. Self-directed projects that employ printmaking toward personal, idiosyncratic voice and vision are supported by faculty and peers in this studio course. Building off of skills learned in beginning printmaking classes, students will propose and focus on extended projects, ideas, and print processes. Skills in professional writing, research, presentation, documentation, and exhibition will also be supported. This course is ideal for students wishing to gain a greater depth of knowledge in specific printmaking traditions while creating a focused body of work. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>Prerequisites: Senior Standing</p> | 3 |
| PR472 | <p>Printing on Fabric PR372 Printing on Fabric - Printing on Fabric, an intermediate printmaking course, primarily focuses on screenprinting on fabric, but will also cover relief printing, intaglio, pochoir, and some small-batch fabric dyeing. Utilizing and expanding upon techniques gained in beginning printmaking classes, students will learn how to successfully print on fabric. Students will employ their printed fabric in multiple ways while utilizing strategies of apparel/wearables, interior design, sculpture and installation. Pattern repeats, non-repeating imagery, and printing on yardage will all be covered alongside printing on previously sewn textiles. Historical and contemporary artists/designers working in and with printed textiles will be viewed and discussed. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration.</p> <p>Prerequisite: Senior Standing.</p> | 3 |

Crs #

Name

Credit

PR485

Experiments in Combined Experiments in Combined Print Media is an intermediate print course that focuses on strategies for Print Media creating work that combines traditional and non-traditional print based media and a wide range of image sources. In addition, students will explore ways of combining print media with non-printed media, three-dimensional objects, and time-based media. The work created in this course requests openness to the possibility of how printed media can function from a framed image on a wall to a wide variety of contexts. In addition to assigned projects and recommended readings, there will be critiques, image lectures on related work with an emphasis on contemporary practice and context. Prerequisite: Senior standing

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SCULPTURE

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| SC291 / SC391 | Sculpture I & Sculpture II Sculpture I and II Courses These courses are offered at a 200 or 300 level with the different learning outcomes and expectations clearly defined. Students taking a studio course at a 300 level must have previously completed a 200 level course or have received permission to enroll from the instructor. Prerequisites for 200 level: All Foundation studio credits. | 3 |
| SC291/391 | Ceramics I or II Ceramics SC291/391 This class introduces the student to wheel and hand building techniques, clay bodies, kiln firing and glazing strategies. With the acquisition of these basic skills, the student can begin to build competency in clay, slip and glaze handling and develop a sustaining personal vocabulary of form, surface, content and context. Prerequisites: All Foundation studio credits | 3 |
| SC291/391 | Object Design & Digital Fabrication I II This is a split-level introductory/intermediate course focused on the fundamentals of functional object design and fabrication. In addition to smaller exercises, one longer project will allow for development of individual pursuits in three-dimensional design; this can include furniture, industrial design products, and artistic structures among others. Students engage in a design practice, which integrates technical knowledge and skills with material, form and contextual issues in contemporary design. Prerequisites: the completion of Foundation 3D Design is strongly recommended | 3 |
| SC291/391 | Fabrication Techniques-Metal Fabrication Techniques-Metal and Wood SC291/391 and Wood I or II This course will provide the student with a variety of techniques and approaches for fabricating with both wood and metal. Traditional techniques including wood joinery methods, laminating, woodturning, mild steel shaping and welding, TIG welding, and brazing will be taught in addition to more creative and unique fabrication techniques. Shop, material and tool safety and project/time management strategies will also be part of the course. The techniques learned will help bring your ideas, designs and imaginings into stable, dimensional reality. Prerequisites: All Foundation studio credits | 3 |
| SC291/391 | Moldmaking I or II Moldmaking SC291/391 This course explores the primary tools, materials, and processes used in mold making technology as it relates to contemporary sculptural practice. An overview of various methods of both rigid and flexible mold making will be explored as well as both solid and hollow shell casting techniques and materials. There will be an emphasis on studio etiquette, craftsmanship and production as well as creative applications of mold making and casting. Students will also be exposed to contemporary artists who utilize mold making as a central part of their practice. Prerequisites: All Foundation studio credits | 3 |
| SC291/391 | Multiples I or II Multiples SC291/391 Many approaches to making sculpture involve concerns of the multiple either through simple reproductive strategies, duplicating, serializing or sequencing elements within the imagery. Further, many concerns for "objectness" in sculpture often involve thematic or conceptual connections contrasting ideas of the singular with the other-the present with the past or future (change) perhaps with particular places, sites or concerns of identity- or conversations implied through contrasting materiality. This course concentrates on several of the more focal concerns that these strategies can bring to bear on three-dimensional image making. We will concentrate on three elements, or general themes, implied by constructs involving multiples in imagery with an assignment in each of the following areas: The original, the module and the transformed. | 3 |
| SC291/391 | Soft Sculpture I or II Soft Sculpture SC291/391 Soft Sculpture is designed as a studio class that is technique and assignment driven with lectures to contextualize the work. We will knit, make patterns, inflate, sew (hand and with the machines), draw, crochet, felt, stuff, bake, shoot images, videotape, perform, experiment, etc. I will encourage students to try new things and stretch our understanding of what SOFT can be. By definition SOFT is an adjective with many meanings - pleasing to the senses, mellow flavor, subdued, quiet, smooth, delicate, balmy, mild, easy, gradual rising, having curved outlines, tender, kind, low key, impressionable, feeble, not firm, spreadable, low energy and it can also be a noun. We will develop a working visual and verbal vocabulary drawn from historical precedents as well as contemporary practices and trial and error. We will begin to identify and understand deeper intent in our work through applying what we are learning, reading, discussions, field trips, sketchbooks and critiques. Prerequisites: All Foundation studio credits. | 3 |
| SC291/391 | Experimenting With Materials I Experimenting With Materials SC291/391 or II The focus of this studio class is to give the students the freedom to experiment with new materials without the pressure of the finished piece. Critiques will be based on a discussion of the process, successes and 'failures' and potentially will lead to content and concept, though the ideas are not the emphasis here. Class time will be used to research materials, costs, artists working this way and to understand the materials potential uses and meanings. The process of creating these works will be the majority of class time, trying several approaches to achieve a basic level of mastery. Workshops, lectures and readings will drive our material choices. Prerequisites: All Foundation studio credits. | 3 |
| SC291/391 | Activated Objects I or II Activated Objects SC291/391 The focus for this course will be on the activated object. Pulling the forms off the pedestal and wall and giving them a secondary or expanded function beyond the formal and static. We will be constructing objects, interventions, props, tools and models that will explore notions of use, function, application, task and performance. This arena will be a rich space to deploy poetic metaphors, present social challenges, reveal personal predilections and dynamically activate the spaces between maker, object, audience and impact. Prerequisites: All Foundation studio credits. | 3 |

| Crs # | Name | Credit |
|-------------------------|---|--------|
| SC291/391 | The Figure I or II The Figure SC291/391 This course will focus on obtaining the skills necessary to depict the human form from life, and truly learning how to observe and work from the model. Students will become adept with proportion and scale, and will learn how to make gestures in clay, build armatures, and create a finished figure sculpture. Students will become familiar with the different clays and sculpting tools available. At the completion of this course, the students will be comfortable in visualizing 3D forms in clay and how to develop their own sculptural styles and techniques. Students at this level also begin experimentation with a range of alternative materials and process that support current practices in contemporary art. The course will provide an introduction to the theoretical perspective of the past, present and future state of figure sculpture concerns. Prerequisites: All Foundation studio credits. | 3 |
| SC391 (or SC 491) | Material, Process, Idea I or II Material, Process, Idea SC 391 (or SC 491) This studio class is designed to immerse students in the complex interrelationship of their ideas, working methods, material choices and language through independently directed bodies of work and through research and experimentation and refined, concentrated approaches to sculptural problems. Students will be asked to investigate, establish and refine the interrelated influences that direct their specific making. They will be asked to refine their verbal language to become more fluent in both discussing and defending the specifics of their concerns and to connect those concerns to broader conversations. They will also be asked to refine their visual language and align it with the materials and processes they employ. Virtually any sort of working project will be possible as long as it engages the sculptural language or an interest in where sculptural ideas bump into imagery more commonly placed outside the sculptural discourse. Students may start with familiar imagery, materials and processes— Track similar projects or interests they have underway in new ways or that are sourced in different media or disciplines— or they may wish to break new ground and explore and establish entirely new ways of communicating through making. Projects and trajectories will be negotiated with the instructor. Prerequisites: 200 level Sculpture or permission. | 3 |
| SC293 or SC394 or SC494 | Sculpture:Special Topics Sculpture Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. SC293 Prerequisite: Soph Standing, SC394 Prerequisite: Junior Standing, SC494 Prerequisite: Senior Standing | 3 |

| Crs # | Name | Credit |
|--------------------------|--|--------|
| VIDEO & SOUND | | |
| VID211 | Beginning Video This lower division studio course will explore video as a distinct medium and will encourage an understanding of sound-image relationships. Topics include fundamentals of video editing and production, camera use, sound acquisition, framing, composition, content and context, coverage, sequencing, and linear and non-linear narrative structures. Premiere Pro will be the primary software used in this course. An understanding of video and sound will be gained through lectures on historical and contemporary applications and ideas, hands on exercises, projects, research and writing, visiting artists, discussions of readings as well as film and video screenings. Prerequisites: All Foundation studio courses. | 3 |
| VID212 | Beginning Sound This beginning level course introduces fundamental sound design, audio engineering and music production concepts. Basic equipment will be demonstrated and used, including microphones, mixers, digital recorders and DAW software. We will practice procedures for capturing high-quality recordings and explore creative techniques for artistic sonic expression. We will examine sound in a variety of contexts, including live mixing, abstract composition, editing to picture, voice recording and music. We will also discuss relevant principles of acoustics and essential sound processing concepts. Throughout the semester we will experience a wide range of artistic, conceptual and aesthetic approaches to working with sound as a medium. | 3 |
| PR219 | Video Sound: Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| VID312 | Intermediate Sound This upper division studio course will explore sound as a medium in its own right. Advanced audio expertise will be developed through recording, composing, mixing, scoring and improvisation. Experiential exercises in sonic ethnography will ground our discussions in everyday life and demonstrate acoustic principles, while improvisation workshops will develop sonic perception and communication. Studio project will focus on principles of form and signification while strengthening fundamental engineering techniques, through practical interactions with microphones, mixers, hardware and software. Examples will be drawn from a wide range of sources, including historical and contemporary sound art, popular and avant-garde music and interdisciplinary contemporary arts. Students will learn to connect artistic intentions to compositional structures and gain methods for integrating expanded sonic resources into their broader practice. Prerequisites: VID212. | 3 |
| VID313 | Screen & Devices This course investigates the role of artists in relation to mobile screens, portable media players, smart phones and other network enabled digital devices. In individual and group projects and exercises, students will explore both the intended modes of digital media production and the possibilities for novel forms of expression. In parallel with the rich histories of, and intersections between, art, technology and the cultural imagination, a versatile, cross-platform approach to problem solving will be cultivated. Emphasizing the value of experimental research, creative inquiry and collaborative production models, students will develop adaptive strategies applicable in a wide range of professional context. Prerequisite: VID211-212. | 3 |
| VID314 | Projection, Sound & Space This upper division studio course will explore the use of video and sound as tools to activate space. Building on fundamental skills, this course will liberate video and sound from the confines of the single-screen viewing environment by encouraging multidimensional approaches. Students will examine spatial variables including architecture, scale, acoustics, sculpture, multiples, sound levels, and luminosity. Additionally, students will gain an understanding of how time-specific elements such as cycling, synchronization, and duration interact with space. Screenings, readings, visiting speakers, and discussions tied to contemporary video and sound practices will help students understand their work in a broader context. Individual and collaborative projects in this course will provide opportunities for understanding image-sound-space relationships, developing an independent voice, and planning exhibitions. Prerequisites: VID211 and VID212. | 3 |
| VID315 | Documentary Video In this upper division studio course, we will explore documentary video and audio practices. From conception to distribution, we will examine the role of documentary videos in our culture while simultaneously honing our technical knowledge of the medium. Students will generate personalized projects, proceeding from research and experimentation to proposal and production. Building on fundamental video and sound skills, this course presents advanced methods for capturing and editing video such as conducting interviews, storytelling techniques, and documentary ethics. The two primary editing tools for this course are Adobe Premiere and Adobe Audition. Screenings, readings, visiting speakers, and discussions tied to contemporary documentary video practices will provide context to the development of individual projects. Prerequisites: Beginning Video | 3 |
| PR319 | Video Sound: Special Topics Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| VID412 | Intermediate Sound This upper division studio course will explore sound as a medium in its own right. Advanced audio expertise will be developed through recording, composing, mixing, scoring and improvisation. Experiential exercises in sonic ethnography will ground our discussions in everyday life and demonstrate acoustic principles, while improvisation workshops will develop sonic perception and communication. Studio project will focus on principles of form and signification while strengthening fundamental engineering techniques, through practical interactions with microphones, mixers, hardware and software. Examples will be drawn from a wide range of sources, including historical and contemporary sound art, popular and avant-garde music and interdisciplinary contemporary arts. Students will learn to connect artistic intentions to compositional structures and gain methods for integrating expanded sonic resources into their broader practice. Prerequisites: Senior standing | 3 |

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| VID414 | <p>Projection, Sound & Space This upper division studio course will explore the use of video and sound as tools to activate space. Building on fundamental skills, this course will liberate video and sound from the confines of the single-screen viewing environment by encouraging multidimensional approaches. Students will examine spatial variables including architecture, scale, acoustics, sculpture, multiples, sound levels, and luminosity. Additionally, students will gain an understanding of how time-specific elements such as cycling, synchronization, and duration interact with space. Screenings, readings, visiting speakers, and discussions tied to contemporary video and sound practices will help students understand their work in a broader context. Individual and collaborative projects in this course will provide opportunities for understanding image-sound-space relationships, developing an independent voice, and planning exhibitions.</p> <p>Prerequisites: Senior standing</p> | 3 |
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CREATIVE WRITING

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|-------|---------------------------------|--|---|
| CW220 | Writing Special Topics | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| CW221 | Introduction to Short Forms | This cross-genre and workshop-based writing course takes as its focus specific concerns of crafting and reading shorter work, including compressed narrative and narrative fragments. Students will read published writing, analyze literature, write original material and offer feedback for the work of their peers. They will gain familiarity with the conventions of the traditional short-story as well as flash fiction, (a.k.a. the "short-short,") short poetry forms, the ten-minute play, the one-page essay or editorial, the conte, and micro-formats, including social media and the nascent art of serialized literary work delivered in microinstallments via hand-held technology as either self-published material or with indie or corporate representation. Assigned readings will model successful writing, articulate aesthetic values, and offer a platform for discussion and debate. Students will complete a final project which may take the form of a portfolio, creative work with an analytical explication, an anthology with a contextualizing introduction, or other comprehensive work spanning creative, analytic and intellectual processes and production. This course counts as a studio elective for all other areas of concentration. Prerequisite: LA122. | 3 |
| CW223 | Expanded Poetic Fields | This workshop-based writing course includes the study of language-based creative work not dependent upon or highly utilizing a narrative line to sustain or construct meaning, and that foregrounds language's malleability and potential for expression. Over the course students will investigate and gain an understanding of contemporary poetics and writing for various media. This course welcomes consideration of language as object, of word as symbol, and of image as mark-making alongside written words. Students will read assigned work; consider related images, visual material, and videos; write in class; work on projects outside of class; share work in a guided peer review; complete a substantial final project. | 3 |
| CW224 | Scripting | This course introduces students to the basic terminology, tools and media of contemporary scriptwriting, with specific emphasis and practice in telling stories destined for the stage, television, film, comics, and/or games. Course time will be spent in a combination of lecture blended and peer critique in a workshop setting. Upon successful completion of this course, students will have learned the basics in the craft of scriptwriting, conceived a workable idea, formulated an outline for the expression/ execution of that idea, and made significant work towards a complete and cohesive script for a stage production, television pilot/series, film, comics series/graphic novel, or board/videogame. This course counts as a studio elective for all other areas of concentration. Prerequisite: LA122. | 3 |
| CW225 | Writing with Digital Media | Surveying established and emergent modes of writing across media, this writing-based course augments traditional scholarship with the affordances of digital technology and social media. Drawing on the histories of language and the theories of linguistics and performance, students will explore new possibilities for the articulation and analysis of their ideas. Through various lenses, this course investigates themes such as translation, redaction, immediacy, visibility/invisibility, and various forms of remediation as they are manifest in flash fiction, dead drops, and other new media platforms. The course explores how new technologies depend on and reanimate ancient ways of thinking about language, communication, and meaning making. This course counts as a studio elective for all other areas of concentration. Prerequisite: LA122. | 3 |
| CW320 | Creative Writing Special Topics | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| CW322 | Lit Zine | Lit Zine. During the semester, students will design and publish the BFA in Writing Program's literary arts journal, which features fiction, creative non-fiction, and poetry and showcases the creative writing work of the BFA in Writing Program and the PNCA community. Students working on the journal will solicit original work by student writers and artists, set up promotional events, and network with writers and publishers within the Portland area and beyond, if desired. They will also workshop their own creative writing. As part of this process, students will study history of small press and independent press literary journals along with the people and movements related to (and responsible for) this history. At the end of the semester, students will organize and host a release party to share their work with the PNCA community. Prerequisites: LA122, or a 200-level Writing course, or Instructor permission. | 3 |
| CW323 | Poetry Intensive | This writing intensive poetry studio course is designed to expose students to a variety of language-driven creative works and to support a rigorous poetry writing practice in its participants. Students will read, hear, and witness the delivery of poetic forms, and will write original work throughout the semester. Assignments both in class and those to be completed outside of class, will move from idea generation to editing and re-envisioning. Students will present their work for critique several times during the semester and participate in a collaborative project. The final project can take multiple forms, such as a portfolio, chapbook, e-book, or digital installation, etc., and will draw from works produced during the semester, reproducing the professional writing practice of generation, revision and submission or presentation/exhibition. In addition to self-directed independent study of writers chosen by the student, a selection of shared reading assignments will help students frame/consider questions about immediacy and accessibility, narrative, non-linearity, dissonance, collage and other contemporary poetic concepts. In this section, student participation will include workshop, discussion and critique forums, as well as self-directed study. The course will open and close with a discussion around the idea of what and where the poetic exists in a contemporary, media-driven landscape (print publishing, online, performance, etc.). This course counts as a studio elective for all other areas of concentration. Prerequisites: LA122, or a 200-level Writing course, or Instructor permission. | 3 |

Crs #

Name

Credit

CW324

Scripting Intensive This course builds on Introduction to Scripting, giving students creative time to practice and employ methods learned. It focuses on terminology, tools and media of contemporary scriptwriting in consideration of the stage, television, film and/or comics alongside analysis of successful work by professionals in the field. Course time will be spent in a combination of lecture and peer critique in a workshop setting. Upon successful completion of this course, students will have put into practice the basics of the craft of scriptwriting, conceived a workable idea, formulated an outline for the expression/execution of that idea, and maintained creative momentum toward a complete and cohesive script for a stage production, television pilot, film or graphic novel. They will have also closely considered the work of a professional in the field and written a detailed analysis and presentation of that writer's work. This course counts as a studio elective for all other areas of concentration. Prerequisites: LA122, or a 200-level Writing course, or Instructor permission.

