BFA Program Course Descriptions 2010/2011

STUDIO ARTS

FOUNDATION

FD 101 Visual Elements: 2D
3 semester credits
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.

FD 102 Visual Elements: Digital Tools
3 semester credits
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 (bitmap) programs and to a lesser extent, page layout programs.

FD 105-106 Basic Drawing
3 semester credits each
This introductory drawing course is designed to help students develop their perceptive awareness, hand-to-eye coordination, and aesthetic sensibility. Through a variety of projects, students will gain experience manipulating line, value, proportion, spatial relationships and composition. Critiques of finished work help students acquire a technical and critical vocabulary.

FD 111 Three-Dimensional Design
3 semester credits
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.

FD 112 Time Arts
3 semester credits
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.
COMMUNICATION DESIGN

CD 241  Design Studio I: Signs  
3 semester credits  
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: FD 101-102 or consent of instructor.

CD 242  Design Studio I: Psychology of Seeing  
3 semester credits  
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: FD 101-102, CD 241 or consent of instructor.

CD 245  Typography  
3 semester credits  
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 communication design. Prerequisites: FD 101-102 or consent of instructor.

CD 246  Production  
3 semester credits  
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: CD 241 and CD 245.

CD 251  Fundamentals of Interactive Media  
3 semester credits  
This course serves as an introduction to web design. Basic principles of design for the web are discussed, as well as web design theory such as "Experience design". The first half of the course focuses on mastering the HTML programming language and generates an overall understanding of how art and design is created on the Web. The second half of the course focuses on Dreamweaver and the synthesis of the ideas and skills. Students will develop the background needed to understand how sound, video, animation and motion graphics affect user interaction and experience with the media. Web media literacy will be developed. Prerequisites: FD 101-102.
CD 341 Design Studio II: Culture and Audience
3 semester credits
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: CD 241-242, CD 245 and CD 246, or consent of instructor.

CD 342 Design Studio II: Rhetoric and Persuasion
3 semester credits
The use of communication 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: CD 241-242, CD245, CD 246 and CD341, or consent of instructor.

CD 344 Marketing and Branding
3 semester credits
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: LA 121-122 and LA 125-126, or consent of instructor.

CD 350 Interface and Structure
3 semester credits
This course will further the student’s ability to design for the web by focusing on advanced technical topics such as CSS and Flash. Exploration of various browsers, color applications, animation and appropriate typography will be included. The student will also develop a deeper web literacy and understand what makes websites successful. Prerequisites: CD 241-242, CD 251 or consent of instructor.

CD 351 Image, Interaction, Experience
3 semester credits
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: CD 241-242, CD 251, CD 350 or consent of instructor.

CD 441 Practicum
3 or 6 semester credits
Communication Design 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. Prerequisite: Junior or Senior standing or consent of Department Chair.
CD 442 Communication Design Thesis
3 semester credits
Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The Thesis is a culmination of the four-year curriculum, and represents a significant body of work within a chosen discipline. The Thesis reflects personal search and artistic expression, as well as focusing the skills and abilities needed as an entry-level professional. A selection from each graduate’s thesis project is exhibited at the annual Thesis Exhibition. Prerequisite: Senior standing and CD443.

CD 443 Design Studio III: Concentration
3 semester credits
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.

CD 444 Design Studio III: Portfolio
3 semester credits
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.

CD 445 Center4Design
3 semester credits
The Center4Design is a student–staffed design studio located on campus. Art direction for the variety of client projects is provided by PNCA faculty. In addition to developing a large body of work for a portfolio the student will have an insider’s look the complicated interactions of a working design studio where art and business meet. Student designers are chosen based on portfolio review.

Communication Design Thesis is taken concurrently with: ND 402 Thesis Research and Writing
Prerequisite: Senior Standing
SEE Senior Thesis Course Descriptions

DRAWING

DR 201-202 Life Drawing
1 semester credit each
This class continues the practice of drawing from live models, developing visual acuity, perceptual skills and technical range as well as exploring historical and contemporary ways the figure has been depicted. While fundamentals of drawing continue to be stressed, personal expression is encouraged. Each semester of this course fulfills one credit hour of the eight credit hour drawing requirement for Painting majors. Prerequisite: All Foundation Studio Courses.

DR 265-266 Experiments in Drawing
3 semester credits each
While this course is designed to improve both perceptual and conceptual skills the primary emphasis is on experimentation with materials and strategies for invention. Problems are structured around a variety of spatial concepts, subject matters, materials and methods for image generation and supported with examples of contemporary artwork. Each semester of this course fulfills three credit hours of the eight credit hour drawing requirement for Painting majors. Prerequisite: All Foundation Studio Courses.
DR 266 Experiments in Drawing: Illusion
This course builds upon basic drawing skills to extend technical and conceptual range. Differing from Experiments in Drawing, in that it is directed primarily towards the practice and consolidation of observational drawing. These tools include analytical seeing, gesture, measuring, value/volume, linear perspective, composition and varied mark making. This course is intent on tackling varying traditional and non-traditional tactile media less commonly explored in the painting curriculum. Each semester will begin with simple vine charcoal and pencil extending to other media such as watercolor, gouache, pastel, oil pastel, conte and colored pencils. Since each semester highlights a different medium or type of media, this course may be taken singly or out of sequence. This course includes supervised studio work and working from live models, critiques aimed at strengthening compositional skills by examining the coherence of the effects within each composition, possible field trips to outside exhibits or off-campus drawing sites. Work outside of class will be assigned to build skills rehearsed in class. Prerequisite: All Foundation Studio Courses.

