



# **WILLAMETTE UNIVERSITY**

## **PACIFIC NORTHWEST COLLEGE OF ART**

### **2024-25 COURSE CATALOG**

Academic Policy

Accreditation

Course Descriptions - Undergraduate

Course Descriptions - Graduate

Curricular Requirements - Undergraduate

Curricular Requirements - Graduate

Faculty

Minor Requirements

Transfer Policy

Tuition

**FIRST YEAR FOUNDATION & LIBERAL ARTS**

Crs#	Course Name	Description	Credit
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	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**

Crs#	Course Name	Description	Credit
AA231	Animation I: Materials & 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. Prerequisites: May complete FD-112 concurrently. - Recommended to be taken either prior to or at the same time as this course, but is not required.	3
AA232	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. Prerequisites: AA231.	3
AA235	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.	3
AA236	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.	3
AA237	Beginning Stop Motion	This course builds upon basic animation principles with a focus on the puppet/object as a character. Open to any student who completes the pre-requisite of Beginning Animated Arts I, this course introduces the camera and lighting and applies principles of animated motion to 3D objects and puppets utilizing various materials from paper cut-outs to ball & socket armatures. The practice and craft of Stop Motion animation is investigated through lecture demonstrations, screenings of historical and contemporary works, visiting artists and industry professionals, and guided technical sessions in our stop motion suites. Throughout students will be encouraged to use animated movement: timing, pacing, and gesture to communicate a range of nuanced expressions that create visual narrative. The course culminates in an individual final project suitable for portfolio and reel.	3
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
AA335	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.	3
AA336	2D to 3D Animation Production	This upper division studio course is for animators and designers interested in understanding concepts and 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.	3
AA435	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.	3
AA436	Animated Arts Project Incubator	Prerequisite: AA331 Intermediate Animated Arts. 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.	3

**GRAPHIC DESIGN**

Crs#	Course Name Description	Credit
FD 200	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.	3
GD241	Design Studio I: Signs and Symbols 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. Prerequisites: All Foundation studio courses.	3
GD242	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. Prerequisites: All Foundation studio courses.	3
GD245	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. Prerequisites: All Foundation studio courses.	3
GD246	Typography II Typography 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. Prerequisites: GD241 and GD245.	3
GD247	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. Prerequisites: All Foundation studio courses.	3
GD251	Fundamentals of Interactive Media Fundamentals of Interactive Media is first in the series of two interactive design courses, is offered in the 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. Prerequisites: All Foundation studio courses.	3
GD310	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.	3
GD341	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. Prerequisites: GD 241-242, GD 245 and GD 246, or Instructor permission.	3
GD342	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.	3

GD344	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. Prerequisites: GD241-242, or Instructor permission.	3
GD350	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. Prerequisites: GD241-242, GD251 or Instructor permission.	3
GD351	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. Prerequisites: GD241-242, GD251, GD350 or consent of instructor.	3
GD410	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.	3
GD443	Graphic Design Advanced Studio	Running concurrently with the Practicum and Thesis, students use the opportunity to share their experiences, projects and evaluations. This exchange of information and insight benefits all class members. Prerequisite: Senior standing.	3
GD444	Graphic Design Advanced Studio	Running concurrently with the Practicum and Senior Project, students use the opportunity to share their experiences, projects and evaluations. This exchange of information and insight benefits all class members. Prerequisite: Senior standing.	3
GD441	Design Arts Internship	Design Arts students with junior or senior standing are placed with cooperating employers for approximately 9 hours per week. Employers include designers, design firms, advertising agencies and other creative firms. Within the actual creative environment, students are able to sharpen their skills, gain confidence and have practical work experiences that are invaluable. Before registering, students must apply directly to an internship site and receive confirmation of acceptance. Prerequisite: Junior or Senior standing or consent of Department Chair.	3
GD445	Center for Design	The PNCA Center for Design is a working design studio with real clients and projects, operating with the "safety net" of our learning environment. Center for Design students from illustration and design majors are exposed to all aspects of a professional creative practice-from initial client meetings, strategy development, and creative briefs; to scheduling, concept development, presentation, and final execution. We'll turn the superpowers we learn working in a design studio setting towards a range of viable work, from commercial projects to values-driven initiatives and "Design for Good." Members of the studio will collaborate in student-led and student-driven teams, working in project management, art direction, and production in addition to design and illustration as fits each project. We'll supplement collaborative client work with studio visits from different industry perspectives, brand building work for the studio, and we'll develop tools for you to take into your future practice. We'll work collaboratively, but with space for each team member's unique voice and individual contributions to shine. This studio gives the hands-on experience of an internship and the opportunity to add work that lives in the "real world" to your portfolios.	3

**ILLUSTRATION**

Crs#	Course Name	Description	Credit
FD 200	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.	3
IL251	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.	3
IL252	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 theoretical conceptual skills needed as an illustrator, technical skills and processes in a number of key media areas will be explored and developed. Prerequisite: IL251.	3
IL253	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.	3
IL254	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.	3
IL255	Drawing for Illustration	This course builds upon basic drawing skills to extend technical and conceptual range. Differing from Experiment 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.	3
IL256	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	3
IL257	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.	3
IL258	Capsule Collection	The illustration world has historically been client-directed; however, as markets shift and disciplinary lines blur, it is more important than ever for illustrators to hone their personal creative voices. In this advanced studio, students will examine the intersection of existing markets, their voice, and their desired audience to forge an entrepreneurial path. The primary goal of this course is the development of a capsule collection – a small but comprehensive series of products that are linked conceptually and stylistically. Students will sharpen their analytical and conceptual skills to produce work that pushes beyond surface-level aesthetics and continues to build upon their unique visual language. Through the creation of a pitch, they will research their audience and trends to clarify their goals and lay the groundwork for the semester. Students will then balance a self-driven practice with targeted art direction in order to concept and produce full color and limited color applications of their work for this collection.	3

IL259	Picture Book	This course is an investigation into the format and creation of picture books from the perspective of illustrators. Picture books are a unique medium that appeal to audiences of all ages, and we will be discussing and creating work not only for children but also for teens and adults. Particular attention will be paid to the unique relationship between words and images in picture books. The culmination of the term will be focused on students creating a mini-book. Students will choose a short text and reinterpret it in a uniquely personal way.	3
IL260	Environments & Architecture	This class covers the fundamentals of perspective (atmospheric, 1,2,3 and 4 point), lighting and cast shadows to create interior, exterior and environmental images. Although the emphasis will be on conceptualization and exploration of your ideas for use in the visual development of assets for use in the game and entertainment industry, the class will also be invaluable for anyone interested in learning perspective to create realistic settings and illustrations. Assignments will include the study of historical, contemporary and futuristic settings, effective research and use of reference materials, and the creation of naturalistic environments which convey a strong sense of mood, narrative and location.	3
IL261	Flora and Fauna	This course covers advanced observation methods, representational drawing, and conceptual visualization through a focus on biological subjects. Projects and new techniques will pull inspiration from the disciplines of scientific illustration, nature journaling, and data visualization. Through this course, students will gain a better grasp of plant and animal anatomy as it pertains to illustration, will learn to create more informed representational works, and discover ways to apply these skills to their existing and developing illustration practices.	3
IL262	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 stories, 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.	3
IL263	Intro to Game Development	This is an introductory course in game design, history, criticism, and current market trends with a specific focus on video games. Students will work to create multiple small games as they learn the skills of prototyping, playtesting, and iteration. This is a hands-on course with an emphasis on creating 2D games without code using visual scripting. As an overview of the games industry, this course consists of lectures, guest speakers, videos, discussions, in-class exercises, and hands-on game play and analysis.  Game minor requirement	3
IL264	Character Design	Every memorable character is composed of an intriguing visual stew; gestural tells, expressions, behavioral beats and archetypal rhythms. A vast set of visual ingredients, visual histories essential to their emotional impact, empathy and longevity. This course will help conjure your Characters by mixing and juxtaposing those visual ingredients, finding inventive ways to focus and cultivate your own visual cues, while exploring my Studio practice to bring them to Light. With the use of weekly word association challenges from Creating Characters with Personality by Tom Bancroft, guest interviews with Industry Professionals, and a series of lectures and projects, we will design a memorable cast of characters that will strengthen both your traditional and digital skill sets.	3
IL265	Visual Development	This is a visual development course where students will explore a real-life simulation of what a concept artist in the game, animation or film industry would go through from ideation to final illustration. All project-based assignments done throughout the course are directly linked to their client brief report at the start of the term. The client brief report blueprint should include the company's history, the style hierarchy, the targeted audience, the expected message behind the designs and the over perimeters expected from both the client and the student/concept artist through the entire process. Students are expected to present their work weekly for open discussions and feedback and meet with the instructor individually.	3
IL266	The Moving Image	This class examines the effects and impacts of a new form of illustration—the non-static image—where static images are designed to move in the digital realm. The non-static image, the animated GIF, motion illustrations have all developed to create a space where illustrations come alive, loop, or change in such a way as to increase the emotional, conceptual, or visual impact of the image. The field continues to grow slowly but has made an enormous impact on an industry that continues to find greater amounts of opportunities for illustrators in the digital realm. Over 16 weeks, the class will investigate how and why GIFs affect modern cultures, their popularity in culture and forecast their potential impact on the illustration industry in the future. Students will create unique and singular illustrations that utilize movement, action, and cycle to create moments of unexpectedness that support a narrative, an emotion, or a concept. These unexpected moments can be quiet, loud, frightening, heartwarming. They can also convey the clearest ideas succinctly and powerfully. And while they are mistaken for easy, they are one of the most challenging experiences to create for a viewer.	3
IL351	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.	3