3

LIBERAL ARTS

| Crs# | Course Name | Description | Credit |
|-------|------------------------------------|---|--------|
| AH210 | Introduction to World Art | This one-semester survey introduces the student to basic concepts and tenets of art history. Lectures, History group discussion and in-class exercises are designed to foster development of the critical and analytical skills needed to pursue more focused study and to help students situate their own practice within the contemporary, global and diverse art world. Thematically organized, the course considers diverse media and samples art and design from a variety of cultures. The course asks students to consider the following questions: Why does art from the past look the way it does? How are the creation, process, appearance, and reception of art dependent on cultural context? How do different cultures express similar ideas differently? How do the subjects, impetuses and goals from the past inform contemporary art? Prerequisite: LA121-122. | 3 |
| AH213 | History of Design Arts | History of Design Arts introduces students to a wide span of eras, cultures, ideas, and practitioners that shaped graphic history and continue to shape it today. Students will examine key historical figures and movements from different vantages, mapping the intersections of design, illustration, and communication through diverse yet overlapping critical lenses. In two-week segments, the class will consider the big picture of graphic history through one of its formative themes to analyze how the forces of culture, media, technology, style, and marketplace have formed the graphic arts through their overlaps, collisions, fusions, and innovations. Through guided discussions, collaborative workshops, and research projects, students will grapple with how design practices throughout history relate to the contemporary state of Graphic Design and illustration. Prerequisite: AH210. | 3 |
| AH214 | History of Printed Matter | The historical-social context of "print & paper culture" from its historic roots to contemporary culture will be viewed through systems of production & distribution, conditions of power & dissent, knowledge platforms, and the existing and evolving tactics and strategies around communication & visual representation. Philosophies, ideas, practices and personalities of print media and the multiple will be studied through these lenses and will track the influences and rich inspirations from global cultural perspectives. Coursework includes weekly reading selections, two formal analysis essays, a multi-step research project and an in-class presentation. Prerequisite: AH210. | 3 |
| AH215 | History of Object, Space, and Time | This is a course that traces the twentieth century shift in our understanding of three-dimensional art from the Modernist concept of the unique, original, autonomous object to the more contemporary perspective of experience, space and time. It also builds a foundation for approaching sculpture, installation, video and performance work, as well as, developing skills in reading, writing, research and analysis. Laying a firm foundation for students interested in sculpture as well as, interdisciplinary and intermedia practices, this course provides a point of departure for upper division liberal arts classes and contemporary studio critique. Prerequisite: AH210. | 3 |
| AH216 | History of Moving Image | This course charts a history of moving image arts and artists operating within, alongside and in opposition to dominant forms of cinema, television and digital media. We will survey work by video artists, filmmakers animators and new media artists, critically viewing examples of works that use the tools and techniques of realism, abstraction, appropriation, documentary, and performance. We will inform our understanding of the historical and social context of these works by reading and discussing historical, theoretical, and critical texts that relate to the weekly screenings. In addition, writing assignments, moving image analysis and class discussions will provide students with opportunities to increase and enrich the range of their media literacy skills. Prerequisite: AH210. | 3 |
| AH217 | History of Photography | This course will study a wide range of images, critical theories, and creative practices that have informed photography's social and artistic history. We will examine our contemporary understanding of photography through an investigation of the social discourse and artistic trends that have surrounded photography's evolution. We will look at the evolution of photographic technologies, techniques and images, as well as the various roles photography has served in our culture through design, commercial art, journalism, and emerging photographic media. Our exploration of this material will be made up of weekly readings, discussions, lectures, and independent writing and research. Prerequisite: AH210. | 3 |
| AH218 | History of Painting and Drawing | This History of Painting and Drawing surveys the history, philosophies, practices, and personalities of painting and drawing from their Paleolithic origins to their current status throughout the Western world. Emphasis is given to major works studied in relation to the evolution of style, technical innovations and developments, and the history of ideas. Influences and inspirations of non-Western works will be addressed as pertinent. Hierarchies of the discipline will also be discussed within the canon of the visual arts. For example, we will address the grandeur of history painting in the 18th century French Academy and the inclusion of graffiti into the institution in the late 20th century. Prerequisite: AH210. | 3 |
| AH311 | Art Since 1945 | Each semester of this art history survey focuses on developments in the visual arts after WW II primarily of Western traditions, yet with increasing acknowledgement of our global culture. Media covered includes painting, construction and sculpture, environmental art, performance, mixed media, video, and experimental film. AH311 focuses on Abstract Expressionism to Minimalism, while AH312 begins with Post-Minimalism and continues to examine contemporary issues. Both semesters study individual artists and address the ideas and cultural context of visual art and contemporary art criticism. Prerequisites: AH210 and a 200-level "History of ..." class. | 3 |
| AH312 | Contemporary Art History | Each semester of this art history survey focuses on developments in the visual arts after WW II primarily of Western traditions, yet with increasing acknowledgement of our global culture. Media covered includes painting, construction and sculpture, environmental art, performance, mixed media, video, and experimental film. AH 311 focuses on Abstract Expressionism to Minimalism, while AH 312 begins with Post-Minimalism and continues to examine contemporary issues. Both semesters study individual artists and address the ideas and cultural context of visual art and contemporary art criticism. Prerequisites: AH 210 and a 200-level "History of ..." class. | 3 |

| Crs # | Name | | Credit |
|----------------|-------------------------------------|--|--------|
| AH319 | Art History Special Topics | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisites: AH210 and a 200-level "History of ..." class. | 3 |
| AH419 | Art History:Special Topics | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisites: LA122, AH210. | 3 |
| LA225 | Society and Culture | The Perspectives on Society and Culture courses aim to introduce students to wider cultural conversations, providing context for deeper inquiry. The course explores fundamental questions and methods in the disciplines found under the umbrella term of social science. Topics will be drawn from Cultural Anthropology, Ethnic Studies, Gender Studies, History, Media Studies, Philosophy, Politics, Psychology, Religious Studies, Sexuality, Social and Environmental Justice, and Sociology. Topics offered on a rotational basis. Prerequisite: LA122 and LA125. | 3 |
| LA321 | Social Science Seminar | The Social Sciences encompass anthropology, geography, history, religion, politics, economics, psychology and sociology. In this upper-division seminar, a selection of topics are offered each semester and studied in a way that offer students the opportunity to study a particular historical period or problem or a specific issue within the social sciences. Students investigate and apply the principles and methods of inquiry and critique, reading a variety of scholarly articles and monographs and completing at least one research project. The course also addresses the relationship of social science to other disciplines and to the arts. Recent offerings include: A History of Expositions, Race in America, and Reconsidering the Good War. Prerequisites: LA122, LA225. | 3 |
| LA325 | Literature Seminar | An upper-division literature course on topics related to concerns of the studio artist. Every semester, faculty propose topics and/or forms of literature in which they ask students to actively investigate and participate. Recent offerings include: Poetry, Aesthetics of Ugliness, Ethnic American Experience in Literature and Film, Race in America, Reading the Personal Memoir, Science F(r)iction, Page to Film: Writing & the Movies, and Hippie! Prerequisites: LA122, LA225. | 3 |
| LA410 | Liberal Arts Special Topics | Liberal Arts Special Topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. Prerequisites: Senior standing or permission of Department Chair | 3 |
| LA421 LA521 | Research for a Creative Practice | This course provides a framework for students to examine ideas relevant to their critical investigations and art and design projects, in order to help them contextualize their work in relation to historical, sociopolitical, scientific, and cultural perspectives. Students in this course demonstrate the ability to frame questions and concepts, and to incorporate research methodologies into ongoing inquiry presented through a variety of formats including extended note-taking, annotated Bibliographies, important terms, quotes, and summaries and responses collected in a research journal/log. The emphasis is on research as a process of critical engagement and inquiry in order to observe connections between seemingly disparate ideas, to hone a well-founded point of view, to plan future actions and strategies, to make predictions, and to ask more insightful questions. While this research will inspire creative projects (either in parallel or in the future), the actual projects are outside the scope of this class. Environment (Internal, External and Constructed Worlds): This theme will explore the ways in which we conceptualize and are affected by our surroundings. We will examine the cultural constructs and scientific underpinnings of environmental; sustainable; wilderness; development and other terminology derived from our socio-economic discourse, and the way these concepts interact with our internal psychology and exists as part of our governance structure. Research topics include issues of climate change, international aid, pollution, environmental justice, policy and law, psychology, evolution and the mind. Prerequisite: Senior or second semester Junior standing, or permission of Instructor or Liberal Arts Chair. | 3 |

LIBERAL ARTS - MATH - SCIENCE**MATH**

MTH101 Mathematics Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None 3

Various Topics

MTH101 Mathematics:Geometry... Geometry:subjects may include Topology, Knot Theory, Symmetry, Polyhedral or other Models. Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None 3

MTH101 Mathematics: Visual Mathematics Visual Mathematics This course offers an exploration of visual aspects, manifestations, and techniques of mathematics. In this class, we will cover topics such as symmetry, tessellation, non-Euclidean geometry, topology and knot theory, and the fourth dimension. We will learn practical visual techniques that aid with calculation, and explore the ways that mathematics pushes at the boundaries of what is representable. We will also investigate mathematical ways of making, such as algorithms, and understand the concepts that underpin the creation of mathematically sophisticated visual objects. Prerequisite: None 3

MTH101 Mathematics: Number Theory... Number Theory, Cryptography, Data Mining and Analysis, Discrete Mathematics. Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None 3

MTH101 Mathematics: Financial Math Mathematics: Financial Math for Artists. This is an introductory course to Financial Mathematics. In this for Artists course students will learn how to work with interest, loans, and debt. Students will also learn how to create a price point for their art. By the end of the course students will be able to create both professional and personal budgets. Prerequisite: None 3

MTH101 Mathematics:Computer Science... Topics Include Programming, Mathematical and Boolean Logic, Algorithms, Data Structures. Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None 3

MTH101 Mathematics:Physics... Topics are quantitative methods only and must include trigonometry/calculus. Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None 3

SCIENCE

SCI223 Natural Science Each semester of this science class introduces and explores the scientific worldview and its impact on the contemporary landscape and society through a variety of windows. Students learn scientific vocabulary and principles, practice empirical interpretation of the physical world, are introduced to current research areas, and investigate parallels between science, sociology, and the arts. Topics range from global to local interests including: Global Environmental Issues, Food Production and our Environment, Evolution, and Plant Ecology of the Pacific Northwest. Prerequisite: LA122. 3

NON-DEPARTMENTAL

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|-------|--|--------|
| ND300 | Independent Study Independent Study Contracts are available in the Academic Affairs Office. They require the approval of the Department Chair and Academic Dean. Independent Study is for the purpose of studies which are not incorporated into the curricula of regular classes. Students are encouraged to enroll in regularly scheduled courses whenever possible. Many studio courses may be repeated for additional credit. Independent Study may not be used to add additional credit to an existing course. The student is restricted to no more than one Independent Study per semester. One credit of Independent Study requires 3 hours of work per week for 15 weeks, or 45 hours of work. Faculty contact is defined as 3 hours per credit per semester, with meeting times arranged. Studio work: Independent Study is available only to full-time Junior or Senior class level students. An Independent Study may be for no more than 3 studio credits. Independent Study in Liberal Arts is available to all levels, no more than 3 credits per semester. | 1 to 3 |
| ND301 | Internship An art-related work experience administered by the Career Center Office. Internships, graded on a pass/fail basis, may range from 1 to 6 credits, at a ratio of 45 hours of work per credit. Available to juniors and seniors. | 1 to 6 |
| ND302 | Global Studios: The PNCA Global Studios Program is founded on the principles of experiential education and intended to lead students to engage in creative practice in unfamiliar cultural settings. A high standard of creative practice in the contemporary world is an understanding of the communicative value and effect of work on a global stage. | 3 |
| ND303 | Semester Abroad PNCA students are encouraged to spend a semester abroad with one of our exchange partners or program affiliates. Contact the Academic Advisor International for details of available programs and eligibility requirements | 12 |
| ND305 | AICAD Mobility MOBILITY PROGRAM - Students can spend one semester in their junior year at a sister art school within the US or Canada. Participating schools are members of AICAD (Association of Independent Colleges of Art & Design). Not all AICAD members participate in this program so see Student Handbook for list of participants. Students apply in their sophomore year and can apply to more than one school. If accepted, the student pays PNCA tuition, but will be responsible for any non-tuition fees required by the Host institution. | 12 |

THESIS & Senior year

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| TH 300 | Professional Practice | During the course of this semester each student will build professional strategies, further develop their portfolio, identify audiences and establish life habits, using recently completed creative projects, resources culled from their digital archive, tied to future planning and aspirational goals. Based upon awareness of students existing strengths and need for further development, the course prepares students for a successful Thesis year and the pursuit of postgraduate and/or professional pathways. Through iteration, research, and practice, students will complete this course with a digital portfolio, resource archive, visual and verbal presentation skills and a practical and conceptual framework toward professional pathways. Prerequisites: second semester junior standing. | 3 |
| (dept) 410 | 400 LEVEL - Special Topics | Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum. | 3 |
| TH 401 | Thesis Critique Seminar | This course provides a forum for developing, researching, presenting and critiquing an independent studio practice, resulting in the final execution of a thesis project the following term. The curriculum is designed to support the first semester thesis student as they address issues of context, audience, methods and strategies relating to contemporary practice and individual expression. Classes will be cross-departmental and students will participate in individual and group critiques, discussions, written assignments and presentations. Prerequisite: Senior standing. | 3 |
| TH 453 | Thesis Development | Thesis Development - Graphic Design & Illustration This course provides an in-depth exploration into the daily practice of the professional Designer or Illustrator, equipping the student with the skills and knowledge to effectively enter the professional job market. Central to this work is the preparation & building of a final portfolio in both web & traditional formats. The primary goal of this course is the development of a Design Arts Thesis Proposal. This comprehensive project, while having a clear independent language, will also function as a conceptually and visually integrated component of the student's final graduation portfolio. Additionally, the course is designed to engage each student in a comprehensive investigation of creative professional practice with a strong emphasis on client-based application and entrepreneurial studies. Ultimately, students will form the basis of a creative strategy for life beyond PNCA. Students will engage in systems & methodologies for the creation of complex, multi-level design & imagebased project proposals presented visually, verbally, and in writing. They will sharpen their analytical & conceptual skills, broaden their ability to place their work within historical, cultural and theoretical contexts and create a consistent voice in their visual, written and oral communication. In collaboration with the other 400 level courses, Design Arts Thesis Development begins a rigorous & inspiring senior year experience that integrates art making, design strategies, and contemporary creative business practices. | 3 |
| TH 499 | Thesis - Project | The BFA Thesis is a creative project and related writing elements that are developed in conjunction with one another and whose form and content are informed by research. Each student completes a coherent body of work or a substantial singular project that evolves from the student's creative practice and demonstrates vision, thought, competence, and an understanding of the work's historical and social context and reflects the maturity of the artist. The Thesis Project will be completed during the second semester of the student's senior year and presented during Focus Week of that semester. Prerequisite: Senior standing and TH401. | 3 |

POST-BACCALAUREATE

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| PB300 | Post Bacc Independent Studio | Post-Baccalaureate Independent Studio: In consultation with their mentor, each student will undertake in-depth, self-determined, studio exploration, engage in research relevant to their studio work, and participate in critique and dialog. Students may choose to take Independent Studio for 6 or 9 credits depending upon their desire/need to take an additional Elective or an Internship. | 6 to 9 |
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The Hallie Ford School of Graduate Studies at PNCA

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| HF501 | Graduate Internship | This graduate level internship is a work experience intended to supplement your academic, creative and professional education. Internships introduce you to a specific field, bridge the academic environment with the world of employment and provide a unique opportunity to gain valuable professional experience before graduation. Internships can help build your résumé and expand your network of professional connections. Administered by Career Design, internships are graded on a pass/fail basis, may range from 1 to 6 credits, at a ratio of 45 hours of work per credit. All internships must be approved with the office of Career Design | 1 to 6 |
| HF502 | Independent Study Graduate Program | Independent Study requires approval of the Dept. Chair. Independent Study Form available from Dept. Chair. | |

GRADUATE / Applied Craft and Design

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| ACD501 | <p>Studio Practice With students' individual spaces located in a workshop environment, the AC+D Program embraces an approach to design rooted in the culture of making and emphasizes learning from materials to ground concepts.</p> <p>A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Head. The mentor-student relationship is personal and unique and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as an advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue a self-designed, independent investigation, and experimentation.</p> <p>The mentor meets with the student for 60 minutes per week, guiding the student in explorations, discussing the student's goals, and fostering an awareness of social, environmental, and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program Head will connect the student with a mentor whose expertise is directly relevant to the student's focus.</p> | 6 |
| ACD502 | <p>Studio Practice With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.</p> | 6 |
| ACD525 | <p>Critique Seminar Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.</p> | 3 |
| ACD526 | <p>Critique Seminar Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.</p> | 3 |
| ACD535 | <p>Creative Entrepreneurship I The Creative Entrepreneurship course provides a comprehensive introduction to establishing and sustaining a creative entrepreneurial endeavor, with an emphasis on professional arts practices and strategies for small businesses. The course is structured as a series of modules overseen by the instructor exposing students to the fundamentals of business, marketing, and financial planning for a hybrid based arts practice or small business.</p> <p>Through intense thematic workshops students develop a creative business pitch, explore strategies for networking and self promotion, and learn the basic fundamentals related to legal, tax, and accounting issues. In support of the Program's philosophy of engagement through service learning, each student networks with creative professionals through off campus studio visits and potential internship opportunities.</p> <p>Prerequisites: Students outside of the Applied Craft + Design Program: Permission of instructor</p> <p>The year-long course is organized across two semesters, breaking each semester into quarterly modules that serve as intense thematic workshops. Each thematic workshop results in one to three assignments and requires students to make and produce materials outside of class (six required hours per week). The modules are a la carte, tailored to the specific interests of an arts based practice or a small business, resulting in personalized curriculum.</p> | 3 |

| Crs # | Name | Credit |
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| ACD551 | <p>Modern Craft & Design History Critical Studies courses challenge students to develop in-depth knowledge of social and environmental movements in Modern craft and design history, articulate positions in discussions concerning contemporary craft and design theory, and place current trends in making into a global context. Studies in modern craft and design history emphasize a careful engagement with key individuals and movements rather than a comprehensive survey. Students focus not only on the history of these fields, but on the critical discussion of the scholarship that frames them. In becoming fluent in contemporary theory, students investigate the DIY movement, concepts such as valorization of the hand, and the shifting boundaries and relationships between fine art, craft, and design. Examining the transformation of craft traditions and adaptive reuse of materials in craft and design globally — and in developing countries in particular — students explore notions of individual and collective identity. In support of the Program's emphasis on applied knowledge, students are required to submit research papers to peer-reviewed journals or conferences in each of the three Critical Studies courses.</p> | 3 |
| ACD552 | <p>Critical Studies: Theory of the Object architecture, and technology, and develop means for thinking about emerging disciplines and applications that may synthesize them in interesting ways. Our questions include: What are the relations between material culture, thought, creativity, tradition, and innovation? What is a thing in the age of the telematic, and what is its fate? What does it mean to speak of an "impossible object"? What are the relations between hand and mind, human and machine, making and thinking, objects and systems, and what are the ramifications of their interaction for perception, sensibility, and intelligence? Part of our task will entail looking at some things that may or may not be things, from pots, rings, and wheels to puzzles, labyrinths, and column capitals to photographs, money, and prisms to applications that utilize the perennial techniques of craft in novel fashion, for example, textile weaving as a model for 3-D tissue-regeneration scaffolding. Criteria for judgment include scale, texture, contrast, material, dimensionality, process, pattern, hapticity, interactivity, function, and use-value, among others. Readings include works by Flusser, Kubler, Heidegger, Benjamin, Belting, McLuhan, Bachelard, Percey, Summers, Lacan, Ruskin, Tufte, and Focillon. By the end of the course, students will be able to think critically and creatively about questions relevant to their discipline, exhibit mastery of a sophisticated lexicon, and explore interesting conjunctions of theory and practice in their work and that of others.</p> | 3 |
| ACD601 | <p>Studio Practice With students' individual spaces located in a workshop environment, the AC+D Program embraces an approach to design rooted in the culture of making and emphasizes learning from materials to ground concepts.</p> <p>A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Head. The mentor-student relationship is personal and unique and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as an advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue a self-designed, independent investigation, and experimentation.</p> <p>The mentor meets with the student for 60 minutes per week, guiding the student in explorations, discussing the student's goals, and fostering an awareness of social, environmental, and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program Head will connect the student with a mentor whose expertise is directly relevant to the student's focus.</p> | 6 |
| ACD602 | <p>Studio Practice With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.</p> | 6 |
| ACD625 | <p>Critique Seminar Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.</p> | 3 |

| Crs # | Name | Credit |
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| ACD626 | <p>Critique Seminar Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.</p> | 3 |
| ACD635 | <p>Creative Entrepreneurship II The Creative Entrepreneurship course provides a comprehensive introduction to establishing and sustaining a creative entrepreneurial endeavor, with an emphasis on professional arts practices and strategies for small businesses. The course is structured as a series of modules overseen by the instructor exposing students to the fundamentals of business, marketing, and financial planning for a hybrid based arts practice or small business.</p> <p>Through intense thematic workshops students develop a creative business pitch, explore strategies for networking and self promotion, and learn the basic fundamentals related to legal, tax, and accounting issues. In support of the Program's philosophy of engagement through service learning, each student networks with creative professionals through off campus studio visits and potential internship opportunities.</p> <p>Prerequisites: Applied Craft + Design Students are required to take AGD535 to enter into AGD635. Students outside of the Applied Craft + Design Program: Permission of instructor. The year-long course is organized across two semesters, breaking each semester into quarterly modules that serve as intense thematic workshops. Each thematic workshop results in one to three assignments and requires students to make and produce materials outside of class (six required hours per week). The modules are a la carte, tailored to the specific interests of an arts based practice or a small business, resulting in personalized curriculum.</p> | 3 |
| ACD671 | <p>Practicum Practicum will focus on supporting the introduction to your Thesis project along with facilitating your Practicum Committee Meetings. The Thesis emphasizes the practical application of knowledge or skill in a new way, through an independent project approved by the student's committee during the Thesis Proposal. The main thrust of the Thesis is to create work through engagement with a specific audience, community, client, or user, and with an emphasis on addressing social and environmental concerns. The type and scale of projects students pursue for the Thesis ranges widely, but is centrally informed by the act of making and design-thinking. The Thesis is intended to be an externalized expression of the work produced in Studio Practice and requires a Thesis paper. In preparing the rationale for your Thesis Proposal, students pursue rigorous methods of applied research, as well as utilizing strategies to identify and interact with various stakeholders. Students present reports of their progress to their committee at preliminary and intermediate stages. Upon completion, the Thesis culminates in a formal public presentation during the Spring term.</p> | 3 |
| ACD672 | <p>Practicum The Practicum is similar to a Thesis, but emphasizes practical application of knowledge or skill in a new way, through an independent project approved by the student's committee. The main thrust of the Practicum is to create work through engagement with a specific community, client, or user, and with an emphasis on addressing social and environmental concerns. The type and scale of projects students pursue for the Practicum ranges widely, but is centrally informed by the act of making and design-thinking. The Practicum is intended to be an externalized expression of the work produced in Studio Practice, and requires a capstone paper. In preparing the rationale for their proposal, students pursue rigorous methods of applied research, as well as utilizing strategies to identify and interact with various stakeholders. Students present reports of their progress to their committee at preliminary and intermediate stages. Upon completion, the Practicum culminates in a formal public presentation.</p> | 3 |