DR 267-268 Anatomy for Artists
3 semester credits each
A course designed to strengthen figurative representation with anatomical knowledge gained through a survey of the skeleton, an introduction to the mechanics of movement and musculature, plus an examination of the main muscle groups. Each semester of this course fulfills three credit hours of the eight credit hour drawing requirement for Painting majors. Prerequisite: All Foundation Studio Courses.

DR 301-302 The Figure
3 semester credits each
Students explore both the nude and costumed figure with varied approaches to drawing and painting. This course not only emphasizes composition, figure to ground relations, awareness of anatomy and the organizational strategies of light, it also places emphasis on expression and explores the potential of the figure in contemporary practice. Each semester of this course fulfills three credit hours of the eight credit hour drawing requirement for Painting majors. Prerequisite: DR 201-202 or DR 265-266 or DR 267-268 or consent of the instructor.

DR 363-364 Advanced Drawing
3 semester credits each
The intent of this course is to introduce historical, technical and conceptual frameworks to investigate individual concerns through drawing practice. As a tool of creative exploration, drawing informs visual discovery and envisions the development of perceptions and ideas. The history of drawing predated written language and remains a fundamental means to translate, document, record and analyze our thoughts and observations to ourselves and others. Contemporary drawing practice may be transitory and temporal or provide a record of archival permanence. It may be propositional, preparatory, visionary, imaginative, associative, factual, generative, transformative 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 different strategies and means to explore and express their ideas. Prerequisite: FD 105, 106 and DR 266 or DR 267
ILLUSTRATION

IL 251  Illustration: Word + Image
3 semester credits
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: FD101-102, FD105-106

IL 252  Illustration Studio I: Conceptual Techniques
3 semester credits
Illustration is an art of illuminating ideas. This course provides the groundwork for developing the ability to communicate effectively through image content. Multiple ways of expressing a visual solution are investigated while working with a variety of contemporary and historical themes and ideas. In addition to the student gaining the conceptual skills needed as an illustrator, technical skills and processes in a number of key media areas will be explored and developed. Prerequisite: FD101-102, FD105-106 and IL 251

IL 253-254  Illustration Painting
3 semester credits each
This course introduces the student to wet media processes and techniques. Using watercolor and gouache as the medium of choice, students will gain a broad understanding of color theory, composition and traditional & experimental approaches to painting as they relate to the contemporary illustration marketplace. Prerequisite: FD101-102, FD105-106; also IL253 is a prerequisite for IL254

IL 351  Illustration Studio II: Visual Vocabulary
3 semester credits
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: IL251-252

IL 352  Illustration Studio II: Cultural Marketplace
3 semester credits
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: IL251-252 and IL351

IL 353  Digital Illustration Painting
3 semester credits
This course introduces the student to digital painting processes and techniques. Vector and raster based programs will be thoroughly explored, allowing the student the skills necessary to create a dynamic relationship between traditional and digital media for both production processes and art making. Prerequisite: IL251-252 and IL253-254
IL 355  Observational Painting
3 semester credits
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. Prerequisite 265-266 or DR267-268, or consent of the instructor.

IL356 Narrative Image
3 semester credits
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.

IL 450-451  Advanced Illustration Studio
3 semester credits each
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; also, IL450 is a prerequisite for IL451

IL 452  Illustration Thesis
Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The Thesis is a culmination of the four-year curriculum, and represents a significant body of work within a chosen discipline. The Senior Project reflects personal research and artistic expression, as well as focusing on the skills and abilities needed as an entry-level professional. A selection from each graduate’s thesis project is exhibited at the annual Thesis Exhibition. Prerequisite: Senior standing.

IL 453  Professional Practices
This course provides an in-depth exploration into the daily practice of the professional illustrator equipping the student with the skills and knowledge to effectively enter the professional job market. Central to this work is the preparation & building of a final portfolio in both web & traditional formats. Prerequisite: Senior standing

Illustration Thesis is taken concurrently with: ND 402  Thesis Research and Writing
Prerequisite: Senior Standing
SEE Senior Thesis Course Description
INTERMEDIA

IM 201  Theory and Practice: Gods, Heroes and Monsters
3 semester credits
This studio-based, media blind seminar will examine contemporary art practice through the lens of mythology and religion. By examining multicultural, secular and commercial society, students will utilize critical thinking, oral and written communication skills tied to producing studio work based on the course themes. Through projects, critiques, lectures, discussions of readings, visiting artists, research and writing, and field trips, students will be introduced to many theoretical and conceptual strains in contemporary art and creative practice. Prerequisite: LA121-122, Art and Design in Contemporary Society and sophomore standing.

IM 201  Theory and Practice: Art in Context/Strategies
3 semester credits
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. Prerequisite: LA121-122, Art and Design in Contemporary Society and sophomore standing.

IM 202  Theory and Practice: Art in Context/Topics
3 semester credits
This studio-based, media blind seminar introduces thematic investigations within the context of contemporary culture. The course will use conceptual and theoretical strategies tied to critical thinking, oral and written communication, and making work. The diverse roles of the artist are explored through the themes of gender and identity, ethnicity and religion, government and war, capitalism and consumption, environment, phenomenology and psychoanalysis. Through projects, critiques, lectures on contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips, students produce studio work synthesizing conceptual strategies tied to thematic investigations. Prerequisite: LA121-122, Art and Design in Contemporary Society and sophomore standing.