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
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
IL359	Advanced Picture Book	Advanced Picture Book will build on the skills established in Picture Book 1. Students will choose a text and will spend the full term illustrating it. The end goal will be a 32-page picture book dummy that is submission-ready. Time will also be spent discussing and dissecting picture books to determine the illustrator's intent and decisions for the book as a whole and each individual image. There will be regular discussions of industry standards, issues, and next steps in submitting dummies. Junior level standing.	3
IL362	Advanced Graphic Novel	This advanced class builds off the foundation of narrative tools developed in The Graphic Novel. It provides an opportunity to explore the challenges and opportunities working on a singular, self-contained, longer format (8-10 pages) project. This project can also serve as a springboard for students who choose to continue pursuing comics in either their independent studies or thesis work. Process, editing, and reworking will be a strong focus of the class. We'll also be diving much more into specifics of professional practice such as publishing, markets, self-publishing, printing, representation, and the economic realities of pursuing cartooning as a career. Junior level standing.	3
IL445	Center for Design	The PNCA Center for Design is a working design studio with real clients and projects, operating with the "safety net" of our learning environment. Center for Design students from illustration and design majors are exposed to all aspects of a professional creative practice—from initial client meetings, strategy development, and creative briefs; to scheduling, concept development, presentation, and final execution. We'll turn the superpowers we learn working in a design studio setting towards a range of viable work, from commercial projects to values-driven initiatives and "Design for Good." Members of the studio will collaborate in student-led and student-driven teams, working in project management, art direction, and production in addition to design and illustration as fits each project. We'll supplement collaborative client work with studio visits from different industry perspectives, brand building work for the studio, and we'll develop tools for you to take into your future practice. We'll work collaboratively, but with space for each team member's unique voice and individual contributions to shine. This studio gives the hands-on experience of an internship and the opportunity to add work that lives in the "real world" to your portfolios.	
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#	Course Name	Description	Credit
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. <b>Courses offered under this Course #: Theory &amp; Practice: Art in Context</b> - 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. <b>Minor in Art &amp; Ecology required course: Theory &amp; Practice: Global Culture and Ecology</b> 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	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, Video Installation, Performance, Risograph as Interdisciplinary Tool, 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

**PAINTING**

Crs#	Course Name Description	Credit
DR261	Drawing: The Figure and 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 encourage to ask questions and participate in discussions. Prerequisite: All Foundation studio courses or permission of the instructor.	3
DR265	Drawing Studio: Techniques & Drawing Studio: Techniques and Applications. This course builds upon basic drawing skills to extend technical and Applications 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 Drawing Studio: Image in Context. While this course is designed to improve both perceptual and conceptual skills Context 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	Drawing: The Figure and Advanced Figure. This course is the advanced sequel to DR261 Drawing: The Figure. As such it aims toward Human Anatomy 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 The intent of this course is to introduce historical, technical and conceptual frameworks to help support individual Image 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, Drawing Seminar: Systems, Strategies, and Structures. The history of drawing predated written language and Strategies, and Structures 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 i 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 The intent of this course is to introduce historical, technical and conceptual frameworks to help support individual Image 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 1: The focus of this foundational painting course is material knowledge, historic and contemporary paint application Observational Painting methods through direct observation. Instruction will progress from simple to complex objects and spaces with the goal of accurately depicting forms in spaces that range from shallow, interior and exterior. Time is spent honing color mixing, and color theories as they apply to depicting light and form and the construction of dynamic composition. Consideration will be given to individualized approaches to the basics. Instruction is in the use of bot oil and acrylic paint, sound construction of a variety substrates, pictorial form, theories of a variety of pictorial spaces, 2-d design and composition. Students should be able to confidently paint representational subjects and spaces with by the end of the course. Best practices and safe handling of all materials is emphasized.	3

PA262	<p>Painting Studio 2: Figurative 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.</p>	3
PA266	<p>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.</p> <p>Prerequisites: All Foundation studio courses.</p>	3
PADR 263	<p>Painting and Drawing Studio This course builds on traditional painting approaches and extends the focus into the relationships between drawing and painting practice and includes the study of expanded material use. Collage, printmaking, sculptural and digital approaches will be explored. Principles of historical and contemporary abstraction will be introduced and employed in depth. Intersections with design applications, cultural expression, identity politics and social activism will be explored. Multi media research and practice will be encouraged. Hard distinctions between representational and abstract approaches will be engaged critically in order to hone a distinctive and relevant contemporary visual vocabulary.</p>	3
PADR361	<p>Advanced Painting and Drawing Studio 5: Multi-Media This course deepens the study of the relationships between drawing, painting and hybrid material practices through principles and theories of abstraction. Historic and contemporary intersections with design and critical approaches to various global histories of abstraction will be explored including; strategies to activate cultural expression, identity politics and social activism within non-figurative art. Hard distinctions between representational and abstract approaches will be engaged critically in order to hone a distinctive and relevant contemporary visual vocabulary. Multi media research and practice will be encouraged.</p>	3
PADR362	<p>Painting and Drawing Studio: Painting and Drawing Studio: Pre-Thesis. 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.</p>	3
PA 364	<p>Advanced Painting Studio 4: Advanced formal, technical and conceptual challenges in figurative painting are explored in this course. Particular emphasis is on aligning technical skill mastery with constructing personal and social narratives. Larger scale work, portraiture, complex pictorial spaces and advanced techniques in oil and acrylic painting are core to this experience. Content is approached directly as skill is developed. Possible directions include thematic considerations of place, cultural and personal identity, social and climate activism, the politics of representation. An engagement with both historic and contemporary painting and drawing serves as a platform to center and give visual voice to these issues.</p>	3
PADR365 or 465	<p>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. This course will provide topical contemporary painting and painting adjacent content. Possible topics include: advanced painting techniques, painting as installation, exhibition strategies, public art production, mural production, collaborative projects, social practice, among others. Depending on the given topic students will experience working as team members to create public facing projects with painting practice as a central tenant. Other possibilities include the opportunity to deepen studio practice and the ability to present works in a professional setting. Developing professional accountability, workflows, timelines and networks within the context of a painting and drawing studio practice is central to this course activity.</p>	3
PADR461	<p>Advanced Painting and Drawing Studio 5: Multi-Media 400 level - This course deepens the study of the relationships between drawing, painting and hybrid material practices through principles and theories of abstraction. Historic and contemporary intersections with design and critical approaches to various global histories of abstraction will be explored including; strategies to activate cultural expression, identity politics and social activism within non-figurative art. Hard distinctions between representational and abstract approaches will be engaged critically in order to hone a distinctive and relevant contemporary visual vocabulary. Multi media research and practice will be encouraged.</p>	3
PADR462	<p>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.</p>	3

PA 464	<p>Advanced Painting Studio 4: 400 level - Advanced formal, technical and conceptual challenges in figurative painting are explored in this course</p> <p>Figure Particular emphasis is on aligning technical skill mastery with constructing personal and social narratives. Larger scale work, portraiture, complex pictorial spaces and advanced techniques in oil and acrylic painting are core to this experience. Content is approached directly as skill is developed. Possible directions include thematic considerations of place, cultural and personal identity, social and climate activism, the politics of representation. An engagement with both historic and contemporary painting and drawing serves as a platform to center and give visual voice to these issues.</p>	3
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**PHOTOGRAPHY**

Crs#	Course Name Description	Credit
PH265	<p>Introduction to the Photographic Image and Interrogate Photographic Content</p> <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, a 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</p> <p>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</p> <p>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</p> <p>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>The Photo Book: Explores photographic publishing with each student creating a personal book project. In this class we will explore image sequencing, writing exercises, pairing images with text, book layout, book printing options, and the rich history of photographic books and zines</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> <p>Garden, Kitchen, Darkroom: explores some of the earliest photographic printing processes and the botanical, mineral, and chemical variables that shaped their development and contemporary use. We will focus on three printing-out processes using hand-applied emulsion: cyanotype, Van Dyke, and salt printing. As we become proficient with basic applications of these processes, we will explore natural toners for cyanotype and chemical toners for salt printing. Throughout the semester, we will discuss the ways in which place and process intersect with concept and execution, and the ways in which the active engagement in materials can inform the finished work in a contemporary creative framework.</p>	4
PH371	<p>Photographic Practice &amp; Research</p> <p>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</p> <p>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 students 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 placing 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
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 why 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>Advanced Photographic Investigations - API - test student interest in a topic which may later be added to the curriculum.</p> <p>Advanced Photographic Investigations provides a venue for advanced critique that accommodates a broad range of practices. Topics for investigation offered on rotation will allow students the opportunity to explore a specific application of the photographic medium and participate in a rich dialogue around historic and contemporary approaches.</p> <p>Some topic have included:</p> <p>Analog Digital Dialog: While not a prerequisite, this class continues the dialogue begun in PH372 The Photographic in Contemporary Art about how artists are pushing the boundaries of photography and challenging perceptions of what a photograph is, must, or can be. Through assignments and individual research, students will work on projects that investigate and blend analog and digital processes. This investigation will take us into the darkroom to learn experimental techniques, including color darkroom printing by hand and large scale camera-less photography. We will also consider digital processes and the evolving possibilities they add to the active choices we have in making images. Students will be challenged in this course to explore both the changing role of photography in our culture and ways of utilizing all the photographic tools available today.</p> <p>Advanced Lighting: 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: Senior standing.</p>	3