GRADUATE / Collaborative Design & Design Systems

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| COL500 | Studio Elective MFA in Collaborative Design Electives - THE INSTITUTES IN COLLABORATIVE DESIGN are a series of workshops that introduce new design strategies and methods for stakeholder engagement. Each workshop is led by a different innovator in the design field. Past presenters include Carl DiSalvo, Tad Hirsch, Catherine Kramer, Stewart Long, Sara Huston, and Don Harker. Their inquiries into the intersections of politics, engineering, environmentalism, and design have resulted in a range of provocative and innovative projects. Topics of exploration have included web-based networks that regulate social and environmental accountability, mapping software that enables people to avoid CCTV surveillance, traditional ecological knowledge mapping, ecosystem design, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics. | 3 |
| COL501 | CD Studio I Collaborative Design Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a project that must be client-centric. Each studio begins with a design brief and initial resources, moves to problems and challenges, ideation, prototype solutions, and finishes with deliverables. Studio design briefs will adapt each year to local, regional and global opportunities, as well as faculty and student interests. Topic area include: Design Ethnography, Product Design, Living Systems Design, Redesign, Participatory Design, Disruptive Design, Institutional Design, Video Design, Sound Design, Rapid Prototyping, Design Essentials, Science, Policy & Design. | 3 |
| COL502 | CD Studio II Graduate Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a client-centric project. Each studio will facilitate a pattern of discovery, proposal, and build, where students are presented with – or develop - a design brief, and collaboratively create potential design solutions. Graduate Studio topics will adapt each year to local, regional and global opportunities and concerns, as well as faculty and student interests. | 3 |
| COL503 | CD Studio III Graduate Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a client-centric project. Each studio will facilitate a pattern of discovery, proposal, and build, where students are presented with – or develop - a design brief, and collaboratively create potential design solutions. Graduate Studio topics will adapt each year to local, regional and global opportunities and concerns, as well as faculty and student interests. | 3 |
| COL504 | CD Studio IV Graduate Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a client-centric project. Each studio will facilitate a pattern of discovery, proposal, and build, where students are presented with – or develop - a design brief, and collaboratively create potential design solutions. Graduate Studio topics will adapt each year to local, regional and global opportunities and concerns, as well as faculty and student interests. | 3 |
| COL511 | Workshop Graduate Workshops are a chance for students to build specific skills in a studio intensive. The role of the workshop instructor is to bring domain expertise or a thoughtful plan for experimentation that allows students to acquire a set of skills, techniques or way of working. This workshop experience will encourage collaborative and independent practice while supporting the individual student's needs. Also offering - THE INSTITUTES IN COLLABORATIVE DESIGN are a series of workshops that introduce new design strategies and methods for stakeholder engagement. Each workshop is led by a different innovator in the design field. Past presenters include Carl DiSalvo, Tad Hirsch, Catherine Kramer, Stewart Long, Sara Huston, and Don Harker. Their inquiries into the intersections of politics, engineering, environmentalism, and design have resulted in a range of provocative and innovative projects. Topics of exploration have included web-based networks that regulate social and environmental accountability, mapping software that enables people to avoid CCTV surveillance, traditional ecological knowledge mapping, ecosystem design, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics. | 1 |
| COL525 | Critique Seminar This seminar introduces students to local, regional and global environmental - social - economic issues and stakeholders, to help students present their work in a professional manner, to articulate the issues their work is intended to address, and to formulate a basis of evaluation of their work and the work of others. The course will specifically explore issues and stakeholders relevant to students' individual practices, potential projects and portfolios. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates and studio lab teams. The seminar will include visiting artists and scholars, critiques with academic and industry experts, and off-campus trips to regional community stakeholders. During each graduate seminar students will work on the development of their capstone project. | 3 |
| COL526 | Critique Seminar The course is intended to introduce students to various design research methodologies both in theory and practice including, but not limited to, qualitative and quantitative research utilizing the following lenses: Anthropologist, Scientist, Designer, Journalist, Marketer and Historian. The seminar will specifically explore design methodologies and issues/stakeholders relevant to students' individual practices, potential projects and proposed capstones. The seminar will meet weekly offering a mixture of lecture, field trips, guest speakers, and critique. Students will be expected to engage in research resulting in written, visual and oral presentations. | 3 |
| COL551 | Critical Studies In this course, we will examine social-ecological systems and regimes from a specific perspective: the roles of public and private individuals and organizations as agents of change. Seeking a systemic and critical understanding of ethical bases for social activism, we will discuss successes and failures of current social-ecological regimes ("business as usual") in providing for social wellbeing, as well as the bases for considering the wellbeing of nature more broadly. We will examine the composition and relative stability of regimes, and we will examine frameworks for understanding and assessing the effectiveness of social inquiries and interventions aimed at regime transformation. | 3 |

| Crs # | Name | Credit |
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| COL552 | <p>Critical Studies Through lectures, discussions, and field trips we will explore successful strategies of designing for complexity in Portland, Oregon. The instructor and guest presenters will discuss iterative, generative and transdisciplinary design processes as they relate to dynamic systems. Skills such as matrix mapping, creating cooperative networks, adaptive processes and effective means of client engagement will be demonstrated. This course will explore successful strategies for creating solutions for diverse ecological, social and economic issues. It will also train students to recognize the design opportunities through system indicators in the world around them. Students will develop their own design epistemology and tool kit for strategic planning.</p> | 3 |
| COL601 | <p>Thesis Studio I Capstone Collaborative Design Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a project that must be client-centric. Each studio begins with a design brief and initial resources, moves to problems and challenges, ideation, prototype solutions, and finishes with deliverables. Studio design briefs will adapt each year to local, regional and global opportunities, as well as faculty and student interests. Topic area include: Design Ethnography, Product Design, Living Systems Design, Redesign, Participatory Design, Disruptive Design, Institutional Design, Video Design, Sound Design, Rapid Prototyping, Design Essentials, Science, Policy & Design.</p> | 3 |
| COL602 | <p>Thesis Studio II Capstone Graduate Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a client-centric project. Each studio will facilitate a pattern of discovery, proposal, and build, where students are presented with – or develop - a design brief, and collaboratively create potential design solutions. Graduate Studio topics will adapt each year to local, regional and global opportunities and concerns, as well as faculty and student interests.</p> | 3 |
| COL611 | <p>Workshop Graduate Workshops are a chance for students to build specific skills in a studio intensive. The role of the workshop instructor is to bring domain expertise or a thoughtful plan for experimentation that allows students to acquire a set of skills, techniques or way of working. This workshop experience will encourage collaborative and independent practice while supporting the individual student's needs.</p> | 1 |
| COL625 | <p>Graduate Critique Seminar Collaboration, Facilitation, Participation This course will explore different models of collaboration, facilitation and participation as they apply to local regional and global ecological -social - economic issues and stakeholders, help students to present their work in a professional manner, to articulate the issues their work is intended to address, and to formulate a basis of evaluation of their work and the work of others. It will also explore these models as they apply to students' individual practices, potential projects and portfolios. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates and studio lab teams. The seminar will include visiting artists and scholars, critiques with academic and industry experts, and off-campus trips to regional community stakeholders.</p> | 3 |
| COL626 | <p>Graduate Critique Capstone seminar is intended to help students realize a successful final project by providing structure and guidance during the completion of the capstone. This course provides students with an opportunity to present, refine and receive feedback on their capstone project. Regular presentations and critiques of capstone projects will be supplemented with small workshops, lectures and site visits throughout the semester. It is essential that students meet each milestone and deadline provided in the course syllabus in order to remain in good standing in the program.</p> | 3 |
| COL651 | <p>Crit. Studies: Cultural Entrepreneurship This course explores the many dimensions of cultural and social entrepreneurship from meaning and ethic to the intricacies of designing a social enterprise. This course gives students a toolkit (identifying opportunity, organizational structure, collaboration, mobilizing resources, budgeting, scaling, risk and measuring impact) that will allow them to create a livelihood by developing a mission driven enterprise. Cultural entrepreneurship is an emerging branch of social entrepreneurship. It is a term related to enterprises that promote indigenous arts, creative activism and innovations designed to change culture. Social entrepreneurship is described by Dr. Gregory Dees as combining "the passion of a social mission with an image of business-like discipline, innovation and determination."</p> | 3 |
| COL652 | <p>Critical Studies: Creative Leadership This course helps participants refine skills for professional life. By the end of the course students will have a thoughtful and well-designed online presence that presents the individual and their work to potential collaborators and employers. Participants will have an updated CV and a pdf portfolio. Students will develop a personalized job / grant tracking system and will have successfully completed job and/or grant applications. Students are also given the opportunity to initiate a kickstarter or other online crowd-sourced funding project, and develop an exhibition strategy for presenting their capstone to the public.</p> | 3 |

GRADUATE / Critical Studies

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| CS501 | Critical Theory 1: Introduction | This seminar is an introduction to major concepts and questions in critical theory, beginning with key figure in the Frankfurt School and moving through feminism, critical race theory, and postcolonial criticism. The seminar claims critical theory as a creative project of analysis and exposure radically interested in accountability and the material effects of ideas. Because the course is taught in the context of an art school, we will pay particular attention to images, exploring overlaps and tensions between critical theory and visual studies and investigating the role critical theory and art can play in transforming institutions and ideologies. | 3 |
| CS502 | Critical Theory 2: Feminist, Queer Theory | Critical Theory 2: Feminist, Queer Theory, Gender & Sexuality. Approaching feminist, womanist, and queer theories as tools for questioning power and analyzing the construction of difference, this seminar examines how lives are valued and devalued through representations of "ideal" and "deviant" bodies. We will critically investigate genders and sexualities as contested categories of social and cultural analysis that influence institutions, economies, cultures, political systems, and bodies. Our texts will be interdisciplinary, intersectional, and international, focusing on how sexism and heterosexism interact with other forms of oppression, including classism, racism, able-ism, size-ism, imperialism, and xenophobia. The seminar will combine required content with opportunities for intense engagement with specialized topics the student chooses to explore more deeply related to their thesis work. Students will be encouraged to connect assigned texts to their own areas of expertise and research interests. | 3 |
| CS521 | Research for a Creative Practice 1 | This seminar explores the connection between critical theory and creative research, providing a framework for students to pose questions and incorporate qualitative research methodologies into ongoing inquiry. The emphasis is on research as a process of critical engagement for observing connections between seemingly disparate ideas, planning future actions and strategies, and asking better questions. The seminar will investigate how power (mis)shapes knowledge production and will introduce students to a range of qualitative research methods and examples of creative inquiries that cross the boundaries of discipline and genre. By the end of the class, students will identify the questions that will frame their thesis research and writing, and the methods they will use to investigate those questions. | 3 |
| CS522 | Research for a Creative Practice 2 | This seminar approaches thesis research as a process of revealing, challenging, and dismantling systems of oppression—and reimagining alternatives. By the end of the seminar, students will have written a literature review of relevant theorists, artists, and creative practices that will inform their thesis work and will be prepared to transform core concepts and questions into a novel, researchable project that will make a contribution to the field. In addition, students will develop presentation skills for clearly communicating research ideas with theoretical and methodological rigor to various audiences. At the end of the term during Focus Week, student will make public presentation of their proposed projects, which will be evaluated by a panel composed of faculty, artists, and community stakeholders. | 3 |
| CS525 | Ethics & Visual Culture | This seminar explores critical theory as a critique of seeing. The course models the program's combination of critical theory and creative research and investigates practices of looking and the production, circulation, and effects of visual images. When images can be used both to liberate and to oppress, to save and to kill, what does it mean to be an artist? What does it mean to be a viewer? This seminar investigates how images are used both to construct and resist "otherness." Drawing on visual studies, critical theory, religious studies, performance theory, rhetorical analysis, and ethics, the seminar attends to the responsibilities of image-makers and image consumers; the roles of artists and viewers in an image-saturated culture; the use of images to create difference; and questions about how human beings engage language and images to make and unmake worlds. | 3 |
| CS526 | Creative Non-Fiction Writing | In this writing workshop, students will explore the broad genre of creative nonfiction—from small-scale constraint based writing exercises to the personal essay to academic articles to art reviews to non-narrative poetry and beyond. Through a variety of writing exercises, experiments, and reading assignments, we will play with language, content, and form. Emphasis is placed on experimentation and argument as means to develop a personal vocabulary while initiating a self-directed writing practice. A series of visiting writers will assist us in this work. The course is designed to support graduate students preparing for thesis writing, visual artists who use language and text in their work, and creative writers. | 3 |
| CS536 | Internship & Seminar | Working with BridgeLab, students will design a credit-bearing internship. To get the most out of their internships, students will meet in a bi-weekly seminar to make meaning of their experiences, interrogate the relationship between internships and their thesis work, and develop future plans for critical and engaged work in the world. | 3 |
| CS601 | Critical Theory 3: Critical Race Theory & Postcolonial Theory | This seminar explores Critical Race Theory as an analytical framework that provides epistemological and methodological approaches to the study of structural inequalities. The seminar takes as its starting point Critical Race Theory's insistence that racism is pervasive, persistent, and ongoing and examines how institutional racism, colonialism, and imperialism are embedded in institutions, laws, practices, and policies. The seminar approaches "race" as a social construction with material effects (racism) and investigates the roles language, images, and other forms of cultural production play in racism, (de)colonization, and resistance movements. The seminar will combine required content with opportunities for intense engagement with specialized topics the student chooses to explore more deeply related to their thesis work. Students will be encouraged to connect assigned texts to their own areas of expertise and research interests. | 9 |
| CS630 | Professional Practice | In this seminar, students develop effective professional strategies to successfully pursue a chosen career path upon completion of the CS program. The course helps students identify opportunities for achieving meaningful career objectives and for making a contribution as a critical citizen. Students learn concrete professional skills: curriculum vitae formatting, email and communication etiquette, letter writing, interviewing, public speaking, job search resources, portfolio development, and how to apply for opportunities (which may include PhD programs, teaching positions, publications, grants, fellowships, internships, residencies, or exhibitions). The objective is to prepare the future CS graduate to identify, plan and pursue a strategy for meaningful career development and a rewarding professional life in which their talents translate into a significant critical cultural contribution. | 9 |

| Crs # | Name | Credit |
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| CS631 | <p>Thesis Writing 1 This thesis workshop seminar is intended to support students as they complete and defend a successful master's thesis for the CS program. The thesis (30-50 pages) will be both critical and constructive; that is, should reveal, challenge, and dismantle systems of oppression, while also reimagining possible ways forward. The course will provide students with opportunities to present, refine, and receive feedback on their written work. Regular reviews of drafts will occur in a combination of writing workshops, assigned critical friends groups, and meetings with the professor throughout the semester. Each student will be provided with an additional mentor with expertise in their area of investigation. Final thesis work will be presented to a panel of faculty, artists, and community stakeholders at the start of the spring semester.</p> | 6 |
| CS632 | <p>Thesis Writing 2: Preparing for Due to the fact that so much graduate writing ends up gathering dust on library shelves or serving as Publication doorstops, this workshop is designed to help students prepare their thesis work for publication in the world. At the beginning of the semester, students will present and defend their completed thesis paper to a panel composed of faculty, artists, and community stakeholders. In addition to evaluating the thesis work, the panel will also help students determine the next shape(s) their thesis work should take and the best venue for its distribution. The form of publication will depend on the student's area of interest and professional practice plans—perhaps an essay for Art Forum, articles for peer-reviewed academic journals, a mission statement and business plan for a non-profit, a series of critical art essays, a community manifesto, a zine, or something else entirely.</p> | 6 |