IM 252  Moving Image Arts
3 semester credits
This hybrid-media studio course will explore the relationship of sound and moving image from the frame-by-frame perspective of animation. Students with diverse interests within and across, painting and drawing, sculpture, music, and performance will obtain a basic formal and conceptual knowledge of animation principles and cinematic vocabulary. 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 introduction to software programs such as After Effects. 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. Prerequisite: FD112
IM 251  Beginning Video + Sound
3 semester credits
This hybrid-media studio course will explore distinct and interrelated practices in video and sound. Topics include fundamentals of video and sound editing and production, camera use, exposure, sound recording and acquisition, framing, composition, content and context, coverage, sequencing, and linear and non-linear narrative structures. Software programs such as Final Cut Pro, Flash and/or After Effects and Soundtrack will be introduced and used. Video and sound will be examined 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, video and commercial screenings. Prerequisite: FD 112: Time Arts

IM 301  Theory and Practice: Art and Religion
3 semester credits
This upper division, studio-based, media blind seminar will explore thematic interrelationships between art and religion. The course will examine the concepts of revelation, exposure, eros, initiation, illumination, violence, sacrifice, martyrdom, temptation, the divine and the demonic. Utilizing advanced critical thinking, oral and written communication, and making work, we will consider the history of western and non-western religious art and its ties to contemporary religio-political controversies in order to examine what is deemed sacred or taboo. Through projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips, students produce studio work examining questions tied to more in depth investigations of the invisible, the deniable, the forbidden, and the unbelievable. Prerequisite: IM201

IM 301/302  Theory and Practice: Art and Anthropology
3 semester credits
This upper division, studio-based, media blind seminar examines art making as a mapping of culture and considers the artist to be a fieldworker whose object of study is everyday life. Utilizing advanced skills in critical thinking, oral and written communication, and making work, students use methods that mimic those of the ethnographer or archaeologist and at other times those of the maker of fictions. Through projects, critiques, lectures on historical and contemporary ideas in art and anthropology, discussions of readings, research and writing, visiting artists, and field trips, students produce studio work exploring ways of framing and representing small views of culture and ways of extending and elaborating those views both critically and imaginatively. Prerequisite: IM201

IM 301  Theory and Practice: Art and Politics
3 semester credits
This upper division, studio-based, media blind seminar will explore thematic interrelationships between art and politics with a focus on major sites of contemporary political contestation tied to an awareness of past western and non-western political regimes. Emphasis is placed on advanced skills in critical thinking, oral and written communication, and studio work. Topics will include war and revolution, identity, ethnicity, science, technology and the environment. Through studio projects, critiques, lectures on historical and contemporary ideas in art and politics, discussions of readings, research and writing, visiting artists, and field trips, students will pose questions about the forces of hegemony and resistance as understood and problematized through aesthetics in creative practice. Prerequisite: IM201
IM 301 Theory and Practice: Image/Text/Media
3 semester credits
This upper division, studio-based, media blind seminar will explore thematic interrelationships between the images, texts, and media that we experience in our daily lives, asking how we can use the information and events that come to us through diverse media platforms in ways that reflect our participation in today’s world. Emphasis is placed on advanced skills in critical thinking, oral and written communication, and studio work in order to investigate different approaches to mass media and the relationship of the individual and the group. Through studio projects, critiques, lectures on historical and contemporary ideas in art, media theory and culture, discussions of readings, research and writing, visiting artists, and field trips, students will pose questions about and the challenges inherent within making art in the image-and-information abundance of today’s culture. Prerequisite: IM201

IM 301 Theory and Practice: Body Politics
3 semester credits
This upper division, studio-based, media blind seminar will explore thematic notions about the body and identity. Using sources from mass media, popular culture, art history and current creative practices, as well as science, literature and other disciplines, students will explore topics including fashion (clothing as metaphor), constructions of gender and sexuality, the healthy body, bio/technology, and ritual and behavior. Emphasis is placed on advanced skills in critical thinking, oral and written communication, and studio work in order to investigate these themes. Through studio projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips, students will pose questions about the seemingly fixed and largely mutable facets of identity and the societal, cultural and political forces shaping our constructs of the body. Prerequisite: IM201

IM 301 Theory and Practice: Narrative
3 semester credits
This upper division, studio-based, media blind seminar will investigate narrative construction, both implied and explicit, through the frame of literature, film and critical theory. Throughout history and across cultures, storytelling has been used to help us explain and understand our experience of the world. Through studio projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips, students will examine the elements of narrative unity, explore the relationship between the visual and the verbal and consider strategies of sequence, simultaneity and non-linear arrangement. Emphasis is placed on advanced skills in critical thinking, oral and written communication, and studio work as a means to pose questions about narrative tradition and creative practice. Prerequisite: IM201

IM 301 Theory and Practice: Homeland: The American Landscape
3 semester credits
This upper division, studio-based, media blind seminar will investigate the American Landscape through several different lenses—art historical, literary, legal, geologic, and historical. Through studio projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips students will explore landscape and place. Themes in the course will examine aspects of wilderness and county stemming from the 19th century to current ideas and notions of divinity, the rural and the complexity of honesty and small mindedness associated with these elements in the United States. Emphasis is placed on advanced skills in critical thinking, oral and written communication, and studio work as a means to look into and beyond both wilderness and agrarian myths to a fuller view of the landscape. Prerequisite: IM201
IM 351  Social Practices: Art and Community  
3 semester credits  
This upper division, hybrid media studio course will address the artistic and social practices that exist outside the traditional venues where art is experienced. Using various media, students will create projects within both physical and virtual spaces and contexts tied to strategies inherent within relational aesthetics, performative practices, social intervention, and collaboration. Emphasis is placed on advanced skills in creative practice, critical thinking and oral and written communication as a means to explore the responsibility of artists who challenge the notion of a singular, solitary mode of artistic production. Through projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips students will engage in the continual restructuring of established systems of both discourse and expression in contemporary creative practice. Prerequisite: junior standing

IM 351  Cyber Art  
3 semester credits  
This upper division, hybrid media studio course acknowledges the Internet, and particularly the World Wide Web, as an evolving and far-reaching opportunity for artistic creativity. Emphasis is placed on advanced skills in creative practice, critical thinking and oral and written communication as a means to explore Web space as an expansive art medium and its use by artists for non-commercial and/or non-professional purposes. Software programs including Flash will be used. Concepts are tied making art that is non-linear, time-based, interactive, personal yet globally accessible, sculptural, animated, dimensional, subversive, community building and non-commercial. Through projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips students will investigate the web as an arena for creative practice. Prerequisite: IM251 Beginning Video + Sound, or CD 251 Fundamentals of Interactive Media.