**PRINTMAKING**

Crs#	Course Name Description	Credit
PR281	<p><b>Intaglio + Relief</b> 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 &amp; discussions, visiting artists, and individual &amp; group critiques will support student exploration.</p> <p>12 student capacity. Prerequisites: Foundations 2-Design and/or Basic Drawing</p>	3
PR282	<p><b>Screen + Lithography</b> 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, reading &amp; discussions, visiting artists, and individual &amp; group critiques will support student exploration.</p> <p>12 student capacity Prerequisites: Foundations 2-Design and/or Basic Drawing</p>	3
PR286	<p><b>Letterpress + Book</b> Letterpress + Book. This beginning printmaking course introduces letterpress &amp; 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 &amp; 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 &amp; 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 &amp; discussions, visiting artists, and individual &amp; group critiques will support student exploration.</p>	3
PR287	<p><b>Monotype</b> This course introduces the monotype printmaking technique within an active studio experience that bridges the gap between painting and printmaking. Several approaches to monotype will be introduced, from reductive and additive black &amp; white processes to the exploration of color and collage techniques, all printed by hand on a press. This course then advances to printing multiple-plate, multi-colored printing processes that might include digital and/or photo processes. Alongside technical concerns, this course introduces the historical and contemporary considerations of the monotype, as well as its history across cultures. Current applications in monotype for artists, as well as craft &amp; fine printing, and color interaction will be focused on during the course. A program of demonstrations, lectures, in-class projects, readings and discussions, visiting artists, and individual and group critiques will support student exploration.</p>	3
PR288	<p><b>Intro to Textile Printing: Relief + Screen</b> 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 &amp; 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 &amp; discussions, visiting artists, and individual &amp; group critiques will support student exploration. Prerequisites: One semester Foundation courses recommended.</p>	3
PR289	<p><b>Printmaking: Special Topics</b> 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	Printstallation	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. Prerequisites: at least one 200-level printmaking class, two or more strongly encouraged	3
PR371	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.  Prerequisites: at least one 200-level printmaking class, two or more strongly encouraged	3
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.  Prerequisite: 200-level Screenprint is required, 200-level Relief and/or Intaglio are recommended	3
PR385	Experiments in Combined Print Media	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.	3
PR 389 or PR 489	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.	3
PR411	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.	3
PR471	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. Prerequisites: Senior Standing	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 &amp; discussions, visiting artists, and individual &amp; group critiques will support student exploration.</p> <p>Prerequisite: Senior Standing.</p>	3
PR485	<p>Experiments in Combined Print Media is an intermediate print course that focuses on strategies for creating work Print Media 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</p>	3
PR 489	<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

**SCULPTURE**

Crs#	Course Name	Description	Credit
SC291 / SC391	Sculpture I & Sculpture II Courses	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
SC291/391/491	Ceramics I or II or III	Ceramics SC291/391/491 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: none for SC291 level enrollment, completion of the SC291 level class for SC391 enrollment, completion of the SC391 level for SC491 enrollment.	3
SC291/391	Object Design & Digital Fabrication I or II	This is an introductory course to fundamentals of functional object design and fabrication. Students are exposed to a variety of planning approaches, prototyping techniques, and digital fabrication tools as a means of expanding their studio practice to incorporate 3D technologies used by professional studios. Students will take their ideas from hand-drawn sketches to 3-D models and renderings using a variety of layout and Computer Aided Design (CAD) software. They will then fabricate their projects using equipment including laser cutters, 3D printers, ceramic printers, CNC routers, and wood and metal shop tools. Students engage in a design practice which integrates technical knowledge and skills with material, form, and contextual issues in contemporary design. Longer projects will allow for development of individual pursuits in three-dimensional design; this can include furniture, industrial design products, and artistic structures among others. This course helps students prepare for a wide variety of careers relating to 3D fabrication, industrial design, product design, prop-making, public artwork, architecture, and concept development. Prerequisites: none for SC291 level enrollment, completion of any 200 level studio class for SC391 enrollment.	3
SC291/391	Fabrication Techniques-Metal and Wood I or II	Fabrication Techniques-Metal and Wood SC291/391 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 or II	Experimenting With Materials SC291/391 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	3
	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.	
SC291/391	The Figure I or II The Figure SC291/391	3
	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.	
SC291/391	Sewing Construction I or II Sewing Construction 1 approaches the creation of garments by addressing the following skills - fundamental patternmaking techniques (flat, draping, and modular), properties of textiles from quality and fiber to practical usage and a selection of basic seams and finishes. A foundation for garment /soft design is achieved through the practice of these skills, field trips, lectures, and discussions about how a body can be covered in fabric. Prerequisites: none for SC291 level enrollment	3
SC291/392	S1: Glass Techniques I or II This course introduces students to cold and kiln formed methods of creating artwork with glass. Students will learn a range of techniques including stained glass, fused glass, slumping, and casting. Students will learn the safety and tools associated with the material and gain an understanding of kiln schedules and how heat can create different effects in glass. Students will be asked to consider the deeper conceptual and aesthetic possibilities of the medium through personal research and exposure to contemporary artists who utilize glass as a central part of their practice. This course is applicable for students interested in (but not limited to) sculpture/3D forms, decorative design, and product design. Prerequisites: none for SC291 level enrollment, completion of any 200 level studio class for SC391 enrollment.	3
SC291/393	S1 or 2: Metal Techniques or This course expands upon student skills in metal fabrication. Primarily working with mild steel, students will advance their skills with a wide range of tools and techniques; including oxy-acetylene, Mig, and Tig welding, plasma cutting, metal shear and rollers, metal chop saw and band saw, drill press, grinders, and related hand tools. Through a series of projects, students will take their ideas from sketches to precise patterns and drafted plans, which will then be fabricated to spec. Additional small metals techniques will be introduced, including metal vacuum casting and silver soldering, which can be applied to jewelry making, sculpture, and product development. Students will also learn professional practices related to the field, such as what is required when engaging with engineers, suppliers, and fabricators, public art planning, and art installation. This course helps students prepare for a wide variety of careers relating to 3D fabrication, industrial design, product design, prop-making, public artwork, architecture, and concept development.	3
SC391 (or SC 491)	Advanced Studio Projects Advanced Studio Projects 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
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. Prerequisite: Junior Standing	3

**VIDEO & SOUND**

Crs#	Course Name	Description	Credit
VID211	Fundamentals of Cinematography	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	Fundamentals of Sound Design	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
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 projects 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
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 projects 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
VID414	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: Senior standing	3

**CREATIVE WRITING**

Crs#	Course Name	Description	Credit
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 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	Poetry on and off the Page	This workshop and critique-based creative writing studio is for students interested in writing poetry, as well as for those interested in using text in print, painting, digital and installation works. Over the course of the semester students will explore contemporary poetics and writing for various media in art and design. 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 studio expands on the traditional poetry workshop models and functions as an interdisciplinary lab for language-driven art experiments. This course welcomes consideration of language and writing in relation to sculptural objects and multiples, 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 and critique; create a portfolio of writings or related set of projects such as books, prints, audio recordings, and videos.	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	Advanced Poetry on and off the Page	This advanced creative writing course expands on CW223 Poetry on and off the Page. 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; and complete a substantial final project. The final project can take multiple forms, such as a portfolio, chapbook, digital mock up or book, video/audio recording, 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.).	3

CW324	<p>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.</p>	3
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**LIBERAL ARTS**

Crs#	Course Name	Description	Credit
AH210	Introduction to World Art History	This one-semester survey introduces the student to basic concepts and tenets of art history. Lectures, 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: LA122.	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 / AH314	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 / AH315	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 Film & Video	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 / AH317	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 / AH318	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
AH219	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	3



AH233	History of Studio Arts	The histories of sculpture, painting, drawing, and print have been shaped by the idea of a set of rules or expectations. In ancient Egypt, the canon dictated proper proportions and forms and made for consistency in representation for thousands of years while in ancient Greece, the canon established by Polykleitos created the ideal in human representation. The system was perpetuated by art education: master artists trained their apprentices according to these rules. When formal art institutions emerged in Tang dynasty China and 17th-century Europe, the process was further codified. The establishment of art academies as part of colonial efforts exported the rules and expectations of imperial powers around the globe. Rules, however, are made to be broken and artists have responded to these expectations in a myriad of ways: some embracing them, some perfecting them, some challenging them, and some forcefully rejecting them. The History of Studio Arts looks at the establishment of rules - why they developed in the way that they did and their cultural underpinnings - and then at the processes of negotiation and rejection that followed. The course material will be presented chronologically with the bulk of the material from the 15th through 21st centuries.	
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
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: AH210 and a 200-level "History of ..." class.	3

**LIBERAL ARTS (cont.)**

Crs#	Course Name	Description	Credit
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! Prerequisite: LA122.	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 (cont.)**