GRADUATE / Print Media

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| PRM501 | Print Media - Graduate Studio | Graduate Studio, the foundation of the 60-credit, two-year MFA in Print Media program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 3 |
| PRM502 | Print Media - Graduate Studio | Graduate Studio, the foundation of the 60-credit, two-year MFA in Print Media program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 3 |
| PRM525 | Graduate Critique Seminar | Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| PRM526 | Graduate Critique Seminar | Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| PRM551 or PRM552 | Collaboration & Research Lab | This Print Media studio course provides an experimental laboratory experience supporting research, collaboration and creativity. Students will collaborate on projects as both experiments and professional practice. They will be required to search out a topic of research for each semester, which could continue through all four semesters. Research logs and presentations will be conducted in the lab and presented to the community. This course allows the student to use the scientific process as an alternative form of making as they take a more independent and creative line of inquiry in other courses. | 3 |
| PRM561 | Critical Studies:Pedagogy | This is a MFA course addressing pedagogical strategies in post-secondary arts education. Through readings, students will be introduced to various philosophies of education from arts educators and philosophers from around the globe and will critically discuss these ideas in class. By the end of the course, students will develop their own written teaching philosophy, a sample syllabus for a Foundation class at PNCA, as well as a sample syllabus for a class of their choice, and will teach one topic from this course. Lectures and guests will augment discussion of professional practice issues surrounding arts education and what is involved in successfully applying for teaching positions. MFA students enrolled in this course will simultaneously act as a student teacher to a PNCA faculty member and will maintain a weekly log of their experience as a student teacher. | 3 |
| PRM562 | CS:Contemporary Print Media | This seminar will immerse students in the world of contemporary printmaking by looking at the prominent Seminar producers and disseminators of print media. With the definition of "what is a print?" rapidly expanding, students will contextualize works by identifying and analyzing trends and influences. Innovations in media, including digital interfaces and 3D fabrication, will be examined for how they shape the meaning, appearance, display, and audience for fine prints, which have come to include objects, installations, video and other time-based art. Lectures, readings, and discussions will take up the critical theory and aesthetics of contemporary print practices, addressing questions such as the place of craft and process, the idea of originality and authenticity, the role of collaboration and community in professional print workshops, the relation of image and text, and the intersection of fine art and Graphic Design, commercialism, industry, technology, and society. The course will be complemented by museum and gallery tours and visits from guest speakers. Students will contribute oral presentations and complete a final research essay. | 3 |
| PRM563 or PRM564 | Projects & Explorations | Graduate Printmaking Projects and Explorations. This semester long course provides a graduate level approach to various printmaking practices supporting research, collaboration, creativity, and craft. Student will explore projects as experiments to their specific practices. Processes will include both analog and digital systems, while exploring ways to define prints as objects, multiples and editions. Students will be required to conduct research and presentations throughout the semester. Prerequisites: Open to all graduate students. | 3 |

| Crs # | Name | | Credit |
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| PRM601 | Print Media Graduate Studio | Graduate Studio, the foundation of the 60-credit, two-year MFA in Print Media program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 3 |
| PRM602 | Capstone Project with Mentor | This credit bearing studio assignment allows graduate students to explore, experiment and apply their creative practice in either an independent or collaborative process. This assignment will continue through all four semesters of the program. Every semester, students will be assessed by their chair, program faculty, invited guests and peers as they develop a body of work. In the final semester, students will be linked with a mentor to focus on a capstone project. The capstone project will also be evaluated by the chair, program faculty and invited guests. Students will be required to give an oral presentation and defend their outcomes. This capstone process is linked to a thesis paper, which is developed in the Capstone Research + Writing Course. | 6 |
| PRM625 | Graduate Critique Seminar | Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| PRM626 | Graduate Critique Seminar | Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| PRM651 or PRM652 | Collaboration & Research Lab | This Print Media course provides an experimental laboratory experience supporting research, collaboration and creativity. Students will collaborate on projects as both experiments and professional practice. They will be required to search out a topic of research for each semester, which could continue through all four semesters. Research logs and presentations will be conducted in the lab and presented to the community. This course allows the student to use the scientific process as an alternative form of making as they take a more independent and creative line of inquiry in other courses. | 3 |
| PRM661 | Critical Studies:Multiples | This course examines "multiples" in historical and contemporary contexts in order to develop criteria for understanding and strategies for reconfiguring the concept. Our exploration will include examples from craft, design, art, media, and technology and the intersections and exchanges between these interrelated fields. Throughout, we will be interested in exploring relations between making and thinking, hand and mind, human and machine, objects and systems, materiality and abstraction and the ramifications of the pairs' interactions for perception, sensibility and intelligence. The course will also address issues relevant to the course material raised by and related to the MFA lectures and invited guests. In addition to preparing weekly readings, students will engage in a semester-long research project and present their findings in both written formats and oral presentations. | 3 |
| PRM662 | Crit Studies:Capstone Research & Writing Paper | This course is designed to instruct, guide, and support Print Media students with the completion of a Thesis Paper. The Thesis Paper is a statement of your critical positions as an artist and/or collaborator. It is informed by your creative practice and supported by relevant sources. This course prepares students to develop a successfully researched paper that relates the concept, process, and evaluation of their capstone project. At the end of this course, the student should be prepared to present a thoroughly developed Thesis Paper, Oral Presentation, and defense of their Capstone Project. Each student will be led through rough drafts before the final paper is presented for grading, binding, and storage in the PNCA library holdings. | 3 |
| PRM663 or PRM664 | Projects & Explorations | Graduate Printmaking Projects and Explorations. This semester long course provides a graduate level approach to various printmaking practices supporting research, collaboration, creativity, and craft. Student will explore projects as experiments to their specific practices. Processes will include both analog and digital systems, while exploring ways to define prints as objects, multiples and editions. Students will be required to conduct research and presentations throughout the semester. Prerequisites: Open to all graduate students. | 3 |

| Crs # | Name | Credit |
|----------------------------------|--|--------|
| GRADUATE / Visual Studies | | |
| VS501 | Graduate Studio Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 9 |
| VS502 | Graduate Studio Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 9 |
| VS525 | Graduate Critique Seminar Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series. | 3 |
| VS526 | Graduate Critique Seminar Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series. | 3 |
| VS551 | Contemporary Art and Design Seminar This is a graduate level one-semester course that exposes students to contemporary art making strategies artists, curators, critics, histories and systems that influence and drive the expansion of the current art world. This is an image-based course in which art and theory are approached in an interconnected fashion, with an emphasis on the flow and interchange of significant ideas between the visual and the textual — art in dialogue with theory and history. Topics will be explored through: slide lectures, museum and gallery visits, videos and web sites, as well as reading discussion of selected books, articles and essays. Students engage in research methodology as part of the oral presentation and writing component of the class, providing an opportunity to share research. In order to reflect a variety of viewpoints and disciplines, guest are invited to speak on a broad range of contemporary art and theoretical concerns. Over the course of the semester, a series of related issues are addressed in conjunction with invited guests and MFA lectures whose work is relevant to the subject under discussion. | 3 |
| VS552 | Contemporary Theory Seminar This seminar explores critical theory as a critique of seeing, images, art, the construction of "otherness" (sexism, racism, classism, heterosexism, nationalism, etc.), and the roles and responsibilities of artists and viewers. Questions about theory and practice will be grounded in examples of the work of artists. The seminar begins and ends with questions. When images can be used both to save and to kill, what does it mean to be an artist? Drawing on critical theory, performance theory, rhetorical analysis, and ethics, we will attend to the responsibilities of image-makers and image consumers; the roles of artists in an image-saturated culture; the (mis)use of images to construct difference; and questions about how human beings engage language and images to make worlds. Topics to be covered include: visibility, panopticism, performativity, ideology, experience, racism, whiteness, phenomenology, postcolonialism, sexism, queerness, resistance, agency, language, grievability, mystery, and (in)visibility. | 3 |
| VS555 | Critical Pedagogy Offered both Fall Semester and Spring Semester This is a graduate level course addressing pedagogical strategies in post-secondary arts education. Students will be introduced through readings to various philosophies of education from arts educators and philosophers from around the globe and will critically discuss these ideas in class. By the end of the course students will develop their own written teaching philosophy, a sample syllabus of a class of their choice, a cover letter and a teaching CV. Lectures and invited guests will augment discussion of professional practice issues surrounding arts education and what is involved in successfully applying for teaching positions. MFA students enrolled in this course will simultaneously act as a student teacher to one of the PNCA faculty and will maintain a weekly log of their experience in the class. | 3 |
| VS601 | Graduate Studio Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 9 |

| Crs # | Name | Credit |
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| VS602 | Graduate Studio Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 6 |
| VS625 | Graduate Critique Seminar Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series. | 3 |
| VS626 | Graduate Critique Seminar Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series. | 3 |
| VS672 | Graduate Thesis Writing This course is designed to instruct, guide, and support the MFA student with the completion of her/his Thesis Paper. The Thesis Paper is a statement of your critical positions as an artist. It is informed by your studio practice and supported by relevant sources. This course prepares the MFA student to develop a successfully researched Thesis Paper that relates the concept, process, and evaluation of their artwork to a reader. At the end of this course, the student should be prepared to present a thoroughly developed Thesis Paper. Each student will be led through three rough drafts before the final paper is presented for grading, binding, and storage in the PNCA library holdings. The final body of text will be between 6000 and 9000 words (approximately 20-30 pages) in length. | 3 |

GRADUATE / Visual Studies Low-Residency

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| VSLR501 | Graduate Studio Summer Onsite | Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 3 |
| VSLR502 VSLR503 | Graduate Studio Fall Offsite / Spring Offsite | Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 9-FA 6-SP |
| VSLR512 | Winter Studio Review | During five days in January, students meet on campus for Winter reviews during which they receive feedback on work produced during the Fall and engage in intensive seminars and short workshops. | 1.5 |
| VSLR525 | Graduate Critique Seminar | The goal of this course is to provide candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet regularly to critique, in rotation, the work of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. MFA students will participate with regional, national and international visiting artists, designers, critics, scholars, curators and others, in student critiques and discussions. Professional practice is embedded in these seminars. Faculty leading this course may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion. Visiting artists may engage students through demonstrations as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| VSLR534 | Library Research Seminar | Structured to take place during the first year winter review session, the Library Research Seminar provides both an orientation to library resources and critical independent research skills for students who will be at distance between summer intensives. The seminar provides tools and instruction for using online digital resources and access to journals, periodicals and texts. A short research paper on a topic of interest is used to showcase best practices and initiate the assessment of a student's writing. | 1.5 |
| VSLR551 | Contemporary Art Seminar | This is an upper division one-semester course that exposes students to contemporary art histories, strategies, artists, curators, critics, and systems that influence and drive the expansion of the current art world. Art, criticism and theory are approached in an interconnected fashion, with an emphasis on the flow and interchange of significant ideas between the visual and the textual — art in dialogue with theory and history. Topics will be explored through slide lectures, gallery visits, videos, web sites and reading discussion of selected books, articles and essays. Students will engage in research methodologies within the written and oral presentation components of this course, with the final oral presentation providing the opportunity to share research with the class. In order to reflect a variety of viewpoints and disciplines, guest artists and lecturers relevant to topics under discussion will be invited to speak with the class. | 3 |
| VSLR601 | Graduate Studio Summer Onsite | Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 3 |
| VSLR602 VSLR603 | Graduate Studio Fall Offsite / Spring Offsite | Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 9-FA 4.5-SP |
| VSLR604 | Graduate Studio Summer Onsite | Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities. | 4.5 |
| VSLR612 | Winter Studio Review | During five days in January, students meet on campus for Winter reviews during which they receive feedback on work produced during the Fall and engage in intensive seminars and short workshops. | 1.5 |

| Crs # | Name | | Credit |
|---------|---------------------------------------|--|--------|
| VSLR625 | Graduate Critique Seminar | The goal of this course is to provide candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet regularly to critique, in rotation, the work of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. MFA students will participate with regional, national and international visiting artists, designers, critics, scholars, curators and others, in student critiques and discussions. Professional practice is embedded in these seminars. Faculty leading this course may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion. Visiting artists may engage students through demonstrations as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| VSLR626 | Graduate Critique Seminar | The goal of this course is to provide candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet regularly to critique, in rotation, the work of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. MFA students will participate with regional, national and international visiting artists, designers, critics, scholars, curators and others, in student critiques and discussions. Professional practice is embedded in these seminars. Faculty leading this course may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion. Visiting artists may engage students through demonstrations as well as by trips off-campus to exhibitions and performances locally and beyond. | 3 |
| VSLR634 | Professional Practice | This course is designed to develop effective professional strategies for successfully pursuing and navigating a sustained and meaningful artistic practice upon completion of the MFA LRVS program; taking into consideration the multitude of disciplines, interests and goals the program supports. We will consider protocols for professional etiquette, identify opportunities for achieving career objectives, and examine personal and social identities that comprise an individual's professional identity. Emphasis is placed on developing strong self-presentation skills to best represent your individual practice. This may include: portfolio development, submission materials, grant and exhibition proposals, working with galleries, residencies, fellowships, teaching positions, interviewing, public lectures, job search resources, calls for entry, taxes, websites, shipping, contracts, commissions, and establishing a studio. The objective is to prepare students to identify, plan and pursue strategies for successful career development and professional accomplishments from which to offer a meaningful cultural contribution. | 1.5 |
| VSLR652 | Critical Studies/Visual Media Seminar | This seminar explores critical theory as a critique of seeing, images, art, the construction of "otherness" (gender, race, class, sexuality, nation), and the roles and responsibilities of artists and viewers. Though our subject is theory, questions about theory and practice will be grounded in examples of the work of artists. Our seminar begins and ends with questions. When images can be used both to save and to kill, what does it mean to be an artist? Drawing on critical theory, performance theory, rhetorical analysis, and ethics we will attend to the responsibilities of imagemakers and image consumers; the roles of artists in an image-saturated culture; the (mis)use of images to construct difference; and questions about how human beings engage language and images to make worlds. Topics to be covered include: visibility, panopticism, performativity, ideology, experience, racism, whiteness, phenomenology, postcolonialism, sexism, resistance, agency, language, grievability, mystery, and (in)visibility. | 3 |
| VSLR672 | Graduate Thesis Writing | This course is designed to instruct, guide, and support the MFA student with the completion of her/his Thesis Paper. The Thesis Paper is a statement of your critical positions as an artist. It is informed by your studio practice and supported by relevant sources. This course prepares the MFA student to develop a successfully researched Thesis Paper that relates the concept, process, and evaluation of their artwork to a reader. At the end of this course, the student should be prepared to present a thoroughly developed Thesis Paper. Each student will be led through three rough drafts before the final paper is presented for grading, binding, and storage in the PNCA library holdings. The final body of text will be between 6000 and 9000 words (approximately 20-30 pages) in length. | 3 |

GRADUATE / Creative Writing Low-Residency

| | | |
|----------------------------------|---|---|
| WR503 WR513 WR603 WR613 | Residency 1 2 3 4 Graduate students attend lectures, panels, informal discussions, generative making sessions, and public readings and performances by faculty mentors, peers, and guest artists and writers. Topics include literary and theoretical texts, methods / materials / forms / processes, how artists encounter issues around social injustice and social change, and possibilities for professional engagement, e.g., publishing, promotion, social practice, writers in the schools. Graduate students are exposed to multiple ways in which writer-teachers cultivate their own creative practices. | 5 |
| WR505 | Creative Writing Studio 1 Graduate students generate rough drafts of original prose, cross-genre, poetry, and literary translations while further developing close reading and critical writing skills about literature, writing methods, and various aesthetic approaches to making. Through regularly scheduled packet exchanges, graduate students submit to faculty mentors creative work, critical responses to readings, a bibliography in MLA format of literary works and texts, and personal letters discussing their own work and their responses to the faculty mentor's feedback. The aim is for graduate students to generate as many rough pages as possible. Graduate students are encouraged to take risks, experiment, and make use of a variety of forms, genres, mediums, and materials. | 7 |
| WR515 | Creative Writing Studio 2 Graduate students generate and exchange new creative and critical works along with letters with faculty mentor a total of five times. Graduate students also prepare for their First Year Review Presentations--to occur at Residency #3; this includes a polished artist's statement, complete bibliography (in MLA format) of books read during the first year of the program, a five-minute public reading of creative work, and a brief question-and-answer session with faculty mentors and students. | 7 |
| WR615 | Creative Writing Studio 3 Graduate students develop and begin to revise a creative writing thesis draft along with letters. This is done in three exchanges with letters between students and faculty mentors | 3 |
| WR620 | Forms & Methods 1 Graduate students draft, revise, polish a 15-20-page essay on methods / materials / forms / process. This is done in three exchanges with letters between students and faculty mentors | 5 |
| WR621 | Forms & Methods 2 Graduate students prepare a 45-minute generative making session or a 30-minute talk on methods / materials / forms / process to be given at their final residency. Students draft and revise a teaching philosophy, cover letter, and teaching CV. This is done in two exchanges with letters between students and faculty mentors. | 5 |
| WR698 | Creative Writing Thesis Graduate students revise and polish creative writing thesis with the goal of creating a polished, publishable book-length manuscript of creative writing work. This is done in four exchanges with letters between students and faculty mentors a total five times | 4 |
| WR699 | Thesis Presentation Graduate students in their final residency give a public reading of their creative work, defend their creative writing thesis, and facilitate a 45-minute generative making session or a thirty minute talk on methods / materials / forms / process. | 9 |

PACIFIC NORTHWEST COLLEGE OF ART
UNDERGRADUATE MAJORS 2022-23

| STUDIO REQUIREMENTS FOR ANIMATED ARTS MAJOR | |
|--|--------|
| Required Courses | Credit |
| AA231 Animation I: Materials, Methods & Motion | 3 |
| AA232 Animation II: Hybrid Moving Image | 3 |
| VID211 Beginning Video or AA236 Character & Identity or AA237 Stop Motion, AA238 Puppet Fab. | 3 |
| VID211 Beginning Video or AA236 Character & Identity or AA237 Stop Motion, AA238 Puppet Fab. | 3 |
| VID212 Beginning Sound | 3 |
| IM201 Theory & Practice | 3 |
| AA331 Animated Short Film | 3 |
| AA332 Animated Installation | 3 |
| AA333 Narrative Strategies | 3 |
| AA301 Animated Doc. or IM301 Theory & Practice | 3 |
| TH300 Professional Practices | 3 |
| TH401 Thesis Critique Seminar | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | 3 |
| TH 499 Thesis | 3 |
| Studio Electives | 18 |
| Total | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| STUDIO REQUIREMENTS FOR GENERAL FINE ARTS MAJOR | |
|--|--------------|
| Required Courses | Credit |
| 200 level studio (sequence optional) | 3 |
| 201 level studio (sequence optional) | 3 |
| 202 level studio (sequence optional) | 3 |
| 203 level studio (sequence optional) | 3 |
| IM201 Theory and Practice | 3 |
| 300 level studio (sequence optional) | 3 |
| 301 level studio (sequence optional) | 3 |
| 302 level studio (sequence optional) | 3 |
| 303 level studio (sequence optional) | 3 |
| IM301 Theory and Practice | 3 |
| TH 300 Professional Practice | 3 |
| TH401 Thesis Critique Seminar (or DA453 Design Arts Thesis Development, if design focused) | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | 3 |
| TH 499 Thesis | 3 |
| Studio Electives | 18 |
| Total | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| STUDIO REQUIREMENTS FOR GRAPHIC DESIGN MAJOR | |
|---|--------|
| Required Courses | Credit |
| GD241 Design Studio I: Signs | 3 |
| GD242 Design Studio I: Psych of Seeing | 3 |
| GD245 Typography I | 3 |
| GD246 Typography II | 3 |
| GD247 Production | 3 |
| GD251 Fund of Interactive Media | 3 |
| GD341 Design Studio II: Culture & Audience | 3 |
| GD342 Design Studio II: Rhetoric & Persuasion | 3 |
| *Required Studio Elective from suggested menu of courses (see below) | 3 |
| GD350 Interface & Structure; PH272 Concept / Capture / Print I; AA231 Begin Animated Arts; VID211 Begin Video; VID212 Begin Sound; Printmaking: Screen/Relief, Letterpress/Book Arts, Intaglio/Litho; IL354 Design & Image, IL252 Visual Techniques, IL254 or IL256 Digital Media Strategies, IL257 Children's Book Illustration, IL351 Visual Vocabulary; additional Internship. | |
| GD351 Motion Graphics | 3 |
| GD344 Marketing & Branding | 3 |
| GD443 Design Arts Advanced Studio: Strategy | 3 |
| ND 301 Internship or GD 445 Center for Design | 3 |
| GD453 Design Arts Thesis Development | 3 |
| GD444 Design Arts Advanced Studio: Vision | 3 |
| TH 499 Thesis | 3 |
| Studio Electives | 12 |
| Total | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| STUDIO REQUIREMENTS FOR ILLUSTRATION MAJOR | |
|--|--------|
| Required Courses | Credit |
| IL251 Word & Image | 3 |
| IL252 Visual Techniques | 3 |
| IL253 Painting for Illustration | 3 |
| IL255 Drawing for Illustration | 3 |
| IL 254 Digital Media Strategies I | 3 |
| IL 256 Digital Media Strategies II | 3 |
| IL351 Visual Vocabulary | 3 |
| IL354 Design & Image | 3 |
| IL352 Cultural Marketplace | 3 |
| Elective from recommended menu options (see below) | 3 |
| recommended electives: IL257 Character Design, IL257 Visual Development, IL257 Environments & Architecture, IL410 Capsule Collection, IL357 Graphic Novel, IL358 Advanced Graphic Novel, IL358 Picture Book, IL257 Experiments in Movement, IL358 Character Design, GD351 Motion Graphics, GD251 Fundamentals of Interactive Media | |
| IL450 Advanced Illustration Studio | 3 |
| IL453 Design Arts Thesis Development | 3 |
| GD 445 Center for Design or ND 301 Internship | 3 |
| IL451 Illustration Advanced Studio | 3 |
| TH 499 Thesis | 3 |
| Studio Electives | 15 |
| | Total |
| | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