IM351 Intermediate Moving Image Arts  
3 semester credits  
This upper division hybrid media studio course explores the manipulated moving image from the frame-by-frame perspective of animation. Students will be asked to demonstrate their advanced understanding of animation as a conventional medium then to move on to question what could be considered as approaches which extend principles of animation – notions of sequential imaging, the tension between stillness and movement, and subverting processing practices and animation as a way to activate space. Emphasis is placed on advanced skills in creative practice, critical thinking and oral and written communication as a means to explore contemporary issues instigated by emerging technologies and hybrid moving image practices. The course, using After Effects as the primary software tool, 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 and interdisciplinary investigations. Prerequisite: IM252 Moving Image Arts

IM 351  Hybrid Painting  
3 semester credits  
This upper division, hybrid media studio course explores the edges of what painting can be tied to various media. Mixed media approaches will be explored to blur the boundaries between painting and other 2d and 3d media. Emphasis is placed on advanced skills in creative practice, critical thinking and oral and written communication as a means to explore what painting can become as an vital element in combined media work. The course will be structured by projects, critiques, lectures on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips. Prerequisite: PA 261-262 Beginning Painting and at least one other 200 level studio course in any department.
IM 351, IM 352  Video Installation  
3 semester credits each  
This is a 2-semester, upper-division, hybrid studio course focusing on interrelated investigations into video, sound, content and context. First term topics include: multiple channel videos, projection, narrative and non-narrative structures and editing, interview based pieces, and site-specific projection. The second term focuses on advanced skills tied to non-traditional contexts and practices. Topics include collaboration, video and sound in non-traditional environments, conceptual work and more involved installation applications. Software programs to be used are Final Cut Pro, Soundtrack, Photoshop, Flash, and some After Effects. The course is structured by projects, critiques, lectures and screenings on historical and contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips to support in depth investigations. Prerequisite: IM251 Beginning Video + Sound, fall semester IM 351 or consent of instructor is required for spring semester class.

IM351 Intermediate Sound  
3 semester credits  
This upper division, hybrid media studio course will explore sound as a medium in its own right and in relationship to other time-based arts. Examinations of historical and contemporary sound art, popular and avant-garde music production, film sound and interdisciplinary arts will provide context for discussion. Listening, composing and auditory culture will be studied through lectures, readings, visiting artists, examples, discussions, workshops and critiques. Projects will emphasize informed and effective decisions in regards to recording, composing, mixing, scoring and improvisation, as students build skills with audio hardware and software. Our investigations will focus on technological, social and environmental factors, while gaining practical and theoretical knowledge for integrating expanded sonic resources into artistic practice. Prerequisite: IM251 Beginning Video & Sound

IM 451  Advanced Intermedia Studio  
3 semester credits  
This course provides a forum for developing, researching, presenting and critiquing the experimental phase of the independent studio project. This experimentation will result in the execution of a thesis project during the following term. The curriculum is designed to support the pre-thesis student as they addresses issues of context, audience, methods and strategies as they relate to contemporary practice and individual expression. Classes will be cross-departmental and students will participate in individual and group critiques, discussions and presentations by guest speakers. At the end of the term, during Focus Week, each student makes a public presentation of their Thesis Proposal (written in Professional Practices) and is required to submit a digital portfolio of the semester's work, research and writing. Prerequisite: Senior standing.

IM 452 Intermedia Thesis  
3 semester credits  
Seniors complete a semester long thesis project before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis project is the culmination of a four-year course of study, and represents a significant body of independent creative work within a self-defined area. Thesis Candidates work with a mentor during the semester using project proposals developed the previous semester. In addition, the process is guided through a mid thesis review utilizing guest critics who review work in progress. At the end of the term, during Focus Week, each student mounts a formal presentation of the completed project and conducts an oral defense of the work to a Faculty Committee. Emphasis is placed on a student's ability to execute a compelling project, write an artist statement, and to verbally defend the placement of their work in historical, cultural and aesthetic contexts to a public audience of faculty and peers. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition in May.

Intermedia Thesis is taken concurrently with: ND 402 Thesis Research and Writing  
Prerequisite: Senior Standing, IM451 Advanced Studio, ND401 Professional Practices
PAINTING

PA 261-262   Beginning Painting
3 semester credits each
The painting program builds on Foundation skills of drawing, design, color theory and critical discourse. Projects focus materials and methods while exploring a variety of subjects and pictorial strategies. Emphasis is on the development of core skills in the discipline, knowledge of contemporary and historical work as well as critical judgment and presentation. A digital portfolio of each semester’s work is required. Two-semester course, sequence optional but highly recommended. Prerequisite: Prerequisite: All Foundation Studio Courses.

PA 263-264   Composition
3 semester credits each
Composition explores the analytical and theoretical aspects of two and sometimes three dimensional art works through contextual assignments demanding personal interpretation in a variety of media. The course stresses development of a vocabulary for art criticism, self-directed work, artistic research and strategies, as well as personal voice and assessment. A digital portfolio of each semester’s work is required. Two-semester course, sequence optional but highly recommended. Prerequisite: All Foundation Studio Courses.