Crs#	Course Name	Description	Credit
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
<b>Various Topics</b>			
MTH101	Math: Game Development	In this hands-on introduction to the world of game development, we explore the medium of video games and how to build them for ourselves. Our game dev journey covers basic through intermediate computer science topics including: systems design, object-oriented programming, base counting systems, memory allocation, variables, functions, conditions, loops, and the applicable arithmetic needed to spawn functional worlds in real-time. Using a simple game engine programming language, we will examine how to script both math and logic into code that produces dynamic interactive experiences. As accessibility to the video game sector continues to grow, we are presented with new opportunities to foster a more dynamic digital culture by deconstructing the design patterns of this complex creative medium.	3
MTH101	Math: 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.	3
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: Mathematical Modelling...	Mathematics: Modelling: may include Algebra, Calculus, Linear Algebra, Differential Equations. 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: Number Theory...	Number Theory, Cryptography, Data Mining and Analysis, Discrete Mathematics. Mathematics courses inspire yo 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 for Artists	Mathematics: Financial Math for Artists. This is an introductory course to Financial Mathematics. In this 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 knowledg base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None	3

**LIBERAL ARTS - SCIENCE (cont.)**

Crs#	Course Name	Description	Credit
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

**Various Topics**

SCI223	NS: Biodiv/CliChg/People	Climate change poses a principal threat to the biodiversity of the planet and is projected to become an increasingly important driver of change in the coming decades. This has major implications not just for the variety of life on our planet, but also for human health. Students interested in public health, environmental justice, science research, or just curious about what lives around them will be introduced to methods of documenting, measuring, and monitoring biodiversity. There will be opportunities to do specialized projects focused on birds, mammals, fish, insects, fungus, and trees. In addition, this class will explore the role of art in communicating science and advocating for the environment. Background in science is not required, but an interest in nature and readiness to do field-based surveys on and near campus in many types of weather during class time and for homework is essential.	3
SCI223	NS: Ecology and Resilience	This class will examine concepts in ecology and earth systems, and the ways anthropogenic influences are shaping these systems to define our environment. Students will become familiar with fundamental principles directing large-scale interactions of climate, oceans and the biosphere, as well as examining recent anthropogenic impacts from climate change and toxic pollution to the sixth extinction. Students will also be concerned with our engagement within these systems, broaching concepts of how nature is perceived to how we develop resilience mechanisms to move through changing patterns in the world we live. Environmental and social justice, ecological thought, and activism will be central themes.	3
SCI223	NS: Biopsychosocial Health	This course explores the social, psychological, and biological facets of health and healthcare. Focusing on quantitative and experimental methods, we will examine and assess theoretical and evidence-based approaches to human health and well-being. We will critically study how social institutions affect the incidence, prevalence, and definitions of illnesses and diseases. We will survey specific attitudes and behaviors that are regarded as health-affirming or health hazardous across societies, as well as medicalized and non-medicalized solutions to health problems. We will review, discuss, and apply the concepts associated with social statistics, interpret health care research results and projections, explain global health patterns, and demonstrate knowledge of biopsychosocial models of illness and disease.	3
SCI223	NS: Deviance/Surveillance	This class focuses on social scientific understandings of deviance, surveillance, and control. We will critically evaluate how social institutions shape the prevalence, definition, and reaction to deviant behavior. We will also explore specific behaviors and identities commonly regarded as deviant, and examine official and unofficial responses to deviant behavior, including labeling, stigmatization, and criminalization. Our focus will also include design areas that indicate or show how sociological theories hold up in "real life." Theoretical perspectives on crime and deviance will be examined, discussed, and assessed, as well as different methods to study and analyze the cultural, structural, political, and economic elements of crime and surveillance. (full subtitle: Deviance, Surveillance, and Social Control.)	3
SCI223	NS: Living on Planet Earth	In this course students will contemplate and explore the Earth as a planet-its history, the co-evolution of life and the biosphere, and the current condition of our biosphere as a result of human impact. Students will educate themselves on the state of international research related to climate change and the planetary boundaries that define a "safe operating space" for humanity to thrive, as well as solutions underway to attain sustainable human existence. We will consider both "western" science and traditional indigenous science, and how they complement and inform each other. As we approach the daunting problem of the climate crisis from a variety of perspectives, students will have the opportunity to research areas of interest to them and educate each other.	3

**NON-DEPARTMENTAL**

Crs#	Course Name Description	Credit
ND300	Independent Study: elective Independent Study Contract requires 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 hour 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
ND310	Independent Study: Major Elective same as above (ND 300) but in a different area of study.	1 to 3
ND315	Independent Study: Major Requirement same as above (ND 300) but in a different area of study.	1 to 3
ND321	Independent Study: Social Science same as above (ND 300) but in a different area of study (Social Science).	1 to 3
ND325	Independent Study: Literature same as above (ND 300) but in a different area of study (Literature).	1 to 3
ND350	Independent Study: Art History same as above (ND 300) but in a different area of study (Art History).	1 to 3
ND400	Independent Study: Studio Elective same as above (ND 300) but in a different area of study (400 level).	1 to 3
ND410	Independent Study: Major Elective same as above (ND 300) but in a different area of study (400 level).	1 to 3
ND415	Independent Study: Major Requirement same as above (ND 300) but in a different area of study (400 level).	1 to 3
ND421	Independent Study: Research, Practice same as above (ND 300) but in a different area of study (Liberal Arts 400 level).	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

**THESIS & Senior year**

Crs#	Course Name	Description	Credit
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
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 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**

Crs#	Course Name Description	Credit
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

**The Hallie Ford School of Graduate Studies at PNCA**

Crs#	Course Name	Description	Credit
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.	1 to 6
HF502	Independent Study Graduate Program: Independent Study requires approval of the Dept. Chair, Faculty and Jordan Schnitzer Dean.		



**GRADUATE / Applied Craft and Design**

Crs#	Course Name Description	Credit
ACD501	<p>Studio Practice I 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 II 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>Graduate Critique I 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>Graduate Critique II 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. 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. 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

ACD551	<p>Contemporary Craft &amp; Design Critical Studies courses challenge students to develop in-depth knowledge of social and environmental history 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>Theory of the Object This course attempts to map productive, perhaps unexpected, interfaces between craft, design, art, 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 prims 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, Perec, 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 III 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 IV 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 III 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

ACD626	<p>Critique Seminar IV 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. 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. 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>Thesis I: Research 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>Thesis II: Writing 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**

Crs#	Course Name Description	Credit
COL500	<p>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.</p>	3
COL501	<p>CD Studio I COL 501 Collaborative Design Studio (3 cr engagements)</p> <p>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 &amp; Design.</p>	3
COL502	<p>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.</p>	3
COL503	<p>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.</p>	3
COL504	<p>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.</p>	3
COL511	<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. 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.</p>	1
COL525	<p>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.</p>	3
COL526	<p>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.</p>	3
COL551	<p>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.</p>	3

COL552	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.	3
COL601	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.	3
COL602	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.	3
COL611	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.	1
COL625	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.	3
COL626	Graduate Critique Seminar:Capstone	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.	3
COL651	Crit. Studies: Cultural Entrepreneurship	This course explores the many dimensions of cultural and social entrepreneurship from meaning and ethics 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. Gregor Dees as combining "the passion of a social mission with an image of business-like discipline, innovation and determination."	3
COL652	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.	3

**GRADUATE / Critical Studies**

Crs#	Course Name	Description	Credit
CRIT501	Critical Theory 1: Introduction	This seminar is an introduction to major concepts and questions in critical theory, beginning with key figures 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
CRIT502	Critical Theory 2: Feminist, Queer Theor	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
CRIT521	Intro. to Cultural Studies	Lawrence Grossberg has written that cultural studies is not about "an object, a method, a theoretical paradigm, etc." Rather it begins with a "question about the world." In other words, rather than a discrete discipline, cultural studies is concerned with how methods and conceptual frameworks from critical theory, social sciences, humanities and the arts can be applied to help us understand the ways that language, images, history, and so on shape the world we live in. This seminar will familiarize students with key texts, scholars, and questions that have contributed to the field, from its roots in Birmingham's Centre for Contemporary Cultural Studies, its transformation of how we study things like youth, class, and popular culture, to current iterations both in and outside of the academy. Students will practice applying these perspectives to their own work and "questions about the world." Cultural studies is a vital component of the study of critical theory. It provides the "how" to critical theory's "what" and "why." That is, it demonstrates how to use cultural theories as practical tools for understanding, impacting, an intervening on the processes of everyday life.	3
CRIT522	Research for a Creative Practice	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
CRIT525	Critical Writing & 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
CRIT526	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
CRIT536	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
CRIT533	Critical Studies 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.	
CRIT555	Critical Pedagogy	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

CRIT601	<p><b>Critical Theory 3: Critical Race Theory &amp; Postcolonial Theory</b> 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.</p>	9
CRIT630	<p><b>Professional Practice</b> 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.</p>	9
CRIT631	<p><b>Thesis Writing 1</b> 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, it 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
CRIT632	<p><b>Thesis Writing 2: Preparing for Publication</b> Due to the fact that so much graduate writing ends up gathering dust on library shelves or serving as 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 venues 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**

Crs#	Course Name	Description	Credit
PRM501	Print Media Studio with mentor	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 Studio with mentor	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 I	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 II	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	Collaboration & Research Lab	This four semester 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
PRM552	Collaboration & Research Lab	This four semester 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
PRM563	Projects & Exploration	Graduate Printmaking Projects and Explorations. This semester long course provides a graduate level approach to various printmaking practices supporting research, collaboration, creativity, and craft. Students 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