STUDIO REQUIREMENTS FOR INTERMEDIA MAJOR

| Required Courses | Credit |
|--|--------|
| 200-level studio course | 3 |
| IM201 Theory and Practice | 3 |
| Junior 300-level Interdisciplinary studio course | 3 |
| Junior 300-level Interdisciplinary studio course | 3 |
| Intermediate Video | |
| Intermediate Sound | |
| Experiments in Combined Print Media | |
| Intermediate Sculpture (can be taken for two semesters) | |
| Hybrid Painting | |
| Intermediate Animated Arts | |
| Narrative Strategies (Animated Arts) | |
| Drawing Seminar (DR363/364) | |
| Screens & Devices | |
| Junior 300-level Intermedia studio course or any 300-level studio | 3 |
| IM301 Theory and Practice | 3 |
| IM301 Theory and Practice | 3 |
| TH300 Professional Practices | 3 |
| TH401 Thesis Critique Seminar | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | 3 |
| TH 499 Thesis | 3 |
| Studio Electives | 18 |
| | Total |
| | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| STUDIO REQUIREMENTS FOR PAINTING MAJOR | | |
|--|--|--------|
| Required Courses | | Credit |
| PA261 Painting Studio: Materials and Methods or PA266 Observational Painting | | 3 |
| PA262 Painting Studio: Techniques & Applications | | 3 |
| Choose 6 cr from any 200-level Drawing, Painting or Theory & Practice (from menu) | | |
| Course 1 | | 3 |
| Course 2 | DR265 Drawing Studio: Technique & Applications DR266 Drawing Studio: Image in Context DR261 The Figure DR267 Anatomy or other approved by Dept. Head. | 3 |
| PADR361 Painting & Drawing Studio: Self-directed Projects or IM351 Hybrid Painting | | 3 |
| PADR362 Painting & Drawing Studio: Pre-Thesis | | 3 |
| Choose 6 cr from any 300-level Drawing, Painting or Theory & Practice (from menu) | | |
| Course 1 | | 3 |
| Course 2 | IM351 Advanced Figure DR363 Drawing Seminar: The Mediated Image DR364 Drawing Seminar: Systems, Structures & Strategies PADR365 Special Topics IM301 Theory & Practice IM351 Intermedia Special Topics or other approved by Dept. Head. | 3 |
| TH300 Professional Practices | | 3 |
| TH401 Thesis Critique Seminar | | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | | 3 |
| TH499 Thesis | | 3 |
| Studio Electives | | 24 |
| | Total | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | | |
| Studio Foundation (All Undergraduate majors) | | 15-16 |
| Art History (All Undergraduate majors) | | 15 |
| Liberal Arts | | 30 |
| Total | | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | | |

| STUDIO REQUIREMENTS FOR PHOTOGRAPHY MAJOR | | |
|--|--|--------|
| Required Courses | | Credit |
| PH265 Intro. to the Photographic Image | | 3 |
| PH273 Studio Lighting Essentials | | 3 |
| PH272 Concept / Capture / Print I | | 3 |
| PH274 Photographic Investigations | | 3 |
| | Photographic Investigations menu: Analog Processes | |
| | Alternative Processes | |
| | Product Photography | |
| | Fashion Photography | |
| | Documentary Photography | |
| IM201 Theory and Practice | | 3 |
| PH371 Photographic Practice and Research | | 3 |
| PH372 The Photographic in Contemporary Art | | 3 |
| IM301 Theory and Practice | | 3 |
| PH375 Concept / Capture / Print II | | 3 |
| PH374 Studio Lighting | | 3 |
| TH300 Professional Practices | | 3 |
| TH401 Thesis Critique Seminar | | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | | 3 |
| | Advanced Photographic Investigations menu: Sculpture and Photography | |
| | Photography and Performance | |
| | Imaging and the Internet | |
| | Digital Publications | |
| | Interactive Photographic Media | |
| | Structuring, Sequencing, Series | |
| TH499 Thesis | | 3 |
| Studio Electives | | 18 |
| | Total | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | | |
| Studio Foundation (All Undergraduate majors) | | 15-16 |
| Art History (All Undergraduate majors) | | 15 |
| Liberal Arts | | 30 |
| Total | | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | | |

| STUDIO REQUIREMENTS FOR PRINTMAKING MAJOR | | Credit |
|---|-------|--------|
| PR281 Beginning Printmaking (Intaglio & Relief) | | 3 |
| PR282 Beginning Printmaking (Screen & Lithography) | | 3 |
| PR286 Beginning Printmaking (Letterpress & Book) | | 3 |
| IM201 Theory and Practice | | 3 |
| PR 370 or 371 or 372 or 385 or 389 Intermediate Printmaking (Choose from menu below) | | 3 |
| PR 370 or 371 or 372 or 385 or 389 Intermediate Printmaking (Choose from menu below) | | 3 |
| PR 370 or 371 or 372 or 385 or 389 Intermediate Printmaking (Choose from menu below) | | 3 |
| Print menu: PR370 Printstallation; PR371 Print Studio; PR372 Printing on Fabric; PR385 Experiments in Combined Print Media; PR389 Print: Special Topics. | | |
| IM301 Theory and Practice | | 3 |
| TH300 Professional Practices | | 3 |
| TH401 Thesis Critique Seminar | | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | | 3 |
| TH499 Thesis | | 3 |
| Studio Electives | | 24 |
| | Total | 60 |

| STUDIO REQUIREMENTS FOR SCULPTURE MAJOR | |
|--|--------|
| Required Courses | Credit |
| SC291 Sculpture I | 3 |
| SC291 Sculpture I | 3 |
| SC291 Sculpture I | 3 |
| IM201 Theory and Practice | 3 |
| SC391 Sculpture II | 3 |
| SC391 Sculpture II | 3 |
| IM301 Theory and Practice | 3 |
| IM301 Theory and Practice | 3 |
| TH300 Professional Practices | 3 |
| TH401 Thesis Critique Seminar | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | 3 |
| TH499 Thesis | 3 |
| Studio Electives | 24 |
| | Total |
| | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| STUDIO REQUIREMENTS FOR VIDEO SOUND MAJOR | |
|--|--------|
| Required Courses | Credit |
| VID211 Beginning Video | 3 |
| VID212 Beginning Sound | 3 |
| Studio Elective as recommended per Dept Head. | 3 |
| IM251 Performance, AA231 Beginning Animated Arts | 3 |
| IM201 Theory & Practice | 3 |
| VID 300 level Special Topics or as recommended per Dept Head | 3 |
| VID312 Intermediate Sound | 3 |
| VID313 Screens & Devices | 3 |
| VID314 Projection, Sound & Space | 3 |
| IM301 Theory & Practice(choose Image, Text, Media OR Narrative) | 3 |
| TH300 Professional Practices | 3 |
| TH401 Thesis Critique Seminar | 3 |
| *400-lvl Studio course menu: Offered by Depts. in all areas of BFA Studio majors | 3 |
| TH499 Thesis | 3 |
| Studio Electives | 18 |
| | Total |
| | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| STUDIO REQUIREMENTS FOR CREATIVE WRITING MAJOR | |
|---|--------|
| Required Courses | Credit |
| CW221 Intro to Short Forms | 3 |
| CW223 Expanded Poetic Fields | 3 |
| 200-level Creative Writing course (see menu A) | 3 |
| 200-level Creative Writing course (see menu A) | 3 |
| Menu A: CW224 Scripting (new title), CW225 Writing with Digital Media, CW200 Creative Writing Special Topics (TBD) | |
| IM201 Theory & Practice | 3 |
| LA325 Literature Seminar | 3 |
| 300-level Writing course (see menu B) | 3 |
| 300-level Writing course (see menu B) | 3 |
| Menu B: CW323 Poetry Intensive, CW324 Scripting Intensive, CW300 Creative Writing Special Topics (TBD), Creative Writing Internship, Creative Writing Internship CW322 The Lit Zine | |
| LA325 Literature Seminar | 3 |
| IM301 Theory & Practice (Image Text Media recommended) | 3 |
| TH300 Professional Practice | 3 |
| TH401 Thesis Critique Seminar | 3 |
| PR411 (Artist's Publications recommended) Or 400 level studio course *A menu of 400-level options will be offered each semester. | 3 |
| TH499 Thesis | 3 |
| Studio Electives | 18 |
| Total | 60 |
| See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts) | |
| Studio Foundation (All Undergraduate majors) | 15-16 |
| Art History (All Undergraduate majors) | 15 |
| Liberal Arts | 30 |
| Total | 60-61 |
| Overall credits required to graduate 120 - 121* (*121 if first yr seminar required) | |

| | |
|--|---|
| Studio Foundation (All Undergraduate majors) | |
| FD101 Visual Elements: 2-D | 3 |
| FD102 Visual Elements: Digital Tools | 3 |
| FD105 Drawing I | 3 |
| FD111 3-D Design | 3 |
| FD112 Time Arts | 3 |
| **FD100 First Year Seminar - req. of Freshmen with < than 30 transfer credits | 1 |
| Total | 16 |
| Art History (All Undergraduate majors) | |
| AH125 Exploring Visual Culture | 3 |
| AH210 Intro to World Art History | 3 |
| AH213-218 History of: <i>topic specific to major</i> | 3 |
| | (GD) (IL) Design Arts |
| | (PR) Printed Matter |
| | (SC) Object, Space, and Time |
| | (AA) (VIDSND) Moving Image |
| | (PH) Photography |
| | (PA) Painting and Drawing |
| | (CW) & (IM) choose 1 of any PNCA offering |
| Art History Elective (200-400 level) | 3 |
| Art History Elective (300-400 level) | 3 |
| Total | 15 |
| Liberal Arts | |
| LA 122 Writing in Context | 3 |
| MTH101 Math or SCI223 Science | 3 |
| MTH101 Math or SCI223 Science | 3 |
| LA225 Perspectives on Society & Culture | 3 |
| LA225 Perspectives on Society & Culture | 3 |
| LA321 Social Science Seminar | 3 |
| LA325 Literature Seminar | 3 |
| Liberal Arts Elective* (300-400 level) | 3 |
| Liberal Arts Elective* (300-400 level) | 3 |
| LA421 Research for a Creative Practice | 3 |
| earned by additional classes of LA321 Social Science Seminar, LA325 Literature Seminar | |
| Total | 30 |
| Overall credits required to graduate 120 - 121* | |
| (*121 if first yr seminar required) | |

PACIFIC NORTHWEST COLLEGE OF ART
Hallie Ford School of Graduate Studies at PNCA

| Requirements for MFA in Applied Craft + Design | |
|---|---------------|
| <i>FALL Semester 1</i> | |
| Course | Credit |
| Studio Practice | 6 |
| Critique Seminar | 3 |
| Critical Studies: Modern Craft + Design History | 3 |
| Elective | 3 |
| <i>SPRING Semester 1</i> | |
| Course | Credit |
| Studio Practice | 6 |
| Critique Seminar | 3 |
| Creative Entrepreneurship 1 | 3 |
| Critical Studies | 3 |
| Total | 30 |
| <i>FALL Semester 2</i> | |
| Course | Credit |
| Studio Practice | 6 |
| Critique Seminar | 3 |
| Creative Entrepreneurship 2 | 3 |
| Practicum | 3 |
| <i>SPRING Semester 2</i> | |
| Course | Credit |
| Studio Practice | 6 |
| Critique Seminar | 3 |
| Practicum | 3 |
| Elective | 3 |
| Total | 30 |
| Overall credits earned to graduate 60 | |

| Requirements for MA in Design Systems | |
|--|---------------|
| <i>FALL Semester 1</i> | |
| Course | Credit |
| Systems Thinking | 3 |
| Research + Insights | 3 |
| Design Methods | 3 |
| Design Sprint | 1 |
| <i>SPRING Semester 1</i> | |
| Course | Credit |
| Design Futures and Ecologies | 3 |
| Styles of Facilitation and Collaboration | 3 |
| Methods 2: Design Deliverables | 3 |
| Visual Facilitation | 1 |
| Total | 20 |
| <i>FALL Semester 2</i> | |
| Course | Credit |
| Cultural Entrepreneurship | 3 |
| Strategy & Foresight | 3 |
| Capstone Studio | 3 |
| Data Visualization | 1 |
| <i>SPRING Semester 2</i> | |
| Course | Credit |
| Creative Leadership, Equity and Ethics | 3 |
| Capstone Seminar (Writing) | 3 |
| Capstone Studio (Critique) | 3 or 6 |
| Conflict Facilitation | 1 |
| Total | 20 |
| Overall credits earned to graduate | 40 |

| Requirements for MFA in Collaborative Design | |
|---|---------------|
| <i>FALL Semester 1</i> | |
| Course | Credit |
| Information Design | 3 |
| Research + Insights | 3 |
| Design Methods | 3 |
| Workshop: Design Sprint | 1 |
| Applied Systems Thinking | 3 |
| Hallie Ford Elective - Print | 3 |
| <i>SPRING Semester 1</i> | |
| Course | Credit |
| Design Ecologies | 3 |
| Styles of Facilitation and Collaboration | 3 |
| CD Studio: Design Deliverables | 3 |
| CD Studio: Project | 3 |
| Workshop: Futures-Centered Design | 1 |
| Hallie Ford Elective - Code or Craft | 3 |
| Total | 30 |
| <i>FALL Semester 2</i> | |
| Course | Credit |
| Cultural Entrepreneurship | 3 |
| Strategy & Foresight | 3 |
| Thesis Studio I | 3 |
| Workshop: Visual Facilitation | 1 |
| Collaborative Design Studio I | 3 |
| Hallie Ford Elective - Teach or Craft | 3 |
| <i>SPRING Semester 2</i> | |
| Course | Credit |
| Creative Leadership, Equity and Ethics | 3 |
| Thesis Studio II | 3 |
| Collaborative Design Studio II | 3 |
| Workshop: Conflict Facilitation | 1 |
| Design Studio (Making) | 3 |
| Hallie Ford Elective - Craft | 3 |
| Total | 30 |
| Overall credits earned to graduate MFA in Collaborative Design | 60 |

| Requirements for MA in Critical Studies | |
|---|----------------|
| <i>FALL Semester 1</i> | |
| Course | Credit |
| Critical Theory 1: Introduction | 3 |
| Introduction to Cultural Studies | 3 |
| Ethics & Visual Culture | 3 |
| Elective | 3 |
| <i>SPRING Semester 1</i> | |
| Course | Credit |
| Critical Theory 2: Feminist Theory, Queer Theory, Gender, and Sexuality | 3 |
| Research for a Creative Practice 2 | 3 |
| Creative Non-Fiction Writing | 3 |
| Elective | 3 |
| Total | 24 |
| <i>FALL Semester 2</i> | |
| Course | Credits |
| Critical Theory 3: Critical Race Theory and Postcolonial Theory | 3 |
| Thesis Writing 1 | 6 |
| <i>SPRING Semester 2</i> | |
| Course | Credit |
| Thesis Writing 2: Preparing for Publication | 6 |
| Internships | 3 |
| Professional Practice | 3 |
| Total | 24 |
| Overall credits earned to graduate | 45 |

| Requirements for MFA in Print Media | |
|---|----------------|
| <i>FALL Semester 1</i> | |
| Course | Credits |
| Graduate Critique Seminar | 3 |
| Print Media - Graduate Studio | 3 |
| Graduate Printmaking: Projects and Explorations | 3 |
| Collaboration & Research Lab | 3 |
| Critical Pedagogy | 3 |
| Mid Year Assessment | |
| <i>SPRING Semester 1</i> | |
| Course | Credit |
| Graduate Critique Seminar | 3 |
| Print Media - Graduate Studio | 3 |
| Collaboration & Research Lab | 3 |
| Elective 1 | 3 |
| CS: Multiples | 3 |
| First Year Review | |
| Total | 30 |
| <i>FALL Semester 2</i> | |
| Course | Credits |
| Graduate Critique Seminar | 3 |
| Print Media - Graduate Studio (with Mentor) | 3 |
| Elective 2 | 3 |
| Collaboration & Research Lab | 3 |
| Elective 3 | 3 |
| Mid-year Assessment | |
| <i>SPRING Semester 2</i> | |
| Course | Credits |
| Graduate Critique Seminar | 3 |
| Collaboration & Research Lab | 3 |
| Critical Studies: Capstone Research and Writing | 3 |
| Capstone Project (with mentor) | 6 |
| Total | 30 |
| Overall credits earned to graduate | 60 |

| Requirements for MFA in Visual Studies | |
|--|----------------|
| <i>FALL Semester 1</i> | |
| Course | Credits |
| Graduate Studio (this reflects studio work time) | 6 |
| Graduate Critique Seminar | 3 |
| Contemporary Art Seminar | 3 |
| Elective Credit | 3 |
| <i>SPRING Semester 1</i> | |
| Course | Credits |
| Graduate Studio (this reflects studio work time) | 9 |
| Graduate Critique Seminar | 3 |
| Critical Pedagogy | 3 |
| Elective Credit (option) | 3 |
| Total | 30 / 33 |
| <i>FALL Semester 2</i> | |
| Course | Credits |
| Graduate Studio (this reflects studio work time) | 9 |
| Graduate Critique Seminar | 3 |
| Elective Credit | 3 |
| <i>SPRING Semester 2</i> | |
| Course | Credits |
| Graduate Studio (this reflects studio work time) | 9 |
| Graduate Critique Seminar | 3 |
| Thesis Writing | 3 |
| Total | 30 / 33 |
| Overall credits earned to graduate | 60 |

| Requirements for MFA in Creative Writing | |
|---|----------------|
| <i>Year 1 - SUMMER-Fall Semester Residency</i> | |
| Course | Credits |
| WR503 Residency 1 | 5 |
| WR505 Creative Writing Studio 1 | 7 |
| Total | 12 |
| <i>Year 1 - SPRING Semester</i> | |
| Course | Credits |
| WR513 Residency 2 | 5 |
| WR515 Creative Writing Studio 2 | 7 |
| Total | 12 |
| <i>Year 2 - SUMMER-Fall Semester Residency</i> | |
| Course | Credits |
| WR603 Residency 3 | 5 |
| WR615 Creative Writing Studio 3 | 3 |
| WR620 Forms & Methods 1 | 5 |
| Total | 13 |
| <i>Year 2 - SPRING Semester</i> | |
| Course | Credits |
| WR613 Residency 4 | 5 |
| WR621 Forms & Methods 2 | 5 |
| WR698 Creative Writing Thesis | 4 |
| Total | 14 |
| <i>Year 3 - SUMMER Semester Residency</i> | |
| Course | Credits |
| WR699 Thesis Presentation | 9 |
| Total | 9 |
| Overall credits earned to graduate | 60 |

| Requirements for MFA in Visual Studies Low Res. | |
|--|----------------|
| <i>Year 1 - SUMMER-Fall residency</i> | |
| Course | Credits |
| VSLR501 Graduate Studio 1 SU onsite | 3 |
| VSLR525 Graduate Critique Seminar 1 | 3 |
| VSLR551 Contemporary Art Seminar | 3 |
| VSLR502 Graduate Studio 1 FA offsite | 9 |
| Total | 18 |
| <i>Year 1 - SPRING Semester</i> | |
| Course | Credits |
| VSLR512 Winter Review 1 | 1.5 |
| VSLR534 Library Research | 1.5 |
| VSLR503 Graduate Studio 1 SP offsite | 6 |
| | 9 |
| <i>Year 2 - SUMMER-Fall Semester Residency</i> | |
| Course | Credits |
| VSLR 601 Graduate Studio 2 SU onsite | 3 |
| VSLR625 Graduate Critique Seminar 2 | 3 |
| VSLR652 Critical Studies/Visual Media Seminar | 3 |
| VSLR602 Graduate Studio 2 FA offsite | 9 |
| Total | 18 |
| <i>Year 2 - SPRING Semester</i> | |
| Course | Credits |
| VSLR612 Winter Review 2 | 1.5 |
| VSLR672 Graduate Thesis Writing | 3 |
| VSLR603 Graduate Studio 2 SP offsite | 4.5 |
| | 9 |
| <i>Year 3 - SUMMER Semester Residency</i> | |
| Course | Credits |
| VSLR604 Graduate Studio 3 SU onsite | 4.5 |
| VSLR626 Graduate Critique Seminar 3 | 3 |
| VSLR634 Professional Practice | 1.5 |
| | 9 |
| Overall credits earned to graduate | 60 |