PA 265   Painting Techniques of the Old Masters
3 semester credits Spring semester
A one-semester studio course designed to give students some familiarity with traditional painting materials and methods. Students gain technical insight into the history of painting while gaining practical experience with a variety of media, which may include: egg tempera, fresco, oil glazing, metal point and gilding. The skills and knowledge gained provide opportunities for use in contemporary practice. Prerequisite: All Foundation Studio Courses.

PA 361-362  Intermediate Painting
3 semester credits each
Course begins with loosely structured assignments, encouraging students to develop their own voice and ideas within painting. The instructor assists the student in defining and working toward personal goals while practicing self-evaluation. Students research historical and contemporary ideas, styles, methods and materials relevant to their own interests. Teaching is primarily on a tutorial basis with critiques held periodically. The course concludes with the presentation of an independent project, developed through a written proposal, independent research, and a verbal/visual presentation. A digital portfolio of each semester’s work is required. Two-semester course, sequence optional but highly recommended. Prerequisite: PA 261-262 or consent of instructor.

PA 461   Advanced Painting Studio
3 semester credits
During the first semester of their thesis year, students use this seminar for developing, researching, presenting and critiquing the experimental phase of their independent projects. The curriculum is designed to address issues of context, audience, methods and strategies as they relate to contemporary practice and individual expression. Students make a public presentation of their Thesis Proposal during Focus Week (14) using works from the course and previous projects, as well as individual research to support their thesis proposal. A digital portfolio of the semester’s work including research and writing is required. Prerequisite: Senior Standing in major and taken concurrent with Professional Practice ND 401
PA 462 Painting Thesis
3 semester credits
Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition. Prerequisite: Advanced Studio: Painting PA 461 and Professional Practice ND 401 and taken concurrent with Thesis Research and Writing ND 402.

Painting Thesis is taken concurrently with: ND 402  Thesis Research and Writing
Prerequisite: Senior Standing
SEE Senior Thesis Course Descriptions

ND 401  Professional Practices:  SEE Senior Thesis Course Descriptions

PHOTOGRAPHY

PH 271 Beginning Photography: Black & White
3 semester credits
This course covers analog black & white photography. Topics include film exposure, camera functions, darkroom processes, and the use of natural and available light. Students will be introduced to the basic vocabularies of visual language in relationship to historical and contemporary fine art photography. The course emphasizes conceptual development and the ability to articulate ideas verbally and visually. Prerequisite: Foundation Studio

PH 272 Beginning Color Photo: Digital
3 semester credits
This is a digital photography studio course. Topics include digital camera functions, color management, file management, input and output methods, and digital manipulations. Software instruction includes Lightroom, Photoshop and Adobe Raw. Conceptual development will be emphasized as well as gaining a basic understanding of contemporary photographic practices through readings and discussions on art historical, social, political, and cultural productions. Prerequisite: PH 271.

PH 371 Intermediate Photography: Black and White
3 semester credits
This course addresses the expressive potential of black and white photographic printmaking with both gelatin silver materials and carbon pigment inkjet printers. Topics include advanced film exposure and development controls, variable contrast split-light printing on fiber base papers, and toning. Lectures and discussions focus on the historical and contemporary use of photography in fine art. Prerequisite: PH 271 and PH 272.
PH 372 Intermediate Photography
3 semester credits
This course investigates the connections between studio work and critical literary knowledge. Theoretical readings, intensive research and classroom discussions are emphasized, with investigations into the relationship of art, artifacts and society. This course also looks at how photography as art is produced, performed, viewed and distributed. Students can use any photographic process they feel is appropriate. Prerequisite: PH 371 and PH 373.

PH 373 Alternative Photography and Contemporary Practices
3 semester credits
This course introduces students to various alternative photographic processes. Students will use these processes in exploring theoretical and critical concerns in contemporary art photography. Rotating topics include: Photograph as memories and archives, as document/trace, as temporal index, as multiples/reproduction, as allegory, as looking/gaze, and as mediation of culture and nature. Prerequisite: PH 271 and PH 272.

PH 374 Studio Lighting
3 semester credits
This course introduces students to studio lighting as well as the use of strobes in natural light settings. Topics include the zone system, various lighting systems and the use of medium and large format cameras. The course’s emphasis is on using lighting as a tool for conceptual and aesthetic concerns. Prerequisite: PH 371.

PH 471 Advanced Photography Studio
3 semester credits
This course provides a forum for developing, researching, presenting and critiquing the experimental phase of the independent studio project. This experimentation will result in the execution of a thesis project during the following term. The curriculum is designed to support the pre-thesis student as they address issues of context, audience, methods and strategies as they relate to contemporary practice and individual expression. Classes will be cross-departmental and students will participate in individual and group critiques, discussions and presentations by guest speakers. At the end of the term, during Focus Week, each student makes a public presentation of their Thesis Proposal (written in Professional Practices) and is required to submit a digital portfolio of the semesters work, research and writing. Prerequisite: Senior standing.

PH 472 Photography Thesis
3 semester credits
Seniors complete a semester long thesis project before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis project is the culmination of a four-year course of study, and represents a significant body of independent creative work within a self-defined area. Thesis Candidates work with a mentor during the semester using project proposals developed the previous semester. In addition, the process is guided through a mid thesis review utilizing guest critics who review work in progress. At the end of the term, during Focus Week, each student mounts a formal presentation of the completed project and conducts an oral defense of the work to a Faculty Committee. Emphasis is placed on a student's ability to execute a compelling project, write an artist statement, and to verbally defend the placement of their work in historical, cultural and aesthetic contexts to a public audience of faculty and peers. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition in May.