PRM601	Print Media Studio with mentor	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 III	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 IV	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	Collaboration & Research Lab	This four semester 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
PRM652	Collaboration & Research Lab	This four semester 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	Print Media Seminar: 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	Thesis Research & Writing	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	<p>Projects &amp; Explorations Graduate Printmaking Projects and Explorations II. This semester long course provides a graduate level approach to various printmaking practices supporting research, collaboration, creativity, and craft. Students 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: Projects and Explorations I. Open to all graduate students.</p>	3
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**GRADUATE / Visual Studies**

Crs#	Course Name	Description	Credit
VS501	Graduate Studio	Graduate Studio, the foundation of the 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
VS502	Graduate Studio	Graduate Studio, the foundation of the 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
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, guests 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: visuality, panopticism, performativity, ideology, experience, racism, whiteness, phenomenology, postcolonialism, sexism, queerness, resistance, agency, language, grievability, mystery, and (in)visibility.	3
VS601	Graduate Studio	Graduate Studio, the foundation of the 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
VS602	Graduate Studio	Graduate Studio, the foundation of the 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 or 9

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**

Crs#	Course Name	Description	Credit
VSLR501	Graduate Studio 1 SU Onsite	Graduate Studio, the foundation of the 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	Graduate Studio 1 FA offsite	Graduate Studio, the foundation of the 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
VSLR503	Graduate Studio 1 SP offsite	Graduate Studio, the foundation of the 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.	6
VSLR512	Winter Seminar 1	Winter Seminar introduces thematic content to provide a case study of current strategies in contemporary art and discourse. During the LRVS Winter Session students will engage with visiting artist talks and related readings to inform discussion about the context and motivations framing each artist's work. Following the Winter Session, students develop their own case study and present it to their cohort as a means of articulating the context for their own current research and creative production.	3
VSLR525	Graduate Critique 1	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
VSLR532	Summer Seminar 1	Summer Seminar supports First and Second-Year students' understanding of regional, national, and global art movements through readings, discussion, and field trips. The content is structured around the films, texts, and other influences identified by the Summer Session visiting artists as influential to their thinking. Students will seek deeper understanding of each artist's work and its place within larger cultural and political paradigms. The class will also share examples of how regional artists and art institutions operate in the professional realm, through visit to exhibitions, events, and individual artists' studios.	3
VSLR534	Graduate Creative Research	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.	3
VSLR551	Topics in Contemporary Art	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 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	Graduate Studio 2 FA offsite	Graduate Studio, the foundation of the 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
VSLR603	Graduate Studio 2 SP offsite	Graduate Studio, the foundation of the 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.	6
VSLR604	Graduate Studio 3 SU onsite	Graduate Studio, the foundation of the 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
VSLR612	Winter Seminar 2	Winter Seminar introduces thematic content to provide a case study of current strategies in contemporary art and discourse. During the LRVs Winter Session students will engage with visiting artist talks and related readings to inform discussion about the context and motivations framing each artist's work. Following the Winter Session, students develop their own case study and present it to their cohort as a means of articulating the context for their own current research and creative production.	3
VSLR625	Graduate Critique 2	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 3	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
VSLR632	Summer Seminar 1	Summer Seminar supports First and Second-Year students' understanding of regional, national, and global art movements through readings, discussion, and field trips. The content is structured around the films, texts, and other influences identified by the Summer Session visiting artists as influential to their thinking. Students will seek deeper understanding of each artist's work and its place within larger cultural and political paradigms. The class will also share examples of how regional artists and art institutions operate in the professional realm, through visit to exhibitions, events, and individual artists' studios.	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.	3

VSLR652	<p>Critical Studies and Visual Media 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.</p>	3
VSLR672	<p>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.</p>	3

**GRADUATE / Creative Writing Low-Residency**

Crs#	Course Name	Description	Credit
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.	7
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.	8
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.	8
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.	3
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.	5
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. At the residency following their final term, graduating students give a generative making session, public reading, and present their Creative Writing Thesis to a committee consisting of faculty and cohort peers. They can attend (optional) professional practice sessions on publishing, teaching, and other literary arts non-profit work.	0



**PACIFIC NORTHWEST COLLEGE OF ART  
UNDERGRADUATE MAJORS**

<b>STUDIO REQUIREMENTS FOR ANIMATED ARTS MAJOR</b>	
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)	
<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR GENERAL FINE ARTS MAJOR</b>	
Required Courses	Credit
200 level studio (sequence optional)	3
200 level studio (sequence optional)	3
200 level studio (sequence optional)	3
200 level studio (sequence optional)	3
IM201 Theory and Practice	3
300 level studio (sequence optional)	3
300 level studio (sequence optional)	3
300 level studio (sequence optional)	3
300 level studio (sequence optional)	3
IM301 TheoryandPractice	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)	
<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR GRAPHIC DESIGN MAJOR</b>	
Required Courses	Credit
GD241 Design Studio I: Signs & Symbols	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
*Suggested courses for required studio elective include: GD350 Interface & Structure; AA231 Begin Animated Arts; VID211 Fundamentals of Cinematography; VID212 Fundamentals of Sound Design; IL354 Design & Image, IL252 Visual Techniques, IL256 Digital Media Strategies, IL259 Picture Book, IL351 Visual Vocabulary; additional GD441 Internship, PH272 Begin Color Photo Digital; PH-273 Studio Lighting Essentials, PR-282 Screenprint and Lithography, PR-288 Textile Relief and Screenprint, PR-286 Letterpress + Book, GD-310 Graphic Design Special Topics (any section)	
GD351 Motion Graphics	3
GD344 Marketing & Branding	3
GD443 Design Arts Advanced Studio: Strategy	3
GD441 Internship (or ND301) 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)	
<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR ILLUSTRATION MAJOR</b>	
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 IL: Special Topics, IL258 Capsule Collection, IL259 Character Design, IL260 Environments & Architecture, IL261 Flora & Fauna, IL262 Graphic Novel, IL263 Intro to Game Development, IL264 Picture Book, IL265 Visual Development, IL266 The Moving Image, IL357 Advanced Graphic Novel, IL359 Advanced Picture Book, IL358 IL: Special Topics, GD351 Motion Graphics, GD251 Fund. 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)	
<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR INTERMEDIA MAJOR</b>	
Required Courses	Credit
200-level studio course	3
200-level studio course	3
200-level studio course	3
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 (PADR361/PADR364 PADR365) 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)	
<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR PAINTING MAJOR</b>	
Required Courses	Credit
PA261 Painting Studio 1: Observational Painting	3
PA262 Painting Studio 2: Figurative Focus (or Required Elective Cross Registration from; See MENU below)	3
PADR 263 Painting and Drawing Studio 3: Multi-Media	3
DR261 Drawing: The Figure and Human Anatomy	3
PA 364 Advanced Painting Studio 4: Figure	3
PADR361 Advanced Painting and Drawing Studio 5: Multi-Media	3
PADR362 Painting & Drawing Studio: Pre-Thesis	3
DR361 Drawing: The Figure and Human Anatomy	3
PADR365/465 Special Topics Painting & Drawing Studio: Advanced Special Topics	3
TH300 Professional Practices	3
TH401 Thesis Critique Seminar	3
*Any 400-lvl Studio course (from menu)	3
TH499 Thesis	3
Studio Electives	21
<b>Total</b>	<b>60</b>

See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts)

<b>Studio Foundation (All Undergraduate majors)</b>	<b>16</b>
<b>Art History (All Undergraduate majors)</b>	<b>15</b>
<b>Liberal Arts</b>	<b>30</b>
<b>Total overall</b>	<b>121</b>

<b>STUDIO REQUIREMENTS FOR PHOTOGRAPHY MAJOR</b>	
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
<b>Total</b>	<b>60</b>

See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts)

<b>Studio Foundation (All Undergraduate majors)</b>	<b>16</b>
<b>Art History (All Undergraduate majors)</b>	<b>15</b>
<b>Liberal Arts</b>	<b>30</b>
<b>Total overall</b>	<b>121</b>

<b>STUDIO REQUIREMENTS FOR PRINTMAKING MAJOR</b>	
	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

See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts)

<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR SCULPTURE MAJOR</b>	
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)

<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>STUDIO REQUIREMENTS FOR VIDEO SOUND MAJOR *</b>	
Required Courses	Credit
VID211 Fundamentals of Cinematography	3
VID212 Fundamentals of Sound Design	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)