DUAL DEGREES (MA & MFA)**CRITICAL STUDIES MA + MFA APPLIED CRAFT AND DESIGN**

Semester 1 (Fall - 15 Credits)

| Course | Type | Credits |
|---------------------------|------|---------|
| Critical Theory 1 | CS | 3 |
| Intro to Cultural Studies | CS | 3 |
| Critique Seminar | AC+D | 3 |
| Studio Practice | AC+D | 6 |

Semester 2 (Spring - 15 Credits)

| Course | Type | Credits |
|--|------|---------|
| Creative Nonfiction | CS | 3 |
| Critical Theory 2: Queer and Feminist Theory | CS | 3 |
| Critique Seminar | AC+D | 3 |
| Studio Practice | AC+D | 6 |

Semester 3 (Fall - 9 Credits)

| Course | Type | Credits |
|-------------------------------------|------|---------|
| Critical Writing and Visual Culture | CS | 3 |
| Critical Theory 3 | CS | 3 |
| Modern Craft & Design History | AC+D | 3 |

Semester 4 (Spring - 9 Credits)

| Course | Type | Credits |
|----------------------------------|------|---------|
| Research for a Creative Practice | CS | 3 |
| Theory of the Object | AC+D | 3 |
| Creative Entrepreneurship I | AC+D | 3 |

Semester 5 (Fall - 18 Credits)

| Course | Type | Credits |
|------------------------------|------|---------|
| Thesis 1 | CS | 6 |
| Creative Entrepreneurship II | AC+D | 3 |
| Critique Seminar | AC+D | 3 |
| Studio Practice | AC+D | 6 |

Semester 6 (Spring - 12 Credits)

| Course | Type | Credits |
|-----------------------|------|---------|
| Thesis 2 | CS | 6 |
| Professional Practice | CS | 3 |
| Critique Seminar | AC+D | 3 |
| Studio Practice | AC+D | 6 |

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| CRITICAL STUDIES MA + MFA COLLABORATIVE DESIGN | | |
|---|-------------|----------------|
| Semester 1 (Fall):15 cr | | |
| Course | Type | Credits |
| CD Crit Seminar: Research and Insights | CD | 3 |
| CD Crit Studies: Applied Systems Thinking | CD | 3 |
| CD Studio: Design Methods | CD | 3 |
| CS Critical Pedagogy | CS | 3 |
| CS Critical Theory I | CS | 3 |
| Semester 2 (Spring): 15 cr | | |
| Course | Type | Credits |
| CD Crit Sem: Styles of Facilitation and Collaboration | CD | 3 |
| CD Crit Stud: Design Futures and Ecologies | CD | 3 |
| CD Studio: Design Deliverables | CD | 3 |
| Creative Nonfiction Writing | CS | 3 |
| CS Critical Theory II | CS | 3 |
| Semester 3 (Fall):15 cr | | |
| Course | Type | Credits |
| CD Crit Sem: Strategy and Foresight | CD | 3 |
| CD Studio: Information Design | CD | 3 |
| Critical Writing and Visual Culture | CS | 3 |
| Critical Theory III | CS | 3 |
| Intro to Cultural Studies | CS | 3 |
| Semester 4 (Spring): 12 cr | | |
| Course | Type | Credits |
| CD Studio: Design Project (client-based) | CD | 3 |
| CS Environmental Criticism | CS | 3 |
| Elective (or 3 workshops throughout the year) | CS | 3 |
| Studio: Elective | CS | 3 |
| Semester 5 (Fall):15 cr | | |
| Course | Type | Credits |
| CD Studio: Thesis | CD | 6 |
| CD Crit Stud: Cultural Entrepreneurship | CD | 3 |
| CS Thesis I | CS | 6 |
| Semester 6 (Spring): 18 cr | | |
| Course | Type | Credits |
| CD Studio: Thesis | CS | 6 |
| CD Critical Stud: Leadership, Equity, Ethics | CS | 6 |
| Thesis 2 | CD | 6 |
| Professional Practice | CD | 3 |
| Course | Type | Credits |
| Total | | 90 |

| CRITICAL STUDIES MA+MFA PRINT MEDIA | | |
|---|-------------|----------------|
| Semester One (Fall - 15 credits) | | |
| Course | Type | Credits |
| Intro to Cultural Studies | CS | 3 |
| Critical Theory 1 | CS | 3 |
| Grad Studio 1 | PM | 3 |
| Crit Sem 1 | PM | 3 |
| Graduate Printmaking:Experiments and Explorations | PM | 3 |
| Semester Two (Spring - 15 credits) | | |
| Course | Type | Credits |
| Creative Nonfiction | CS | 3 |
| Critical Theory II: Queer and Feminist Theory | CS | 3 |
| Grad Studio 2 | PM | 3 |
| Crit Sem 2 | PM | 3 |
| Print Media Seminar | PM | 3 |
| Semester Three (Fall - 12 credits) | | |
| Course | Type | Credits |
| Critical Theory 3: Critical Race Theory | CS | 3 |
| Critical Pedagogy | CS | 3 |
| Grad Studio 3 | PM | 3 |
| Crit Sem 3 | PM | 3 |
| Semester 4 (Spring - 15 credits) | | |
| Course | Type | Credits |
| Research for Creative Practice | CS | 3 |
| Elective 1 | | 3 |
| Grad Studio 4 | PM | 3 |
| Crit Sem 4 | PM | 3 |
| Collaboration & Research Lab 1 | PM | 3 |
| Semester 5 (Fall - 12 credits) | | |
| Course | Type | Credits |
| Thesis 1 | CS | 6 |
| Critical Writing and Visual Culture | PM | 3 |
| Elective 2 | PM | 3 |
| Semester 6 (Spring - 15 credits) | | |
| Course | Type | Credits |
| Professional Practices | CS | 3 |
| Thesis 2 | CS | 6 |
| Capstone Project PRM | PM | 3 |
| Collaboration & Research Lab 2 | PM | 3 |
| | | 87-90 |

| CRITICAL STUDIES MA+MFA VISUAL STUDIES | | |
|---|-------------|----------------|
| Semester One (Fall - 15 credits) | | |
| Course | Type | Credits |
| VS 501 Studio | VS | 6 |
| VS 525 Critique Seminar 1 | VS | 3 |
| CRIT 501 Critical Theory 1 | CS | 3 |
| CRIT 555 Critical Pedagogy | CS | 3 |
| Semester Two (Spring - 18 credits) | | |
| Course | Type | Credits |
| VS 502 Studio | VS | 9 |
| VS 526 Critique Seminar | VS | 3 |
| CRIT 502 Critical Theory 2: Feminist Theory, Queer Theory, Gender and Sexuality | CS | 3 |
| CRIT 526 Creative Nonfiction Writing | CS | 3 |
| Semester 3 (Fall - 12 credits) | | |
| Course | Type | Credits |
| CRIT 521 Intro to Cultural Studies | CS | 3 |
| VS 551 Contemporary Art Seminar | VS | 3 |
| CRIT 525 Critical Writing and Visual Culture | CS | 3 |
| CRIT 601 Critical Theory 3: Critical Race Theory | CS | 3 |
| Semester 4 (Spring - 9 credits) | | |
| Course | Type | Credits |
| Elective or Internship | | 3 |
| Elective | | 3 |
| CRIT 522 Research for Creative Practice | CS | 3 |
| Semester 5 (Fall - 18 credits) | | |
| Course | Type | Credits |
| CRIT 631 Thesis Writing 1 | CS | 6 |
| VS 601 Studio | VS | 9 |
| VS 625 Critique Seminar | VS | 3 |
| Semester 6 (Spring - 15 credits) | | |
| Course | Type | Credits |
| CRIT 632 Thesis Writing 2 | CS | 6 |
| VS 626 Critique Seminar | VS | 3 |
| VS 602 Studio | VS | 6 |
| CRIT 630 Professional Practices | CS | 3 |
| | | 84-87 |

Undergraduate Minors

Art and Ecology

In this interdisciplinary minor, you'll develop a broad understanding of pressing ecological issues and their relationship to the social, political, cultural, and economic systems that impact the future of humanity, other species, and our shared planet. You'll understand how your own work as an artist or a designer can comment on, interact with, and impact the world.

Course highlights: Ecology and Resilience, Environmental Science and Ecology, Art + Ecology: Global Culture and Ecology. 15 credits, 2 required courses IM201 Theory and Practice: Art + Ecology: Global Culture and Ecology, Ecology and Resilience (SCI223) or Environmental Science and Ecology. Choose 3 elective courses from a menu.

Art History

Art History examines the breadth of human creativity and considers how it influences and reflects the culture of its time. Power, myth, science, religion, philosophy and technique are all included. By delving into historical and contemporary artistic tenets and their social contexts, you'll gain a richer and more diverse visual arsenal which will sharpen your critical faculties and help you develop a deeper understanding of your own work. The Art History minor includes writing and research skills that prepare you for graduate study and professional careers.

Course highlights: The Moving Image, Design History, Art of West Africa, Contemporary Topics, Theory and Culture of Art History. Requirements 18 total credits of art history (6 classes). 15 credits of art history (5 classes). For the required AH credits, two 300-level AH seminars plus the extra course for the

minor. This means that the student's AH electives need to be at the 300-level (students not pursuing the minor have the option to take one 200-level elective and one 300-level elective). The additional class (3 credits) required for the minor comes from the required course AH319 Theory and Culture of Art History

Ceramics

In this minor, you can choose to focus on clay as a dynamic sculptural medium or material for fabricating wares and functional objects as you develop skills and techniques while developing a broader understanding of historical precedents and contemporary practices. You'll work in our dynamic Ceramics studio with seasoned pros to deepen your practice or expand outward into new pathways including entrepreneurial studio strategies.

Course highlights: Moldmaking, Experimenting with Materials. Requirements 15 credits, Ceramic specific curriculum (Ceramics 1, 2 and 3) is supported by a menu of other studio coursework (Moldmaking, Activated Objects, Multiples, Experimenting with Materials) and a required topic relevant Art History course (Object, Space and Time).

Creative Writing

Creative Writing at PNCA offers a unique opportunity to explore writing's relationship to contemporary art through interdisciplinary and hybrid forms. Through creative writing studio classes you'll explore experimental writing practices including the use of language as a visual medium and incorporate writing into visual work as well as those focused on contemporary forms of fiction, poetry, and script writing.

Course highlights: Intro to Short Forms, Expanded Poetic Fields, Writing with Digital Media. Requirements: 15 credits, Choose at least 3 of these core CW classes: CW221 Short Forms (req.) CW223 Expanded Poetic Fields (req.) CW224 Scripting CW322 The Lit Zine Choose remaining credits (2 classes) from menu.

Drawing

Drawing is practiced by artists across genres and disciplines as a way to translate ideas to form, and use of drawing in its capacity as an exploratory medium is nearly universal. The Drawing minor offers the opportunity for sustained study and practice of drawing supporting both practices: drawing as exploration and drawing as form.

Course highlights: The Figure, Advanced Drawing-Process and Idea, Drawing Seminar: Systems, Structures, and Strategies. Requirements: 15 credits, AH 218 History of Painting and Drawing (req.). Required to take at minimum two courses in Drawing at the 200 level (menu), two courses in Drawing at the 300 level (menu).

Fashion

Fashion Design is a minor with a multi-disciplinary approach. We encourage students to delve into material exploration, garment construction, fabric manipulation and embellishment, silkscreen printing, pattern drafting and draping, textiles, concept development, and fashion sketching. The minor invites you to consider fashion as an embedded aspect of contemporary society while exploring the garment itself from many perspectives including costuming, wearable technology, textile design, soft sculpture, performance, and body augmentation. Course highlights: Printing on Fabric, Fashion Matters, Capsule Collection, Special Projects: Sewing Construction I. Requirements: 15 credits, AH 219 History of Fashion (req.). SC293 Special Projects: Sewing Construction I (req.). Student should select two courses from the 300-level menu of courses.

Game

Gaming in both analog and digital formats is one of the most relevant and pervasive forms of entertainment worldwide. Beyond its role in entertainment, social scientists and cultural anthropologists alike have identified gaming as a dominant form of finding and building community in contemporary society, using game culture as an expressive means of connecting with others. In this minor, you'll develop a general understanding of the philosophies, systems, and mechanics utilized in contemporary game and interactive design while becoming familiar with processes for research, experimentation, design, prototyping, and production. Course highlights: World Building, Character Design, Scripting, Interactive Aesthetics. Requirements: 15 credits, IL257 - Special Topics: Intro Game Development (req.). Select 4 courses from a menu of courses (2 should be 300 level coursework).

Graphic Design

Design shapes the way we interact with the world around us. The same skills that designers use working with clients can also be used to "move" people—for more powerful communication, or to create social change. This minor is a way for you to gain fundamental graphic design techniques working with typography and visual systems for a range of technology. You will also gain core skills in ideation, critical evaluation, and revision that you can take into a broad range of careers. A minor in graphic design will give you a general understanding of the broad possibilities within design and help you learn to speak the language of design for fruitful collaboration.

Course highlights: Signs + Symbols, Typography, Culture + Audience, Brand + Marketing. Requirements: 15 credits, Students minoring in Graphic Design will be required to take at minimum three courses in

Graphic Design at the 200 level including:

- GD245 Typography I
- GD241 Design Studio I, part 1: Signs and Symbols
- GD242 Design Studio I, part 2: Psychology of Seeing
- plus three other courses at the 200, 300, or 400 level.

Photography

Photographic skills have endless applications and are increasingly valuable in a marketplace that relies on photography as a central form of communication. A Photography Minor offers the chance for students to deepen their technical knowledge and conceptual engagement with the medium of photography in their practice. Photo classes at PNCA address a range of professional and artistic goals that students bring: using photography in dialogue with other media, exploring analog processes in the darkroom, or developing a strong portfolio demonstrating lighting techniques. This minor is an opportunity for you to focus on an aspect of photography that would best compliment your aspirations.

Course highlights: Studio Lighting, The Photographic in Contemporary Art, Concept Capture Print, Photographic Investigations

Stop Motion

The stop motion minor becomes a vehicle for both majors and non-majors to gain experience in a quickly growing field. Portland is an animation town, with three stop-motion features in production this last year alone. We are lucky to regularly invite local industry professionals to share their work and expertise. Stop Motion as an art practice forms easy linkages with other majors and minors from Sculpture to Fashion to Illustration to Print Media to Applied Craft and Design. Animated Arts invites a healthy cross-disciplinary mixing of students with varying post grad goals be it industry or indie media production.

Our curriculum has an open studio format giving students a chance to gain a basic understanding of animation and explore pathways toward puppet fabrication, costuming, set construction, lighting, rigging, and cinema, prop sculpture, character development, storyboarding, and animating. With a general knowledge of animation, students can build out their portfolio demonstrating specific stop motion craft skills that are also imbued with their own creative spark.

Featured courses: Stop-motion animation, Advanced Stop-motion animation, Puppet Fabrication, Collaborative Production.

PNCA Faculty

Willamette Univ. PNCA Faculty bios: <https://pnca.willamette.edu/faculty>

| | |
|------------------------|--|
| Abra D Ancliffe | Associate Professor |
| Sasha Archibald | Assistant Professor |
| Robin Ator | CE Instructor; Adjunct Instructor, PNCA; Instructor |
| Gordon A Barnes | Assistant Professor |
| Dylan J Beck | Assistant Professor |
| Sara T Bernstein | Assistant Professor |
| Rose Bond | Emeritus |
| Kristin P Bradshaw | Department Head of BFA Creative Writing; Assessment; Accreditation Coordinator; Associate Professor |
| Kristin L Rogers Brown | Department Head of Graphic Design; Associate Professor |
| Ryan M Bubnis | Assistant Professor |
| Maeve Callahan | Assistant Professor |
| David J Chathas | Assistant Professor |
| Teresa F Christiansen | Department Head of BFA Photography; Director of Academic Technology; Associate Professor |
| Cole Cohen | Assistant Professor |
| Lisa Congdon | Assistant Professor |
| Benjamin Craig | Assistant Professor |
| Herman D'Hooge | Assistant Professor |
| Lori R Damiano | Assistant Professor |
| Joy Davis | Assistant Professor |
| Joel Davis | Assistant Professor |
| Ardis DeFreece | Assistant Professor; CE Instructor |
| Carl F Diehl | Assistant Professor |
| Erin Doughton | Assistant Professor |
| Meghan E Drury | Assistant Professor |
| Leila B del Duca | Assistant Professor; CE Instructor |
| David J Eckard | Department Head of Sculpture; Associate Professor |
| Sunny Eckerle | Adjunct Instructor, PNCA |
| Taylor A Egan | Assistant Professor |
| Sarah J Farahat | Assistant Professor |
| Joshua B Flint | Assistant Professor |
| Martin L French | Department Head of Illustration / BFA Chair; Associate Professor |
| Chris M Gander | Assistant Professor |
| Katja A Gantz | Assistant Professor |
| Emma Gerigscott | Assistant Professor |
| Damien Gilley | Assistant Professor; CE Instructor |
| Emily L Ginsburg | Department Head of Intermedia / BFA Chair; Associate Professor |
| Laura J Heit | Associate Professor Department Head of Animated Arts; Associate Professor |
| David T Hohn | Assistant Professor |
| Sara Huston | Associate Professor, Applied Craft + Design; Program Head of Applied Craft + Design; Associate Professor |
| Sara E Jaffe | Assistant Professor |
| Kristan Kennedy | Assistant Professor |
| Yoshihiro Kitai | Department Head of Printmaking; Associate Professor |
| Linda E Kiewer | Associate Professor |
| Ric Lanciotti | Assistant Professor |
| Carly Larsson | Adjunct Instructor, PNCA |
| Michael S Lazarus | Assistant Professor |
| Matthew Letzelter | Associate Professor; MFA Chair, Print Media |
| Shannon M Lieberman | Assistant Professor |
| Auden M Lincoln-Vogel | Assistant Professor |
| Shawna Lipton | Chair of Critical Studies MA; Academic Director, Hallie Ford School of Graduate Studies; Associate Professor |
| Zak Margolis | Assistant Professor |
| Maximiliano C Martinez | Assistant Professor |
| Katherine J McCallum | Assistant Professor |
| Abby McGehee | Assistant Professor |
| Phoenix McNamara | BFA Co-Chair, Foundation |
| Jason McNamara | Assistant Professor; CE Instructor |
| Sloane McNulty | Assistant Professor |
| Zach Meyer | Assistant Professor |
| Abbie Miller | Assistant Professor |
| Chloe A Miller | Assistant Professor |
| Rachel L Milstein | Assistant Professor |
| Kanani Miyamoto | Assistant Professor; CE Instructor |
| Monica Mo | Assistant Professor |
| Paul M Montone | Assistant Professor |
| Skye E Moret | Assistant Professor; MFA Chair, Collaborative Design Design Systems |

| Crs # | Name | Credit |
|-------|--------------------------|---|
| | Alexandria M Nanneman | Assistant Professor |
| | Seth A Nehil | Assistant Professor |
| | Mollie Nouwen | Chair of Liberal Arts; Associate Professor |
| | Laura O'Quin | Assistant Professor |
| | JooYoung Oh | Assistant Professor |
| | Danielle R Olson | Assistant Professor |
| | Laurel Reed Pavic | Department Head of Art History; Assistant Professor |
| | Barry M Pelzner | Emeritus |
| | Aaron Piland | Adjunct Instructor, PNCA |
| | Jay Ponteri | Chair of the MFA, Visual Studies; Assessment Coordinator, PNCA; Associate Professor |
| | Reid Psaltis | Assistant Professor |
| | Zachary Rau | Assistant Professor |
| | Lettie Rennekamp | Assistant Professor |
| | Justin Rigamonti | Assistant Professor |
| | Ryan Riss | Adjunct Instructor, PNCA; Instructor, Drawing Painting |
| | Bernadette M Rodgers | Assistant Professor |
| | Michael Rogers | Assistant Professor |
| | Michelle C Ross | Assistant Professor, Dept. Head of BFA Painting |
| | Georgina E Ruff | Assistant Professor |
| | Robert A Ryan | Assistant Professor |
| | Ivan D Salcido | Assistant Professor |
| | Alejandra Salinas-Tolosa | Assistant Professor |
| | Mickey S Sanchez | Assistant Professor |
| | Crystal A Schenk | Assistant Professor |
| | Sally Schoolmaster | Associate Professor |
| | Amelia R Sechman | Assistant Professor |
| | Marissa L Seiler | Assistant Professor |
| | Mary Sherwin | Assistant Professor |
| | Sara Siestrem | Assistant Professor |
| | Howard D Silverman | Assistant Professor |
| | Rory R Sparks | Assistant Professor |
| | Erin R Stevanus | Assistant Professor |
| | Melanie Stevens | BFA Co-Chair, Foundation |
| | Stephanie A Sun | Assistant Professor |
| | Abigail L Susik | Associate Professor |
| | Ariella V Tai | Assistant Professor |
| | Sharita Towne | Assistant Professor; Associate Professor |
| | Jeremy Townley | Assistant Professor |
| | Yer Za Vue | Assistant Professor |
| | Jeffrey D White | Assistant Professor |
| | Rachel Wolf | Assistant Professor |
| | Roland Dahwen Wu | Assistant Professor |
| | Linda M Wysong | Adjunct Instructor, PNCA; Associate Professor |
| | Takahiro Yamamoto | Assistant Professor |
| | Marilyn Zornado | Assistant Professor |