Photography Thesis is taken concurrently with: ND 402 Thesis Research and Writing
Prerequisite: Senior Standing
SEE Senior Thesis Course Descriptions

ND 401 Professional Practices: SEE Senior Thesis Course Descriptions
PR 281-282 Beginning Printmaking
3 semester credits each
281 Intaglio and Lithography
282 Screenprint and Relief
Printmaking revolutionized world culture with the possibilities of repeated imagery. This sequence introduces the basic printmaking processes of intaglio, lithography, relief and screenprinting with emphasis on the unique possibilities for visual expression in each process. Beginning Printmaking is offered in both fall and spring semesters. Prerequisite: FD 101-102 and FD 105-106

PR 381 Intermediate Intaglio
3 semester credits
This course introduces intermediate skills in intaglio including multiple plate color and collagraph. It also supports the transition from the structure of assigned problems to greater independence in the exploration of personal goals
Prerequisite: PR281

PR 382 Intermediate Relief / Letterpress
3 semester credits
This course presents intermediate skills in relief printing and introduces letterpress printing as a relief process. It also supports the transition from the structure of assigned problems to greater independence in the exploration of personal goals
Prerequisite: PR282

PR 383 Intermediate Lithography
3 semester credits
This course presents intermediate skills in lithography including color printing, use of drawing plates and photo plates. It also supports the transition from the structure of assigned problems to greater independence in the exploration of personal goals
Prerequisite: PR281

PR 384 Intermediate Screenprinting
3 semester credits
This course presents intermediate skills in screenprinting including the use of digital media. It also supports the transition from the structure of assigned problems to greater independence in the exploration of personal goals along with the introduction of advanced processes including digital media.
Prerequisite: PR282

PR 385 Experiments in Combined Print Media
3 semester credits
Experiments in Combined Print Media is an advanced 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 other 2D and 3D processes. Prerequisite: PR 281-282 plus any other 200 level studio course. This course also fulfills the junior interdisciplinary Intermedia requirement.

PR 387 Monotype
3 semester credits
The spontaneity of printing a painted surface has engaged artists for the past two centuries. This course bridges the gap between painting and printmaking. Several approaches to monotype will be introduced, from reductive and additive black and white processes to the exploration of color and collage.
PR 387 Special Topics: Letterpress
3 semester credits
Letterpress printing is a unique process that is steeped in history. The invention of moveable type in 1450 made printed matter more affordable, thus bringing knowledge and power to the masses. In recent times, artists and writers have used letterpress printing to combine text and image on a surface that can be seen and felt. This course is an introduction to letterpress printing, focusing on the distinct power of combining text and image. This class stresses the relation between content and form, problem solving, and the inherent qualities of the printed multiple. Prerequisite: PR 281, PR 282

PR 389 Special Topics
3 semester credits
Prerequisite: PR281-282

PR 481 Advanced Printmaking Studio
3 semester credits
This course provides a forum for developing, researching, presenting and critiquing the experimental phase of the independent studio project. This experimentation will result in the execution of a thesis project during the following term. The curriculum is designed to support the pre-thesis student as they addresses issues of context, audience, methods and strategies as they relate to contemporary practice and individual expression. Classes will be cross-departmental and students will participate in individual and group critiques, discussions and presentations by guest speakers. At the end of the term, during Focus Week, each student makes a public presentation of their Thesis Proposal (written in Professional Practices) and is required to submit a digital portfolio of the semester’s work, research and writing. Prerequisite: Senior standing.

PR 482 Printmaking Thesis
3 semester credits
Seniors complete a semester long thesis project before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis project is the culmination of a four-year course of study, and represents a significant body of independent creative work within a self-defined area.

Thesis Candidates work with a mentor during the semester using project proposals developed the previous semester. In addition, the process is guided through a mid thesis review utilizing guest critics who review work in progress. At the end of the term, during Focus Week, each student mounts a formal presentation of the completed project and conducts an oral defense of the work to a Faculty Committee. Emphasis is placed on a student's ability to execute a compelling project, write an artist statement, and to verbally defend the placement of their work in historical, cultural and aesthetic contexts to a public audience of faculty and peers. A selection from each graduate’s thesis project is exhibited at the annual Thesis Exhibition in May.

Printmaking Thesis is taken concurrently with: ND 4021 Thesis Research and Writing
Prerequisite: Senior Standing
SEE Senior Thesis Course Descriptions

Professional Practices: ND 4011 SEE Senior Thesis Course Descriptions
SCULPTURE

SC 291  Beginning Sculpture: Figure Modeling
3 semester credits
The three-dimensional image of a human figure simultaneously embraces formal, psychological and political concerns. This class will explore those questions as well as basic skills in rendering the figure in three-dimensions. Through observation, slides and critiques students will explore modeling the figure. This class will examine basic sculptural concepts such as form, mass, structure and movement.

SC291  Beginning Sculpture: Multiples
3 semester credits
This class will introduce the students to the production of multiple forms. Students will experiment with plaster, two part or multiple part molds; algernon soft molds; clay; wax; slip; glazing; painting; assemblage. Students will be introduced to the historical and contemporary use of multiples for self-expression.

SC 291  Beginning Sculpture: Welding
3 semester credits
This class will introduce students to the metal processes of welding and fabrication. Students will develop and integrate both technical and sculptural skills. The class will also examine historical and contemporary sculpture created by welding and fabrication.