<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

\* Video and Sound Major on moratorium

<b>STUDIO REQUIREMENTS FOR CREATIVE WRITING MAJOR</b>	
Required Courses	Credit
CW221 Intro to Short Forms	3
CW223 Expanded Poetic Fields	3
CW224 Scripting	3
GD 245 Typography	3
IM201 Theory & Practice	3
Menu of CW adjacent courses: PR286 Letterpress + Book, IL251 Word & Image, IL264 Character Design, VID211 Fundamentals of Cinematography, VID212 Fundamentals of Sound Design.	3
300-level Writing course (see 300 level below)	3
300-level Writing course (see 300 level below)	3
300 level: CW323 Poetry Intensive, CW324 Scripting Intensive, CW320 Creative Writing Special Topics (TBD), ND301 Internship in Creative Writing, CW322 The Lit Zine.	
IM301 Theory & Practice (Image Text Media Recommended)	3
GD-247 Production or GD-251 Fundamentals Interactive Media	3
SA300 Professional Practice	3
Menu of CW adjacent courses: PR286 Letterpress + Book, PR370 Printstallation, IL-252 Visual Techniques (if prereq taken); IL264 Character Design, VID211 Fundamentals of Cinematography, VID212 Fundamentals of Sound Design. GD251 Fund. of Interactive Media.	3
LA325 Literature Seminar	3
Menu of CW adjacent courses: GD C4D, IL262 Graphic Novel; PR-286 Letterpress + Book; PR 370 Printstallation.	3
TH401 Thesis Critique Seminar	3
PR 411 (Artist's Publications Recommended) Or 400 level studio course	3
TH 499 Thesis	3
Studio Electives	9
Total	60

See Requirements: All Undergraduate majors (Studio Foundation/Art History/ Liberal Arts)

<b>Studio Foundation (All Undergraduate majors)</b>	16
<b>Art History (All Undergraduate majors)</b>	15
<b>Liberal Arts</b>	30
<b>Total overall</b>	121

<b>Studio Foundation (All Undergraduate majors)</b>	
FD101 Visual Elements: 2-D	3
FD102 Visual Elements: Digital Tools	3
FD105 Drawing	3
FD111 3-D Design	3
FD112 Time Arts	3
<i>**FD100 First Year Seminar - req. of Freshmen with &lt; than 30 transfer credits</i>	1
Total	16
<b>Art History (All Undergraduate majors)</b>	
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) AH 213 History of Design Arts	
(PR) AH 214 History of Printed Matter (or AH 233 History of Studio Arts)	
(SC) AH 215 History of Object, Space, and Time (or AH 233 History of Studio Arts)	
(AA) (VIDSND) AH 216 History of Film & Video	
(PH) AH 217 History of Photography (or AH 233 History of Studio Arts)	
(PA) AH 218 History of Painting and Drawing (or AH 233 History of Studio Arts)	
(CW) & (IM) choose 1 of any PNCA - AH "History of" offering	
Art History Elective (200-400 level)	3
Art History Elective (300-400 level)	3
Total	15
<b>Liberal Arts</b>	
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
<b>Overall credits required to graduate 121</b>	

**PACIFIC NORTHWEST COLLEGE OF ART****Hallie Ford School of Graduate Studies at PNCA****Requirements for MFA in Applied Craft + Design \****FALL Semester 1*

Course	Credit
ACD 501 Studio Practice I	6
ACD 525 Graduate Critique I	3
ACD 551 Contemporary Craft & Design History	3
Making Based: Elective	3

*SPRING Semester 1*

Course	Credit
ACD 502 Studio Practice II	6
ACD 526 Graduate Critique II	3
ACD 535 Creative Entrepreneurship I	3
ACD 552 Theory of the Object OR Elective	3
<b>Total</b>	<b>30</b>

*FALL Semester 2*

Course	Credit
ACD 601 Studio Practice III	6
ACD 625 Graduate Critique III	3
ACD 635 Creative Entrepreneurship II	3
ACD 671 Thesis I: Research	3

*SPRING Semester 2*

Course	Credit
ACD 602 Studio Practice IV	6
ACD 626 Graduate Critique IV	3
ACD 672 Thesis II: Writing	3
Critical Studies: Elective	3
<i>(Internships - can replace an elective for 3 credits)</i>	<b>Total</b> 30

**Overall credits earned to graduate 60**

\* The Applied Craft and Design program is no longer admitting new students.



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	3/6
Visual Facilitation	1
<b>Total</b>	<b>20</b>
<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)	3/6
Conflict Facilitation	1
<b>Total</b>	<b>20</b>
<b>Overall credits earned to graduate</b>	<b>40</b>

\* The Collaborative Design and Design Systems Programs are no longer admitting new students.

Requirements for MFA in Collaborative Design *	
<i>FALL Semester 1</i>	
Course	Credit
COL 502 Information Design	3
COL 525 Critique Seminar- Research + Insights	3
COL 501 Design Methods	3
COL 511 Workshop: Design Sprint	1
COL 551 Applied Systems Thinking	3
Hallie Ford Elective - Print	3
<i>SPRING Semester 1</i>	
Course	Credit
COL 552 CRITICAL STUDIES Design Ecologies	3
COL 526 Critique Seminar- Styles of Facilitation and Collaboration	3
COL 503 CD Studio: Design Deliverables	3
COL 504 CD Studio: Project	3
COL 511 Workshop: Futures-Centered Design	1
Hallie Ford Elective - Code or Craft	3
<b>Total</b>	<b>30</b>
<i>FALL Semester 2</i>	
Course	Credit
COL 651 Cultural Entrepreneurship	3
COL 611 Workshop-Strategy & Foresight	3
COL 601 Thesis Studio I	3
COL 511 Workshop: Visual Facilitation	1
COL 625 CRIT. SEM. Collaborative Design Studio I	3
Hallie Ford Elective - Teach or Craft	3
<i>SPRING Semester 2</i>	
Course	Credit
COL 652 Creative Leadership, Equity and Ethics	3
COL 602 Thesis Studio II	3
COL 626 CRIT. SEM. Collaborative Design Studio II	3
COL 511 Workshop: Conflict Facilitation	1
COL 502 Design Studio (Making)	3
Hallie Ford Elective - Craft	3
<b>Total</b>	<b>30</b>
<b>Overall credits earned to graduate MFA in Collaborative Design</b>	<b>60</b>

\* The Collaborative Design and Design Systems Programs are no longer admitting new students.

Requirements for MA in Critical Studies	
<i>FALL Semester 1</i>	
Course	Credit
CRIT 501 Critical Theory 1: Introduction	3
CRIT 521 Introduction to Cultural Studies	3
CRIT 525 Ethics & Visual Culture	3
Elective	3
<i>SPRING Semester 1</i>	
Course	Credit
CRIT 502 Critical Theory 2: Feminist Theory, Queer Theory, Gender, and Sexuality	3
CRIT 522 Research for a Creative Practice	3
CRIT 526 Creative Non-Fiction Writing	3
Elective	3
<b>Total</b>	<b>24</b>
<i>FALL Semester 2</i>	
Course	Credits
CRIT 601 Critical Theory 3: Critical Race Theory and Postcolonial Theory	3
CRIT 631 Thesis Writing 1	6
HF 501 Internships	3
<i>SPRING Semester 2</i>	
Course	Credit
CRIT 632 Thesis Writing 2: Preparing for Publication	6
CRIT 630 Professional Practice	3
<b>Total</b>	<b>21</b>
<b>Overall credits earned to graduate</b>	<b>45</b>

Requirements for MFA in Print Media	
<i>FALL Semester 1</i>	
Course	Credits
PRM 525 Graduate Critique Seminar I	3
PRM 501 Print Media Studio with mentor I	3
PRM 551 or PRM 563 Core studio I (choose from Collaboration & Research Lab or Projects & Exploration)	3
CS 555 Pedagogy (option either fall or spring)	3
elective I	3
Mid Year Assessment	
<i>SPRING Semester 1</i>	
Course	Credit
PRM 526 Graduate Critique Seminar II	3
PRM 502 Print Media Studio with mentor II	3
PRM 552 or PRM 563 Core studio II (choose from Collaboration & Research Lab or Projects & Exploration)	3
PRM 661 Print Media Seminar: Multiples	3
elective II	3
First Year Review	
<b>Total</b>	30
<i>FALL Semester 2</i>	
Course	Credits
PRM 625 Graduate Critique Seminar III	3
PRM 601 Print Media Studio with mentor III	3
PRM 651 or PRM 663 Core studio III (choose from Collaboration & Research Lab or Projects & Exploration)	3
elective III	3
Critical Studies course from elective menu	3
<ul style="list-style-type: none"> <li>• CRIT 501 Introduction to Critical Theory</li> <li>• CRIT 526 Creative Nonfiction Writing</li> <li>• CRIT 525 Critical Writing and Visual Culture</li> <li>• CRIT 533 Critical Theory Special Topic</li> <li>• CRIT 601 Critical Race Theory</li> <li>• CRIT 502 Queer and Feminist Theory</li> <li>• CRIT 521 Introduction to Cultural Studies</li> <li>• CRIT 522 Research for a Creative Practice: Environmental Criticism</li> </ul>	
Mid-year Assessment	
<i>SPRING Semester 2</i>	
Course	Credits
PRM 626 Graduate Critique Seminar IV	3
PRM 652 or PRM 663 Core studio IV (choose from Collaboration & Research Lab or Projects & Exploration)	3
PRM 662 Thesis Research & Writing	3
PRM 602 Print Media Thesis Studio with Mentor	6
<b>Total</b>	30
<b>Overall credits earned to graduate</b>	60