UNDERGRADUATE
PROGRAMS TUITION

Tuition and Fees 2022-23

Tuition and Fees

Tuition and fees published below apply to BFA students enrolled for the 2022-2023 academic year, Fall and Spring semesters. There is no cost to apply to PNCA's undergraduate programs.

| | |
|------------------------------------|---|
| Full Tuition | \$45,000 per year / \$22,500 per semester, full time enrollment |
| Part-Time Tuition | \$1,875 per credit (part-time) or \$1,250 (overload per credit over 18 credits) PNCA will NOT bill overload for the 2022-23 academic year for PNCA students |
| Studio Rental fee | \$900 per year / \$450 per semester (Intermediate Painting & Senior Studio students only) |
| Late Registration fee | \$250 per semester |
| Student Activity fee | \$100 per year |
| | Standard studio \$9,800 per year/ \$4,900 per semester |
| | Private bedroom in multi-bedroom unit \$15,950 per year / \$7,975 per semester |
| PNCA Student Housing (ArtHouse) | Shared bedroom in multi-bedroom unit \$11,100 per year / \$5,550 per semester |
| | Private Studio \$19,600 per year / \$9,800 |
| | Security Deposit \$300 |
| | Residence Life Program Fee \$75 per semester / \$150 per year |
| Health Insurance | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

GRADUATE PROGRAMS

TUITION

Tuition and Fees 2022-23

Full time tuition includes 18.0 credits. Additional credits will result in additional charges. \$1,250 (overload per credit over 18 credits).

PNCA will NOT bill overload for the 2022-23 academic year for PNCA students

| | |
|------------------------------------|---|
| MFA in Visual Studies (60 credits) | |
| Tuition | \$44,000 per year/\$22,000 per semester (Cost before scholarships are applied) |
| Student Activity fee | \$100 per year/\$50 per semester |
| Health Insurance * | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

| | |
|--|---|
| MFA in Collaborative Design (60 credits) | |
| Tuition | \$43,500 per year/\$21,750 per semester (Cost before scholarships are applied) |
| Student Activity fee | \$100 per year/\$50 per semester |
| Health Insurance | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

| | |
|---------------------------------|---|
| MFA in Print Media (60 credits) | |
| Tuition | \$42,750 per year/\$21,375 per semester (Cost before scholarships are applied) |
| Student Activity fee | \$100 per year/\$50 per semester |
| Health Insurance | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

| | |
|--|---|
| MFA in Applied Craft + Design (60 credits) | |
| Tuition | \$43,500 per year/\$21,750 per semester (Cost before scholarships are applied) |
| Student Activity fee | \$100 per year/\$50 per semester |
| Health Insurance * | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

| | |
|-------------------------------------|---|
| MA in Critical Studies (45 credits) | |
| Tuition | \$32,500 per year/\$16,250 per semester (Cost before scholarships are applied) |
| Student Activity fee | \$100 per year/\$50 per semester |
| Health Insurance * | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

| | |
|--|---|
| MA in Design Systems (40 credits) | |
| Program costs published below apply to MA students enrolling in the Design Systems programs. | |
| Tuition | \$32,500 per year/\$16,250 per semester (Cost before scholarships are applied) |
| Student Activity fee | \$100 per year/\$50 per semester |
| Health Insurance * | TBD estimate \$1935.00 fall semester \$2,518.00 spring semester |

Low-Residency MFA in
Creative Writing (60 credits)

Program costs published below apply to MFA students enrolling in the Low-Residency programs.

Tuition \$30,500 per year/\$15,250 per semester
(Cost before scholarships are applied)

Health Insurance * Not eligible

Housing

Transportation

Books & Supplies

Low-Residency MFA in Visual
Studies (60 credits)

Program costs published below apply to MFA students enrolling in the Low-Residency programs.

Tuition \$32,500 per year/\$16,250 per semester
(Cost before scholarships are applied)

Health Insurance Not eligible

Not included in costs above:

Housing

Transportation

Books & Supplies

Dual MFA/MA in Critical Studies

Tuition \$36,500 per year/\$18,250 per semester
(Cost before scholarship)

Student Activity fee \$100 per year/\$50 per semester

Technology fee \$700 per year/ \$350 per semester

Health Insurance TBD estimate \$1935.00 fall semester \$2,518.00 spring semester

Academic Policy

MFA DEGREE REQUIREMENTS

The MFA degree program requires 60 credits of graduate study. Requirements for MFA degree programs and course descriptions are available at www.pnca.edu. The Graduate program may accept Transfer credit on a limited basis. Changing programs within the Graduate program is only available with the approval of the Academic Dean and the Dept. Chairs. These exceptions may affect a student's financial aid package and/or requirements to complete the degree.

MA DEGREE REQUIREMENTS

The MA in Critical Studies degree program requires 45 credits of graduate study. The MA in Design Systems degree program requires 40 credits of graduate study. Requirements for majors and course descriptions are available at www.pnca.edu. The Graduate program does not accept transfer credit. Changing programs within the Graduate program is only available with the approval of the Academic Dean and the Dept. Chairs. These exceptions may affect a student's financial aid package and/or requirements to complete the degree.

BFA DEGREE REQUIREMENTS

A minimum of 120 credits is required to earn the Bachelor of Fine Arts degree (121 credits if required to take the 'First Year Seminar course'). For all majors this includes: 75 (76) in studio, 30 in Liberal Arts and Sciences, and 15 in Art History. Of the studio credits, 15 (16) are required courses in the Foundation program, at least 36 are the required courses in the studio major, and the remainder are available for studio electives. Requirements for majors and course descriptions are available at www.pnca.edu. A minimum two-year residency at the College is required.

SELECTING A MAJOR

You will choose a major at the end of your Freshman Year. Consult with Area Chairs, Department Heads, and your faculty advisor for more information. In the fall, there is a Majors Week as well as opportunities to meet with Faculty Mentors, Area Chairs and Department Heads to ask questions and gather information about making the best choice.

CHANGING YOUR MAJOR

You may change your major at any time, but due to course requirements within each area, additional coursework may be required, which could possibly extend your time at the College. If you would like to change your major, schedule an appointment with your Department Head in that major to plan a course schedule that will allow you to graduate in a timely fashion. You must submit a Declared/Change of Major form to the Registrar's Office registrar@willamette.edu.

ATTENDANCE

The College expects students to attend all of their scheduled classes. Instructors have the right to lower a student's grade for absences. Attendance policies and procedures are included on every course syllabus. If you must miss classes due to illness or extenuating circumstances, be sure to inform your instructors and discuss the assignments you have missed to determine whether the work can be made up.

CREDITS

PNCA is on a semester-credit system. One semester-credit represents three hours of work per week for 15 weeks. Each lecture hour of class in Liberal Arts and Science requires a minimum of two hours of work outside of class.

PNCA typically offers 3 credit Studio courses that meet for 6 hours of classroom time and require 3 hours of work outside of class per week.

Liberal Arts, Art History and Science courses offered for 3 credits meet for 3 hours and require 6 hours of work outside of class per week.

ENROLLMENT STATUS

Undergraduate students may enroll on a full-time (minimum of 12 and up to 18 credits per semester) or part-time (fewer than 12 credits per semester) basis. Courses taken concurrently at other schools do not count towards PNCA enrollment status. If a student changes to part-time status, their financial aid award will be adjusted accordingly.

Graduate Program students are expected to be enrolled full-time and are considered full-time at 9 credits. However if approved for less than full-time then 7 credits = three quarter-time, 4.5 credits = half-time, and less than that = less than half-time.

REGISTERING FOR COURSES

Students register for courses through the Self-Service student portal <https://portal.willamette.edu/student/Pages/default.aspx> each semester during the dates listed in the academic calendar. (see page 5 or the Registration page on Homeroom). Registration is available for returning students before the end of the previous semester. By registering for courses, you are agreeing to pay in full all tuition and fees associated with your schedule, whether or not you attend all classes.

ADD/DROP

You may add or drop courses during the first two weeks of the Fall and Spring semester through SAGE student portal <https://portal.willamette.edu/student/Pages/default.aspx> After the Drop/Add period, you are financially and academically responsible for all classes appearing on your schedule.

Graduate Students - Undergraduate Course for Graduate Elective Credit

Graduate Students may sign up for Undergraduate Courses for Graduate Elective Credit only with approval from the pertinent Graduate Chair and by making arrangements with the Course Instructor. Chair decisions are based on a thorough vetting of course material to determine suitability, and by determining whether this course material fits with the student's academic plan. In addition, Course Outcomes for each Undergraduate course must be adjusted by the Course Instructor, in conversation with the pertinent Graduate Chair and Area Chair, to ensure they fulfill the expectations of Graduate-level coursework

This form must be completed by the end of the Add / Drop period in order to receive Graduate Elective credit for the Undergraduate Course. Return completed form to Registration Office. registrar@willamette.edu.

<https://willamette.edu/offices/registrar/pdf/forms/graduate-student-elective-approval-form.pdf>

WITHDRAWAL FROM A COURSE

After the Add/Drop period, your schedule is final and you are financially and academically responsible for all courses on your schedule. You may, however, withdraw from a course up through the tenth week of the semester. To withdraw from a course, <https://willamette.edu/offices/registrar/pdf/add-drop-process-for-students-sage.pdf>

There will be an option to submit your withdraw from a class.

You should carefully consider withdrawing from a course, and should meet with your department head, and a Financial Aid Office staff member beforehand. Withdrawing from a course may affect your eligibility for financial aid contact finaid@willamette.edu

AUDITING POLICY

Auditing a BFA course for non-credit is an option for students who are not interested in obtaining credit. Auditing a course is allowed on a space-available basis and with the permission of the instructor. <https://willamette.edu/offices/registrar/pdf/add-drop-process-for-students-sage.pdf>

There will be an option to submit your Audit request for the class

Audited courses do not count as credits earned toward a degree, nor do they affect the student's GPA. You may want to consult with your department head about your desire to audit a course for non-credit.

No additional tuition will be charged for full-time students.

REPEATING A COURSE

If you fail a required course, you must repeat it. If you fail a non-required course, you have the option of repeating it. Studio courses above the Foundation level can be taken again as studio electives. In all cases, the original grade remains on your transcript for the semester in which it was given, and the new grade is recorded on your transcript for the semester in which it was given.

INDEPENDENT STUDY - UNDERGRADUATE

If you cannot access a particular kind or level of class through the existing PNCA course offerings, you may propose an Independent Study. The purpose of an Independent Study is to provide undergraduate students with studies that are not available through the regular courses offered within the PNCA curriculum. Independent Study is for Junior or Senior students only. You may take no more than one Independent Study per semester. Each credit represents three hours of work per week for the 16-week semester. An Independent Study must first be approved by your Area Chair and the Academic Dean. A faculty member has the option to decline an independent study. To propose an Independent Study, you should do the following:

Independent Study Contract forms are available in the Registration office.

Request approval for your proposal from your Department Head. In your proposal, state your specific goals and the projects, methods of evaluation, and number of credits for your Independent Study.

Department Head will work with you to further develop your proposal and select an appropriate Faculty supervisor. The Department Head, Faculty supervisor, and Academic Dean must sign the form.

Submit your completed Independent Study Contract to the Registration Office.

The Registration office will officially register you for the Independent Study. These steps must be completed before the Add/Drop deadline for the semester.

A studio independent study is typically 3 credits, but can be fewer in the case of making up partial units. You may not exceed a total of 6 independent study credits in all (only upon approval of Academic Dean).

<https://willamette.edu/offices/registrar/pdf/forms/independent-study-contract.pdf>

INDEPENDENT STUDY - GRADUATE

Graduate program students: Independent Study requires approval of your Department Chair. Independent Study Forms are available in the Registration office.

<https://willamette.edu/offices/registrar/pdf/forms/independent-study-contract.pdf>

INTERNSHIPS

An internship is a high quality, art or design-related work experience that supplements and enhances your academic training and formal education at PNCA. Internships introduce you to a specific field, bridge the gap between the academic environment and employment, and provide a unique opportunity to gain valuable professional experience before graduation. All students are encouraged to complete an internship. In order to be eligible, you must have completed a minimum of 60 credits and be in good academic standing. Internships can range from one to six credits, although the average number of credits is three. Each credit equals 45 hours of work (two credits equals 90 hours, six credits equals 270 hours). You may not exceed six Internship credits. Internship information is available in the Office of Career Design <https://pnca.willamette.edu/career-readiness/career-design/internships>. You should speak with the Office of Career Design, faculty members, and department chairs to find an ideal internship. Once you have secured an internship, meet with the Office of Career Design to complete the necessary paperwork. All internships are graded on a Pass/No Pass basis.

To accommodate physical distancing we have developed some additional ways to earn internship credits. Please contact the Office of Career Design for more information.

INTERNSHIPS - GRADUATE

Graduate program students: Graduate Internship (Course number HF501) internships are graded on a pass/fail basis. Please contact the Office of Career Design for more information.

GRADES

Evaluations of student performance are linked to the stated objectives of each course. At the onset of each course and on the course syllabus, instructors explain:

How evaluation of student performance is linked to the course objectives
How each element/assignment in the coursework will be considered in assigning the final grade

The criteria used for evaluation

The policies on attendance, make-up work, and extra credit, and the grading implications of those policies

Grades are available in Self-Service <https://portal.willamette.edu/student/Pages/default.aspx> at the end of each semester.

PNCA BFA Grade Values:

| | | |
|-------------------|----------------------------------|--|
| A+..... | | |
| A..... 4.00..... | Excellent | |
| | | |
| A-..... 4.00..... | Excellent | |
| | | |
| | | |
| B+..... 3.67..... | Excellent | |
| | | |
| B..... 3.33..... | Above Average | |
| | | |
| B-..... 3.00..... | Above Average | |
| | | |
| | | |
| C+..... 2.67..... | Above Average | |
| | | |
| C..... 2.33..... | Average | |
| | | |
| C-..... 2.00..... | Average | |
| | | |
| | | |
| D+..... 1.67..... | Average | |
| | | |
| | | |
| D..... 1.33..... | Below Average | |
| | | |
| D-..... 1.00..... | Lowest Passing Grade | |
| | | |
| | | |
| F..... 0.67..... | Failing | |
| | | |
| | | |
| W..... 0.00..... | Withdrawal (not included in GPA) | |
| | | |
| I..... 0.00..... | Incomplete | |
| | | |
| | | |
| P..... 0.00..... | Pass | |
| | | |
| | | |
| NP..... 0.00..... | No Pass | |
| | | |

Incomplete Grade: In certain situations, you may request an Incomplete grade for a course. Often this is when an emergency situation has occurred after week ten of the term (week 5 in Summer). You may petition for an Incomplete if your situation meets both of these conditions:

An extenuating circumstance (illness, family emergency) has occurred and it has prevented you from completing coursework.

You are currently in good standing in the class.

An Incomplete should be viewed as a response to a recent, unexpected, and dramatic event in your life, such as an illness or family emergency. An Incomplete is not simply an extension of time to complete work for a class. It is your responsibility to obtain an Incomplete Form from the Registration Office and to present the request to your instructor. The decision to grant an Incomplete is up to the instructor, and an Incomplete may not necessarily be appropriate in all situations or for all types of courses. The instructor may deny the request if the circumstances do not meet the above criteria, or if the amount or type of work does not lend itself to completion outside the classroom. For example, a Life Drawing class requires a model, and some classes are based on group critiques. An instructor will tell students what assignments, projects, or tests are required to receive a passing grade. If an Incomplete is granted, you must complete the required work within three weeks after the end of the term. At the end of these three weeks, the instructor will submit the new grade to the Registration Office.

The grade of I will stand for Incomplete. This grade may be given only in cases where all but a minor portion of the course work has been satisfactorily completed, and the instructor determines there are legitimate reasons to grant the student an extension of time. Instructors must submit a Report of Incomplete Grade form to the Registrar's Office within two weeks following the grading deadline for the semester in which the incomplete grade is submitted. The deadline for students to submit work to be graded to replace grades of I will be the fifth Friday of the subsequent semester. This deadline may be extended by a maximum of one semester, if the student successfully petitions the Academic Status Committee by the date on which the outstanding coursework is due (the fifth Friday of the subsequent semester). All grades of I will be accompanied by a contingency grade, in the computation of which the instructor has considered work not completed as a zero or an F. The contingency grade will be recorded on the permanent record (transcript) until that time when the Registrar receives the final grade. If a replacement grade is not submitted, the contingency grade will be retained as the final grade.

PNCA GRADUATE PROGRAM GRADING CRITERIA

Please note: Graduate program students must maintain at least a 3.00 (B) grade point average (GPA) in graduate courses taken in the degree program. Grades of D+ or lower for graduate courses are not accepted for graduate credit but are computed in the GPA. A Graduate program student has the right contest a grade by petitioning the Graduate Chair and Academic Dean in writing.

PNCA Graduate Program Grade Values:

| | | |
|---------|-----------|----------------------------------|
| A+..... | | |
| A..... | 4.00..... | Excellent |
| A-..... | 4.00..... | Excellent |
| B+..... | 3.67..... | Excellent |
| B..... | 3.33..... | Above Average |
| B-..... | 3.00..... | Average |
| C+..... | 2.67..... | Below Average |
| C..... | 2.33..... | Below Average |
| C-..... | 2.00..... | Below Average |
| D+..... | 1.67..... | not accepted for graduate credit |
| D..... | 1.33..... | not accepted for graduate credit |
| D-..... | 1.00..... | not accepted for graduate credit |
| F..... | 0.67..... | Failing |
| W..... | 0.00..... | Withdrawal (not included in GPA) |
| I..... | 0.00..... | Incomplete |
| P..... | 0.00..... | Pass |
| NP..... | 0.00..... | No Pass |

UNDERGRADUATE SATISFACTORY ACADEMIC PROGRESS, PROBATION, AND DISMISSAL

Undergraduate students who do not achieve a grade point average of at least 2.0 (C) in a semester will be placed on academic probation the following semester. Probation is limited to one semester. To regain good academic standing, the student must register for at least six credits and maintain a GPA of 2.0 or higher. Students on probation must have an academic advisor approve their registration before re-enrolling. If the student does not achieve a 2.0 GPA or better in the probation semester, he or she will be dismissed from the College at the end of that semester. If dismissed for unsatisfactory work, financial aid eligibility will be revoked. Appeals of decisions regarding probation and dismissal are handled through the Grievance Resolution Process. (See Student Grievance Resolution Policy.)

Seniors who are on probation may not register for any 400-level courses. They may, however, register for other coursework that applies to their degree. Seniors on probation must petition Academic Policy Review Committee at academicaffairs@pnca.edu to register for any 400-level courses. Additional restrictions on the academic status of seniors are described in the Catalog and in the Thesis Handbook.