SC291 Beginning Sculpture: Soft Sculpture
Soft Sculpture is designed as a beginning studio class that is technique and assignment driven with lectures to contextualize the work. Students will knit, make patterns, inflate, sew (hand/machines), draw, crochet, felt, stuff, bake, shoot images, videotape, perform, etc. Students will be encouraged to try new things and stretch the understanding of what SOFT can be. By definition SOFT is an adjective with many meanings (look it up!) - 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 (the soft of the thumb). A working vocabulary will be developed (visual and verbal) drawn from historical precedents as well as contemporary practices in addition to trial and error. The understanding of deeper intent will be identified in the work through applying what is being learned, read and discussed along with field trips, sketchbooks and critiques.

SC 291 Beginning Sculpture: Ceramics
3 semester credits
This class will introduce students to clay as a medium, emphasizing the hand-building techniques of pinching, coiling and slab construction. Students will learn a variety of low temperature glaze techniques, loading and firing electric kilns, and the basic concepts of three-dimensional design. The awareness of form, visual thinking and the history of ceramics are also stressed.

SC 291 Beginning Sculpture: Advanced Topics in Wood
3 semester credits
This special projects class for sophomores and juniors will introduce and refine the students’ working knowledge of the variety of possibilities for building meaningful, personally relevant three dimensional objects - using wood as the primary media. Students will be introduced to the properties and qualities of wood so that they can more effectively utilize wood to create form. The class will introduce students to the tools in the woodshop, and demonstrate how to use them to effectively and safely to express their ideas.
SC 291  Beginning Sculpture: Process and materials  
3 semester credits  
In this class students will concentrate on the dependant relationships between process, material and idea in three dimensional form. By engaging a broad range of materials and myriad process approaches, students will explore how the choice of material and working methods will inform their ideas.

SC 391-392  Intermediate Sculpture  
3 semester credits  
This course is designed as an intermediate studio experience in the three dimensional construction of forms in space. It is intended to further develop the student’s working knowledge of the various possibilities of building meaningful objects from the physical, visual, and spatial environment. The course will also clarify relevant social contexts and the larger visual culture with which we intersect. Students will continue to develop a working vocabulary drawn from the awareness of historical precedents and contemporary practices in sculpture, coupled with a deeper understanding of personal intent. A broad range of techniques, materials and conceptual studies will be the focus of assignments and critiques.

SC 391-392 Intermediate Sculpture: The Vessel  
3 semester credits  
The term vessel has many connotations. It could be anything from a humble tea bowl to a whaling ship. Vessels and containers are complicated objects. Is a container defined by what it contains or is it the outer form that is primary? Is the vessel simply a utilitarian object or a larger metaphor for containment and overflow? How does the vessel shape space? This class will explore the many permutations of vessels and containers. The course will look at vessels through many different lenses- utilitarian craft, social practice, architecture, design and contemporary sculptural concerns. Students will create studio work in the context of readings and in-class discussions. Each of the three projects will take on the vessel from a specific perspective. Students will use a variety of materials to explore these questions. Material choice, context, scale and function will be some of the main concerns of this course. This course will open up a dialogue between several disparate contemporary art practices.

SC 391-392 Intermediate Sculpture: Site Specificity  
3 semester credits  
This course is designed as a studio experience in understanding issues related to site specific work. Related art practices include: plop art, derives, earthworks, installation, public sculpture, social sculpture, architecture, social practice and relational aesthetics, community art and performance, to name a few. We will clarify these relevant social contexts and the larger visual culture that intersects with site specific projects. Students will develop an awareness of historical precedents and contemporary practices coupled with a deeper understanding of personal intent. A broad range of techniques, materials and conceptual studies will be the focus of assignments and critiques.

SC 491  Advanced Sculpture Studio
3 semester credits
This course provides a forum for developing, researching, presenting and critiquing the experimental phase of the independent studio project. This experimentation will result in the execution of a thesis project during the following term. The curriculum is designed to support the pre-thesis student as they addresses issues of context, audience, methods and strategies as they relate to contemporary practice and individual expression. Classes will be cross-departmental and students will participate in individual and group critiques, discussions and presentations by guest speakers. At the end of the term, during Focus Week, each student makes a public presentation of their Thesis Proposal (written in Professional Practices) and is required to submit a digital portfolio of the semester’s work, research and writing.
Prerequisite: Senior standing.
SC 492  Sculpture Thesis  
3 semester credits  
Seniors complete a semester long thesis project before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis project is the culmination of a four-year course of study, and represents a significant body of independent creative work within a self-defined area.  

Thesis Candidates work with a mentor during the semester using project proposals developed the previous semester. In addition, the process is guided through a mid thesis review utilizing guest critics who review work in progress. At the end of the term, during Focus Week, each student mounts a formal presentation of the completed project and conducts an oral defense of the work to a Faculty Committee. Emphasis is placed on a student's ability to execute a compelling project, write an artist statement, and to verbally defend the placement of their work in historical, cultural and aesthetic contexts to a public audience of faculty and peers. A selection from each graduate’s thesis project is exhibited at the annual Thesis Exhibition in May.