Requirements for MFA in Visual Studies	
<i>FALL Semester 1</i>	
Course	Credits
VS 501 Graduate Studio (this reflects studio work time)	6
VS 525 Graduate Critique Seminar	3
VS 551 Contemporary Art Seminar	3
Elective Credit	3
	15
<i>SPRING Semester 1</i>	
Course	Credits
VS 502 Graduate Studio (this reflects studio work time)	6
VS 526 Graduate Critique Seminar	3
Critical Studies Elective	3
Elective Credit (option)	3
<b>Total</b>	30
<i>FALL Semester 2</i>	
Course	Credits
VS 601 Graduate Studio (this reflects studio work time)	9
VS 625 Graduate Critique Seminar	3
Elective Credit	3
	15
<i>SPRING Semester 2</i>	
Course	Credits
VS 602 Graduate Studio (this reflects studio work time)	9
VS 626 Graduate Critique Seminar	3
VS 672 Thesis Writing	3
<b>Total</b>	30
<b>Overall credits earned to graduate</b>	60

<b>Requirements for MFA in Creative Writing</b>	
<i>Year 1 - SUMMER-Fall Semester Residency</i>	
<b>Course</b>	<b>Credits</b>
WR 503 Residency 1	7
WR 505 Creative Writing Studio 1	8
<b>Total</b>	<b>15</b>
<i>Year 1 - SPRING Semester</i>	
<b>Course</b>	<b>Credits</b>
WR 513 Residency 2	7
WR 515 Creative Writing Studio 2	8
<b>Total</b>	<b>15</b>
<i>Year 2 - SUMMER-Fall Semester Residency</i>	
<b>Course</b>	<b>Credits</b>
WR 603 Residency 3	7
WR 615 Creative Writing Studio 3	3
WR 620 Forms & Methods 1	5
<b>Total</b>	<b>15</b>
<i>Year 2 - SPRING Semester</i>	
<b>Course</b>	<b>Credits</b>
WR 613 Residency 4	7
WR 621 Forms & Methods 2	3
WR 698 Creative Writing Thesis	5
WR 699 Thesis Presentation at <i>Summer Residency</i>	0
<b>Total</b>	<b>15</b>
<b>Overall credits earned to graduate</b>	<b>60</b>

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 1	3
VSLR551 Topics in Contemporary Art	3
VSLR502 Graduate Studio 1 FA offsite	3
VSLR532 Summer Seminar 1	3
<b>Total</b>	<b>15</b>
<i>Year 1 - SPRING Semester</i>	
Course	Credits
VSLR512 Winter Seminar 1	3
VSLR534 Graduate Creative Research	3
VSLR503 Graduate Studio 1 SP offsite	6
	<b>12</b>
<i>Year 2 - SUMMER-Fall Semester Residency</i>	
Course	Credits
VSLR 601 Graduate Studio 2 SU onsite	3
VSLR625 Graduate Critique 2	3
VSLR652 Critical Studies and Visual Media	3
VSLR602 Graduate Studio 2 FA offsite	3
VSLR632 Summer Seminar 1	3
<b>Total</b>	<b>15</b>
<i>Year 2 - SPRING Semester</i>	
Course	Credits
VSLR612 Winter Seminar 2	3
VSLR672 Graduate Thesis Writing	3
VSLR603 Graduate Studio 2 SP offsite	6
	<b>12</b>
<i>Year 3 - SUMMER Semester Residency</i>	
Course	Credits
VSLR604 Graduate Studio 3 SU onsite	3
VSLR626 Graduate Critique 3	3
VSLR634 Professional Practice	3
	<b>9</b>
<b>Overall credits earned to graduate</b>	<b>63</b>

**DUAL DEGREES (MA & MFA)****CRITICAL STUDIES MA + MFA APPLIED CRAFT AND DESIGN (\* The Applied Craft and Design program is no longer admitting new students.)**

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 (\* The Collaborative Design is no longer admitting new students.)**

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
		15

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
		15

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
		12

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
		15

Semester 5 (Fall - 12 credits)

Course	Type	Credits
Thesis 1	CS	6
Critical Writing and Visual Culture	PM	3
Elective 2	PM	3
		12

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
		15

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<b>CRITICAL STUDIES MA+MFA VISUAL STUDIES</b>		
<b>Semester One (Fall - 15 credits)</b>		
<b>Course</b>	<b>Type</b>	<b>Credits</b>
VS 501 Graduate Studio	VS	6
VS 525 Critique Seminar 1	VS	3
CRIT 501 Critical Theory 1	CS	3
CRIT 555 Critical Pedagogy	CS	3
		<b>15</b>
<b>Semester Two (Spring - 15 credits)</b>		
<b>Course</b>	<b>Type</b>	<b>Credits</b>
VS 502 Graduate Studio	VS	6
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
		<b>15</b>
<b>Semester 3 (Fall - 12 credits)</b>		
<b>Course</b>	<b>Type</b>	<b>Credits</b>
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
		<b>12</b>
<b>Semester 4 (Spring - 9 credits)</b>		
<b>Course</b>	<b>Type</b>	<b>Credits</b>
Elective or Internship		3
Elective		3
CRIT 522 Research for Creative Practice	CS	3
		<b>9</b>
<b>Semester 5 (Fall - 18 credits)</b>		
<b>Course</b>	<b>Type</b>	<b>Credits</b>
CRIT 631 Thesis Writing 1	CS	6
VS 601 Graduate Studio	VS	9
VS 625 Critique Seminar	VS	3
		<b>18</b>
<b>Semester 6 (Spring - 18 credits)</b>		
<b>Course</b>	<b>Type</b>	<b>Credits</b>
CRIT 632 Thesis Writing 2	CS	6
VS 626 Critique Seminar	VS	3
<b>VS 602 Graduate Studio: Dual only</b>	VS	<b>6</b>
CRIT 630 Professional Practices	CS	3
		<b>18</b>
		<b>87</b>

**Note: all Grad. Programs may use Internships or Independent Study per approval**

HF-501 Grad level Internship

HF-502 Grad level Ind.Study

## 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 + Ecology students take two required 3-credit courses and choose three electives from a wide range of topics for a total of 15 credits. The Department Head will ensure that their curricular choices support their goals and interests. Required Courses: IM201 Theory and Practice: Art + Ecology: Global Culture and Ecology, SCI223 Ecology and Resilience or SCI223 Environmental Science and Ecology.

### 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).

Ceramics 1 SC291

Ceramics 3 SA410 >>>> New Crse # SC491

Object, Space and Time AH215

Moldmaking SC291/391

Object Design/Digital Fabrication SC291/391

Activated Objects SC391

Experimenting w/Materials SC291/391

### 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.

CW221 Short Forms (required for the major)

CW223 Expanded Poetic Fields (required for the major)

CW224 Scripting (rotating subtopics include "Comics, Storyboards & Games")

CW225 Writing with Digital Media

PR286 Letterpress & Book

GD245 Typography

IL251 Word & Image

300-level Courses:

CW322 The Lit Zine

CW323 The Poetry Intensive

CW324 Scripting Intensive (rotating subtopics include "Podcasting", "Screenwriting", "Comics/Graphic Novels")

CW321 Fiction Intensive

CW320 Special Topics

IM301 Theory and Practice: Image Text Media

SA350/450\* Advanced Writing Studio (January Winter Residency/Intensive- during with the MFA Creative Writing Low Residency Program)

## Undergraduate Minors (cont.)

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).

## Menu of 200 level courses:

Students must take three courses at the 200-level, including the requirement marked with asterisks (AH218).

DR 261 The Figure

DR 265 Drawing Studio: Techniques and Applications

DR 266 Drawing Studio: Image in Context

DR 267 Anatomy

\*\*\*AH 218 History of Painting and Drawing\*\*\* or AH233 History of Studio Arts

PADR 263 Painting and Drawing Studio 3: Multi-Media

DR 261 Drawing: The Figure and Human Anatomy

## Menu of 300 level courses:

DR 363 (DR463) Drawing Seminar: Drawing and Meaning

PA 364 Advanced Painting Studio 4: Figure

PADR 361 Advanced Painting and Drawing Studio 5: Multi-Media

PADR 362 Painting & Drawing Studio: Pre-Thesis

DR 361 Drawing: The Figure and Human Anatomy

PADR 365/465 Special Topics Painting & Drawing Studio: Advanced Special Topics.

Painting and Drawing - minor provides a focus on foundational best practices for painting materials and methods. Provides exposure to and practice in the area of life drawing, figurative painting, and other drawing and multi media techniques.

Consists of a total of 15 credits offered from courses identified by the Painting and Drawing Department as appropriate to and sufficient for students wishing to take a minor in Painting and Drawing. This minor is open to students in any major discipline.

3 Required courses + 2 Course Options from menu:

Total credit hours = 15 credit hours which includes the Art History requirement

## Required:

PA261 Painting Studio: Observational Painting

DR261 Figure/Anatomy Drawing OR PADR 263 Multi Media

AH218/318 History of Painting and Drawing OR AH233 History of Studio Arts

## Menu: Choose two additional courses

PA 262 Figurative Focus

PADR 263 Multi Media

IL 253 Painting for Illustration

IL255 Drawing for Illustration

DR 261/361 Figure / Anatomy

PA 364/464 Advanced Figure Painting Drawing

PADR 361/461 Advanced Multi Media

PADR365/465 Special Topics

PADR 362 Pre-Thesis Professional Practice

\*Second Art History course

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, IL263 Intro Game Development (req.). Select 4 courses from a menu of courses (2 should be 300 level coursework). MENU: Animated Arts

AA 333 Narrative Strategies

AA 236 Character & Identity

Graphic Design

GD310 Special Topics: Virtual Reality

GD251 Fund. of Interactive Media

GD 350 Interface & Structure

GD351 Motion Graphics

Creative Writing

CW224 Scripting: Storyboarding, Comics, and Games

CW324 Scripting intensive: Storyboarding, Comics, and Games

Illustration

IL264 Character Design, IL260 Environments & Architecture, IL257 Special Topics: World Building, IL255 Drawing for Illustration, IL254 Digital Media Strategies I, IL256 Digital Media Strategies II

IL358 Special Topics: Intermediate Game Development

IL358 Character Asset Development

Liberal Arts / Art History

AH213 - History of Design Arts

## Undergraduate Minors (cont.)

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 two 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 complement your aspirations.