GRADUATE First Year Review/ Program Assessment and Improvement

Formal program assessment and evaluation of student achievement and progress occurs throughout the duration of each of the Graduate program according to program-specific scheduling. Formal program assessment occurs specifically through:

First Year Review

Course and Faculty Evaluations

Mentor/Student Evaluations

Thesis Proposal Presentations

Thesis Exhibition and Oral Defense

Consult with your Department Chair for program-specific formats for each of these types of assessment.

GRADUATE SATISFACTORY ACADEMIC PROGRESS, PROBATION, AND DISMISSAL

If at any point in time during MFA/MA program an MFA/MA candidate drops below a cumulative 3.00 grade average they will be placed on probation for the following semester. The candidate should consult with their Department Chair to create a plan for improvement in the next semester. Probation is limited to one semester and if the MFA/MA candidate does not increase their grade point to a 3.00 or above average by the end of the probationary semester the candidate will be dismissed from the College.

LEAVE OF ABSENCE

You may take a leave of absence for up to two years, return without reapplying, and retain the degree requirements from your major at the time you initially enrolled (Note: some programs may have limits as to which semester you may return). If you wish to take a leave of absence, you should complete the Withdraw from College/Leave of Absence Form available at the Registrar's Office registrar@willamette.edu before the semester in which the leave is to begin.

ELIGIBILITY TO ENTER THE THESIS YEAR (UNDERGRADUATE)

To be eligible to enter the thesis year, you must have completed all lower-division coursework; completed 90 credits; have a cumulative grade point average of 2.0 or better, with a minimum grade point average of 2.0 in the required classes for the major; have completed one full year of residence at PNCA, either as a full-time student or the equivalent as a part-time student; and may not be on probation. Students declared ineligible to enter the thesis year may appeal for review to the Academic Policy Review Committee at academicaffairs@willamette.edu. The review process must be completed before the end of the semester in which eligibility is determined. A more detailed account of the senior year process is covered in the Thesis Handbook.

ELIGIBILITY TO GRADUATE (UNDERGRADUATE PROGRAM)

BFA seniors must maintain at least a 2.0 (C) grade point average during both semesters of the senior year. Being on academic probation is not allowed during the senior year. Students must also achieve at least a 2.0 (C, not C-) grade, in their Thesis Critique Seminar in the first semester, and in their Thesis Studio class in the second semester. Students who receive an unsatisfactory grade in any of the above classes must petition the Academic Policy Review Committee at academicaffairs@willamette.edu in order to re-enroll and repeat those classes. The Thesis Handbook, given to each thesis student, contains more information about the thesis process.

ELIGIBILITY TO WALK IN COMMENCEMENT (UNDERGRADUATE PROGRAM)

Seniors who have successfully completed all required coursework for the degree are eligible to participate in the commencement exercises. If a senior has three or fewer outstanding credits, they may submit a petition to the Academic Policy Review Committee at academicaffairs@pnca.edu before the end of the 10th week of the semester, requesting an exception. Students who have completed their Thesis coursework but still have outstanding requirements have a maximum of 2 years to complete this work at either PNCA or another accredited institution in order to remain under their current academic requirements. If the student does not complete their work within this time frame, they will be responsible for any curricular updates made since they started their program. It is recommended that students contact an academic advisor at PNCA for advice on how best to complete any remaining credits. The student's graduation date will be the end of the semester in which all degree requirements are completed and official transcripts have been received by the Registrar. They would then be eligible to participate in the next commencement exercises.

GRADUATION DETAILS (UNDERGRADUATE PROGRAM)

In the semester before their final semester, the academic advising office will give students preliminary notice of their credit status for graduation. Students take part in planning the commencement program, including distributing the announcements and voting for their graduation speaker. If you have an outstanding balance on your account you will not receive your diploma until all financial obligations to the College have been met.

ELIGIBILITY TO GRADUATE (GRADUATE PROGRAM)

MFA Graduate Degree Requirements: The MFA degree program requires 60 units of graduate study. Graduate students must maintain at least a 3.00 (B) grade point average (GPA) in graduate courses taken in the degree program. Grades of D+ or lower for graduate courses are not accepted for graduate credit but are computed in the GPA.

MA Graduate Degree Requirements: The MA degree program requires 45 units of graduate study. Graduate students must maintain at least a 3.00 (B) grade point average (GPA) in graduate courses taken in the degree program. Grades of D+ or lower for graduate courses are not accepted for graduate credit but are computed in the GPA.

GRADUATION DETAILS (GRADUATE PROGRAM)

The Registrar in collaboration with your Department Chair will give students preliminary notice of credit status for graduation in the semester preceding their graduation semester. You and your classmates will take part in planning your commencement program, including the distribution of announcements. If you have any outstanding balance on your account you will not receive your diploma until all obligations to the College have been satisfied. This includes all outstanding fees.

MFA/MA Program Chairs will nominate a graduate commencement speaker each year.

DEAN'S LIST

The Dean's List recognizes academic excellence for full-time undergraduate students who achieve a grade point average of 3.85 or above for the semester. Each semester Dean's list students are recognized publicly for their achievement

WITHDRAWAL FROM THE COLLEGE DURING THE SEMESTER

To officially withdraw from PNCA at Willamette University, you must complete and submit the Withdraw from College Form contact the Registrar's office registrar@willamette.edu

[Students withdrawing for medical reasons may petition for a medical withdrawal. The Application for Medical Withdrawal may be obtained from the Registrar's Office.](#)
<https://willamette.edu/arts-sciences/catalog/policies/leave-absence.php>

Student Accounts Refund Policy

<https://willamette.edu/offices/studentaccounts/information/withdrawals.htm>

Student Accounts Refund Policy
STUDENT ACCOUNTS MENU

Purpose

To provide guidelines for the processing of student accounts refunds, including adjustments related to student withdrawals, calculation of refunds and return of financial aid, and overpayment refunds.

Policy

Adjustments Related to Student Withdrawals:

Students are admitted to Willamette University with the understanding that they will remain until the end of the semester unless unforeseen circumstances necessitate their withdrawal. Students who are suspended or expelled from the University forfeit all refunds of tuition and fees.

In compliance with the Higher Education Amendments of 1998 (Section 668.22), Willamette University's policy for adjusting tuition and fees due to a withdrawal is as follows:

Students who wish to withdraw from courses after the 10th day of class (the Add/Drop Period) must notify the Registrar's Office. For additional information on the academic withdrawal policy, please review the Academic Policies and Procedures: Leave of Absence or Withdrawal policy.

Students withdrawing for medical reasons may petition for a medical withdrawal. The Application for Medical Withdrawal may be obtained from the Registrar's Office.

The date utilized for refunds will be the date of withdrawal determined and communicated to the Student Accounts office by the Registrar.

Tuition adjustments for full withdrawals will be prorated, per day, based on the academic calendar up to the 60% point in the semester. This deadline coincides with the final withdrawal deadline disclosed in the academic calendar. In the case of an approved full medical withdrawal, the tuition refund is the same as a student who withdraws from the University. After the 60% point in the semester, no refunds are granted for withdrawals.

Students who drop below full-time (3.0 credits) and remain enrolled after the Add/Drop Period will not have their tuition charges adjusted, but will be billed as a full-time students for the semester.

Students with an approved medical withdrawal who drop below full-time (3.0 credits) but remain enrolled after the Add/Drop Period will receive a tuition adjustment that is prorated per day, based on the academic calendar up to the 60% point in the semester. After the 60% point in the semester, no tuition adjustments are granted for partial medical withdrawals.

Withdrawing students are responsible for applicable room and meal plan charges through the date they checked out of their campus housing with Residence Life and Housing. Please review the Residence Life and Housing Handbook for additional information on canceling a housing contract or apartment lease and prorated housing and meal plan charges.

Instances when a military service member stops attending due to a military service obligation, Willamette University will work with the affected service member to identify solutions that will not result in student debt for the returned Health insurance charges and student body fees will not be refunded to withdrawing students. In the case of a student's death during a term, a full tuition refund will be granted to the student's estate.

Student Accounts Refunds:

Students who withdraw and have received financial aid will receive their refunds after the required portion of their financial aid is returned to the aiding programs in accordance with federal guidelines. The required portion of financial aid that is returned to the aiding programs is calculated as follows:

Title IV aid, military tuition assistance, and all other aid is earned in a prorated manner on a per day basis based on the academic calendar up to the 60% point in the semester.

Recalculation of financial aid is based on the percent of earned aid using the following federal formula: Percent Earned = Number of days completed up to the withdrawal date divided by total days in the semester. View tables that show refund percentages based on term length.

Federal financial aid, including military tuition assistance, is returned to the federal government based on the percent of unearned aid using the following formula: Aid to be returned = (Percent Earned × the amount aid that was eligible to be disbursed) – aid that was actually disbursed.

When financial aid is returned, the student may owe a balance to the University. The student should contact the Student Accounts Office to make arrangements to pay the balance.

SPECIAL CIRCUMSTANCE WITHDRAWAL FROM A COURSE

In the case of a personal emergency, you may petition for a Special Circumstance Withdrawal from a course. This withdrawal is only granted in the case of a dramatic and extenuating event that is unexpected, disabling, and outside your control, such as sudden illness or death in the immediate family. (see section PETITION FOR AN EXCEPTION TO AN ACADEMIC POLICY).

READMISSION AFTER DISMISSAL

If you are dismissed for unsatisfactory academic progress, you must enroll as a full-time student at another accredited institution for a minimum of one semester or two quarters, and achieve a GPA of at least 2.0. Courses taken during this time should support PNCA coursework. To be readmitted after fulfilling the above requirement, you must write a letter of petition to the Registrar requesting readmission, and have official transcripts sent from the institution you attended. Readmission will be determined by the Dean's Office in concert with the appropriate academic programs at PNCA. Additional steps will be necessary to regain your financial aid eligibility. Please contact the Registration Office (registrar@willamette.edu) and the Financial Aid Office (financialaid@pnca.edu) for additional information.

PETITION FOR AN EXCEPTION TO AN ACADEMIC POLICY

If you would like to request an exception to an academic policy, you may petition the Academic Policy Review Committee. You must explain in writing what special circumstances caused you to be unable to meet the policy or deadline at issue.

The Committee grants such petitions if the student can document "extenuating circumstances." Extenuating circumstances are typically unexpected, disabling, and beyond the student's control, such as serious illness or death in the family. The committee may ask for supporting documentation, such as a letter from a health care provider. If appropriate, the petition should include a plan for avoiding similar circumstances in the future.

Please contact registrar@willamette.edu to request a form

They will convene the committee and respond to you with their decision.

PROTECTION AGAINST IMPROPER EVALUATION

PNCA students are responsible for meeting the standards of academic performance established by their faculty at the beginning of each semester in each course in which they are enrolled. The course requirements and the instructor's expectations for performance should be clearly stated in each course syllabus. Students should request clarity if they have questions and have the right to be heard by instructors. Appropriate staff members can be consulted in cases where there are lingering questions regarding instructor judgment on grading.

CONTESTING A GRADE

You have the right to question a grade and should first contact your instructor, since clerical errors are sometimes made in the grading process. If you still feel that you have not received an appropriate grade after discussion with your instructor, you should contact the department chair, or if the grading was done by a department chair, follow up with the Academic Dean. If this step does not lead to resolution, the following formal procedure is available

to challenge your grade. All documents required for the procedure will be kept in your academic file in the Registration Office. Write a statement of your grievance and submit it to the appropriate department chair and Academic Dean as soon as possible following your receipt of the grade you want to contest. Please provide detail and evidence of why the grade was incorrectly given. The department chair or Dean will, within one week of receiving your statement, follow up with you. The next step will likely be a meeting with you and the instructor to facilitate a meeting with the Chair and/or Dean. The department chair or Dean will make a decision and write a summary of the meeting, sharing that with all parties involved.

COURSE EVALUATIONS

Course evaluations are essential to BFA, MFA, and MA program development program development. The evaluation process provides you with the opportunity to anonymously provide feedback about the quality of instruction facilities, and equipment in your classes. Evaluations are completed at the end of each semester and are reviewed to continue to improve academic quality.

DIGITAL TOOLS CHALLENGE EXAM

If you have significant experience with digital design tools and media, you may challenge the Visual Elements: Digital Tools class. For more information, contact the Foundation Department chair.

CHALLENGE TO PLACEMENT IN A COURSE

A student may choose to challenge placement prior to the beginning of the semester. A challenge to placement must be brought by the student to the department chair responsible for that course, and be reviewed by the department chair. Such a challenge to placement must be completed and approved prior to the 2nd week Add/Drop deadline for classes if you need to replace challenged credits hours with a new course or courses in order to maintain full-time status for the semester (12 credit hours). It is best practice to have this completed prior to the semester to allow you to find a replacement course before the end of the Add/Drop deadline.

COURSE WAIVER

PNCA may grant you a course waiver for one of the following reasons:

You demonstrate, by portfolio or examination, a level of competence equivalent to the expected learning outcomes for the course.

The range of your other accomplishments indicates an ability to quickly master the course material. This is decided on a case-by case basis.

A course waiver does not alter credit requirements. Receiving a waiver is not the same as receiving credit; the credits still need to be completed.

by taking a course within the same category (Studio, Liberal Arts or Art History) that has the same number of credits as the waived course. A course waiver requires approval from the Chair of the Department in which the course is offered and approval of your Department Head in your major. The course waiver must be completed and approved prior to the 2nd week Add/Drop deadline for classes if you need to replace challenged credits hours with a new course or courses in order to maintain full-time status for the semester (12 credit hours). It is best practice to have this completed prior to the semester to allow you to find a replacement course before the end of the Add/Drop deadline. Contact an Academic Advising / Registration registrar@willamette.edu for more information.

PREREQUISITE EXEMPTION

You may challenge a course prerequisite or take a prerequisite concurrently with the sequenced course in some cases. An exemption from a course is not a waiver and, if granted, the credit hours will need to be completed. Contact your or the Department Head in which the course is offered for more information.

COMMUNITY EDUCATION COURSE BENEFIT

Full-time BFA, MFA and MA students may take Community Education classes or workshops on a space-available basis contact PNCA Community Ed. (Community Ed. has discretion to limit courses offered for benefit). Course tuition and credit fees are waived. However, students must pay the department fees and any other course-related costs.

Full-time BFA, MFA and MA students may take summer classes on space-available basis, provided they were enrolled full-time at PNCA during the previous spring semester and are registered full-time for the upcoming fall semester.

UNDERGRADUATE TRANSFER POLICY

What we transfer

Credits earned at two-year and four-year institutions accredited by a regionally recognized accrediting organization may transfer to PNCA as they apply to course requirements for the student's chosen major.

Only credits earned with a letter grade of "C-" or better will be considered for transfer. A maximum of 72 semester credits will be transferred. All students will be required to complete a minimum of 48 semester credit hours at PNCA.

How it works

When you are admitted, PNCA's Academic Advisor, in consultation with faculty, reviews your transcripts to determine your level of placement in liberal arts courses.

The transfer of studio classes is based on the college transcripts and review of examples of work completed in studio classes indicated on the transcripts. The Academic Advisor and faculty will consider the courses taken as they apply to the curriculum for the student's chosen major. Transfer students will receive a credit audit, indicating which previously earned credits will apply towards PNCA's graduation requirements for their chosen major.

What we don't transfer

We do not accept transfer credit from non-accredited institutions, but may consider on a case-by-case basis the transfer of credits from schools accredited under the category of trade and technical schools, provided the curriculum is similar in content, purpose, and standards to the curriculum of PNCA. Credits from an institution which is a candidate for regional accreditation may also be considered on a case-by-case basis. There is no time limit on the transfer of credits.

Transferring Credits from Institutions from Outside the U.S.

A credential evaluation from WES, ECE, or any other NACES member is required from students who wish to transfer undergraduate credits from an institution located outside of the United States that is not accredited by a U.S. accrediting body. The credential evaluation must be received before a transfer audit can be completed. A course-by-course is the type of evaluation to be ordered. Any questions concerning a credential evaluation can be emailed to international@pnca.edu.

[Download the full Transfer Student policy](#)

AP/IB Credit Transfer Policy

PNCA grants credit for specific requirements based on scores from the Advanced Placement Examinations of the College Board as well as International Baccalaureate Exam for courses taken at the Higher Level (HL).

Advanced Placement Examinations: Scores must be submitted by the testing service to the College. Credit is available in Art History, Natural Science, Literature, Social Science and Mathematics.

<https://willamette.edu/offices/registrar/transfer-credit/new-students/advanced-placement/index.html>

International Baccalaureate Exam (HL): Scores must be submitted by the testing service to the College. Credit is available in Art History, Natural Science, Literature, Social Science and Math.

<https://willamette.edu/offices/registrar/transfer-credit/new-students/international-baccalaureate/index.html>

PNCA's Graduate (MFA / MA) Transfer Credit Policy

PNCA GRADUATE TRANSFER CREDIT POLICY STATEMENT

Students with previous graduate credits are welcome and valued members of the educational community at PNCA. Students with experience in non-PNCA graduate programs bring to the College a diversity of ideas, experience and expertise that stimulate both the creativity and growth in the classroom.

PNCA offers a comprehensive and rigorous program of sequential classes that lead to the Master of Fine Arts and Master of Arts degrees. As such, this policy has been crafted to ensure the best educational experience possible for students arriving at PNCA via another Graduate institution, incorporating PNCA's institutional desire to honor prior experience as well as our commitment to stated learning outcomes within each PNCA Graduate program.

CRITERIA FOR GRADUATE TRANSFER CREDIT

Transfer credit at the graduate level is available upon permission of the Chair or Head of the Graduate Program, the Director of Hallie Ford School of Graduate Studies, the Registration Office, and the Dean of Academic Affairs.

Criteria for transfer credit eligibility is as follows:

- Credit must be earned at an academically accredited Graduate program
- To be eligible for consideration, coursework must be relevant to PNCA's MFA or MA degree requirements OR provide quality education in an alternate way in concert with PNCA's accreditation requirements and learning outcomes.
- There is no time limit on the transfer of credits.
- The cumulative average of credits accepted by PNCA must be B or higher.
- The Graduate Chair, in collaboration with the Registration office, will determine placement of credit within PNCA's Graduate curriculum
- In most cases, transfer credits at the graduate level will be minimal and limited to Electives. However, in the case of college or university closure or other exceptional circumstances, PNCA will accept a maximum of 30 graduate transfer credits.

Additionally, students in Low-Residency or Dual Degree programs may apply for exceptions evaluated case by case nature, due to the unique circumstances and timeline of Low-Residency and Dual Degree programs. To make requests based on exceptional circumstances submit information in writing to the Registration Office

Accreditation

Willamette University is accredited by the accrediting agencies for American colleges and universities. It is a charter member of the National Commission on Accrediting and is a member of the Northwest Commission on Colleges and Universities. We are also a United Methodist Church-related institution.

Willamette University is accredited by the Northwest Commission on Colleges and Universities.

Accreditation of an institution of higher education by the Northwest Commission on Colleges and Universities indicates that it meets or exceeds criteria for the assessment of institutional quality evaluated through a peer review process. An accredited college or university is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the Northwest Commission on Colleges and Universities is not partial but applies to the institution as a whole. As such, it is not a guarantee of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding an institution's accredited status by the Northwest Commission on Colleges and Universities should be directed to the administrative staff of the institution. Individuals may also contact:

Northwest Commission on Colleges and Universities
8060 165th Avenue N.E., Suite 100
Redmond, WA 98052
(425) 558-4224
www.nwccu.org

The music program is accredited by the National Association of Schools of Music, and the University holds institutional membership in that organization. The Department of Chemistry is on the approved list of the American Chemical Society. The College of Law is accredited by the American Bar Association and the Association of American Law Schools. The Atkinson Graduate School of Management's full-time MBA program is accredited by both the Association to Advance Collegiate Schools of Business (AACSB International) and the National Association of Schools of Public Affairs and Administration (NASPAA). It is one of only two MBA programs in the world to achieve both accreditations. Willamette University's Professional MBA program is accredited by AACSB International.