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

Requirements: 5 classes (15 credits total), AH217 History of Photography - required. 4 Studio courses with at least one at the 300/400 level. May choose one non-Photo studio course from a menu. (\*two non-photo classes may be used per Photo Dept Head approval) Menu: AA237 Beginning Stop Motion

VID211 Fundamentals of Cinematography  
 PR282 Screen Print and Lithography  
 PR287 Monotype  
 IM201 / IM301 Theory and Practice  
 GD341 Design Studio II: Culture and Audience  
 GD344 Marketing and Branding  
 GD247 Production  
 IL354 Design and Image  
 IL352 Cultural Marketplace  
 IL256 Digital Media Strategies I  
 IL-359 Advanced picture Book

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.

Required: AA231 Animation I: Methods, Materials & Motion (Fall or Spring), and two of the following: AA237 Beginning Stop Motion, AA335

Special Topics: Adv. Stop Motion, AA 238 Puppet Fabrication. Choose two from a menu. MENU: AA 238 Puppet Fabrication

AA 236 Character & Identity

IL264 Character Design

AA335 Special Topics: Production Col-lab

IM-251/ IM- 351 Performance

SC-294-01 Sewing Construction I

SC-291-02 Moldmaking and Casting I

SC-391-04 Experimenting With Materials

SC2911/3911 Wood and Metal Fabrication

CW2241 Scripting: Comics and Games and Stories

AA335 (AA336) 2D to 3D Production

AH219 SpTop: History of Fashion

SC Activated Objects

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

**Tuition & Fees**

Tuition and Fees 2024-25
<a href="https://willamette.edu/offices/finaid/tuition/index.html">https://willamette.edu/offices/finaid/tuition/index.html</a>

## 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](http://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 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](http://www.pnca.edu). The Graduate program may accept Transfer credit on a limited basis. Changing programs within the Graduate program is only available with approval of 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 121 credits is required to earn the Bachelor of Fine Arts degree. For all majors this includes: 76 in studio, 30 in Liberal Arts and Sciences, and 15 in Art History. Of the studio credits, 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. A minimum two-year residency at the College is required.

## SELECTING A MAJOR

You will choose a major during your Academic Advisor, or First Year advisor and Department Chairs to ask questions and gather information about making the best choice. You must submit a Major-Minor form <https://willamette.edu/offices/registrar/pdf/forms/major-minor-form.pdf> to the Registrar's Office [registrar@willamette.edu](mailto:registrar@willamette.edu).

## 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 Major-Minor form <https://willamette.edu/offices/registrar/pdf/forms/major-minor-form.pdf> to the Registrar's Office [registrar@willamette.edu](mailto: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 approximately 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 SAGE student portal <https://portal.willamette.edu/student/Pages/default.aspx> each semester during the dates listed in the academic calendar. 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 10 in session days of the Fall, Spring or Summer 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, Graduate student elective form <https://willamette.edu/offices/registrar/pdf/forms/graduate-student-elective-approval-form.pdf> 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.

## 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 Full University Policy: <https://portal.willamette.edu/offices/policies/Pages/Student-Leave-of-Absence-and-Exiting-the-University.aspx>

## 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.

## RETAKE COURSES

If you fail a required course, you must retake it. If you fail a non-required course, you have the option of retaking it. Studio courses above the Foundation level can be taken again as studio electives. Students with advisor registration consent may retake once any non-repeatable course taken at Willamette University. The retaken course must be identical in listing to the course originally completed. Although both grades will appear on the transcript, only the higher grade will be computed in the GPA. In the event the same grade is earned, only one of the two grades will be used in computation of the GPA. Credit will be earned only once for a repeated course. As Willamette University does not transfer grades from other institutions, this policy does not apply to transfer credit. *(Students must submit a petition to apply this policy to a repeatable course)*

## 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 on the Willamette University Registration office forms page.

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.

## 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 PROGRAM GRADING CRITERIA

A+.....	4.00.....	Excellent
A.....	4.00.....	Excellent
A-.....	3.67.....	Excellent
B+.....	3.33.....	Above Average
B.....	3.00.....	Above Average
B-.....	2.67.....	Above Average
C+.....	2.33.....	Average
C.....	2.00.....	Average
C-.....	1.67.....	Average
D+.....	1.33.....	Below Average
D.....	1.00.....	Below Average
D-.....	0.67.....	Lowest Passing Grade
F.....	0.00.....	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 the student's life, such as an illness or family emergency. An Incomplete is not simply an extension of time to complete work for a class. An Incomplete Grade, is not a final grade but a placeholder until the final grade is determined by the Instructor at the deadline. It is the student's responsibility to obtain an "Incomplete Grade Form PNCA Only"

<https://willamette.edu/offices/registrar/pdf/forms/incomplete-grade-pnca.pdf> and to present the request to your instructor. The decision to grant an Incomplete is up to the instructor. 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. The instructor must provide a contingency grade on the form, A through F, to be assigned if the work is not completed by the deadline. An instructor will state 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 final grade to the Registrar's Office.

## 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 to contest a grade by petitioning the Graduate Chair and Academic Dean in writing.

## PNCA Graduate Program Grade Values:

A+.....	4.00.....	Excellent
A.....	4.00.....	Excellent
A-.....	3.67.....	Excellent
B+.....	3.33.....	Above Average
B.....	3.00.....	Average
B-.....	2.67.....	Below Average
C+.....	2.33.....	Below Average
C.....	2.00.....	Below Average
C-.....	1.67.....	Below Average
D+.....	1.33.....	not accepted for graduate credit
D.....	1.00.....	not accepted for graduate credit
D-.....	0.67.....	not accepted for graduate credit
F.....	0.00.....	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, the student 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 PNCA petitions committee, contact [registrar@willamette.edu](mailto:registrar@willamette.edu).

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 submit a petition to the PNCA petitions committee to register for any 400-level courses. Contact [registrar@willamette.edu](mailto:registrar@willamette.edu). Additional restrictions on the academic status of seniors are described 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 or MA program an MFA or 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 or 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

Full University Policy: <https://portal.willamette.edu/offices/policies/Pages/-Student-Leave-of-Absence-and-Exiting-the-University.aspx> You may take a leave of absence (generally up to 2 semesters), 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 must notify the Registrar's Office [registrar@willamette.edu](mailto: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. Appeals of this eligibility go through the PNCA petitions committee, contact [registrar@willamette.edu](mailto:registrar@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 PNCA petitions committee, contact [registrar@willamette.edu](mailto:registrar@willamette.edu), in order to re-enroll and repeat those classes. The Thesis Handbook 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 more than three outstanding credits, they may submit a petition to the PNCA Petition Committee at [registrar@willamette.edu](mailto:registrar@willamette.edu) before the end of the 10th week of the semester, requesting an exception. They must submit a Degree Completion Plan <https://willamette.edu/offices/registrar/pdf/forms/degree-completion-plan-pnca.pdf>. 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 student's academic advisor will give students preliminary notice of their credit status for graduation. 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. 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 a college of Willamette University, you must formally notify and contact the Registrar's office [registrar@willamette.edu](mailto:registrar@willamette.edu)

*Students withdrawing for medical reasons may petition for a medical withdrawal. This can be a full withdrawal or partial withdrawal after the withdraw from a course deadline. The Application for Medical Withdrawal may be obtained from the Registrar's Office. [registrar@willamette.edu](mailto:registrar@willamette.edu) Link to the full policy: <https://portal.willamette.edu/offices/policies/Pages/-Student-Leave-of-Absence-and-Exiting-the-University.aspx>*

#### Student Accounts Refund Policy

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

#### 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](mailto:registrar@willamette.edu)) and the Financial Aid Office ([financialaid@pnca.edu](mailto: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](mailto: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 advisor or the Department Chair 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 73 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](mailto:international@pnca.edu).

[Download the full Transfer Student policy](#)

### AP/IB Credit Transfer Policy

Willamette University encourages student participation in the Advanced Placement (AP) program sponsored by the College Board and the International Baccalaureate program. No college credit is granted for College Level Examination Program (CLEP).

**Advanced Placement Examinations: Scores must be submitted by the testing service to the University. For a current listing of AP course equivalencies, visit our**

<https://willamette.edu/arts-sciences/admission/apply/policies/apcredit/index.html>

**International Baccalaureate Exam (HL): Scores must be submitted by the testing service to the University. For a current listing of IB course equivalencies, visit our**

<https://willamette.edu/arts-sciences/admission/apply/policies/ibcredit/index.html>

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

#### PNCA GRADUATE TRANSFER CREDIT POLICY STATEMENT

<https://pnca.willamette.edu/pdf/Graduate-Transfer-credit-policy-Final-Spring-2020.pdf>

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 Registrar's 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](http://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.