_Sculpture Thesis is taken concurrently with:_ ND 402 Thesis Research and Writing  
Prerequisite: Senior Standing  
SEE Senior Thesis Course Descriptions  

ND 401 Professional Practices: SEE Senior Thesis Course Descriptions  

**LIBERAL ARTS AND SCIENCES**

**AH 210**  Art History Survey: Paleolithic to Gothic  
AH 211  Art History Survey: Renaissance to World War II  
3 semester credits each  
This two-semester survey follows the development of the visual arts (particularly drawing, painting, sculpture, architecture and printmaking) of the Western World and Near East from the Paleolithic to the Gothic eras, and the Renaissance to World War II respectively. Major works are studied in relation to individual achievements as well as universal themes. Emphasis is on the individuals and cultures which created the arts, to the practice and evolution of technique and style, their relation to the various philosophies they represent, and to their historical contexts. How these forms of cultural production reflect social, religious and political aspects of life are addressed and questioned. Prerequisites: LA121-122, LA 125-126

AH 311  Art Since 1945: 1945-1970  
AH 312  Art Since 1945: 1970-Present  
3 semester credits each  
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: LA 121-122, LA 125-126, and AH 210-211

AH 313  History of Printmaking  
3 semester credits  
This course surveys the great periods of printmaking history from its development through today. Prints are discussed in terms of technique and craft, as well as the historical context of importance of printmaking as a distinct media with specific cultural contexts and meanings. Prints of both the East and West are discussed as both fine art and design, with an eye on their formal aspects as well as importance as cultural relics. Prerequisites: LA 121-122, LA 125-126, and AH 210-211
AH 315  History of Design
3 semester credits
This survey focuses on the impact of art, technology, and culture on the visual qualities of graphics, illustration, advertising, fashion design, architecture and industrial design from the Victorian Arts and Crafts Movement and the Industrial Revolution to the contemporary computer environment, while recognizing design influences flow in many directions. Special interest is paid to major design movements that have influenced Modernism, Post-Modernism, and shaped contemporary design. Researching of design, designers, the historical context informing graphic, typographic and illustrative design, and the theory of design are emphasized for proper interpretation and analysis. Special sections of the course on topics such as Image and Ecology, may sometimes be offered. Prerequisites: LA 121-122, LA 125-126, and AH 210-211 or consent of instructor

AH 316  Contemporary Design Survey
3 semester credits
This survey of design theories, movements, and designers is similar to AH 315, yet focuses on theories and technologies influencing Late Modernism, Postmodernism, and contemporary design (circa 1980 to present). Students are expected to independently research current and projected design trends and relate their findings through weekly reports, an extensive research project, and a collaborative overview of contemporary design as a class project. Prerequisites: LA 121-122, LA 125-126, AH 210-211, and AH 315 or consent of instructor

AH 317  History of Photography
3 semester credits
This course emphasizes the artistic evolution of photography as reflected in the works and thoughts of its notable artists. While photography may date back as far as the first millennium CE, emphasis is on its 19th century beginnings as a questionable art form, though its accepted, yet varied, status today. In addition to readings, students are assigned outside projects and have the option of hands-on camera and darkroom assignments. Prerequisites: LA 121-122, AH 211-212 and LA 125-126

AH 319  History of Art: City as Site
3 semester credits
This Art History Seminar examines our relationship with the city and how artists in the last century have used it as subject, site, and foil. The class will examine how our urban spaces embody who we are and how they reflect culture, class, work, and play. It will be organized topically and each section will include a discussion of the issues and how individual artists respond. The early Precisionist and Ash Can artists will lead to more contemporary discussions of utopia, social justice, nature and the urban environment, the street as a public forum, and shared memory. Prerequisites: LA 121-122, AH 211-212 and LA 125-126

LA 121  English Composition
LA 122  English Composition
3 semester credits each
This two-semester introductory writing course has art, design, and literature as its subject matter, as explored through active reading, critical thinking and discussion, research, and analysis. Both courses teach the writing process from idea generation through drafting to the production of finished, proofread copy, though LA 122 emphasizes research and analysis. Questions asked include the voice of the author, intended audience and goal, the context of history, interpretation, and the creation of meaning. Projects include analytic pieces, research papers, and a variety of essay forms including observational, narrative, and research-based writing which create a final portfolio of students’ best work.
LA 125  Art and Design in Contemporary Society: Artists, Designers and Objects
LA 126  Art and Design in Contemporary Society: Institutions of Art and Design
3 semester credits each
This two-semester freshman-level seminar investigates central concepts and important works in current art and design, inquiring into their place in contemporary culture and exploring their historical antecedents. While introducing various methods of gathering and interpreting information, developing clear arguments, and presenting conclusions in compelling verbal and written form is important, emphasis is on Socratic and Hegelian dialectic methods which question our epistemology and the evolution of ideas. LA 125 is devoted to questioning the definitions and roles, processes and products of artists and designers, while LA 126 emphasizes the importance of institutions to the reception of artists and designers in society and the dissemination of their work. Both courses also orient students to the College’s and regional resources.

LA 321  Social Science Seminar
3 semester credits
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: LA 121-122, LA 125-126

LA 325  Literature Seminar
3 semester credits
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 in include: Poetry, Aesthetic Aesthetics of Ugliness, Ethnic American Experience in Literature and Film, Race in America, Reading the Personal Memoir, Science F(r)iction, Page to Film: Writing & the Movies, and Hippie! Prerequisites: LA 121-122, LA 125-126

MTH 101  Beginning Mathematics: _______ Special Topic _______________
MTH 102  Beginning Mathematics: _______ Special Topic _______________
3 semester credits each
This is a two-semester course that introduces methods of mathematical thought and problem solving as accessible, and interesting, to artists and designers. Subjects addressed are of particular relevance to art students, such as symmetry, harmony, and the nature of polyhedra. Topics include the interpretation of models, construction of proofs, and logical analysis of problems. Mastery of concepts (abstract and concrete) of mathematics are emphasized, while specific computation and rigorous mathematics are de-emphasized. Students examine mathematics as a creative process of inquiry through discussion, reading, writing, and media, while developing skills in disciplined quantitative reasoning at the college level.

SCI 223  Natural Science: _______ Special Topic _______________
SCI 224  Natural Science: _______ Special Topic _______________
3 semester credits each
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: LA 121-122
NON-DEPARTMENTAL

ND 300  Independent Study
1 to 2 semester credits for Studio; 1 to 3 semester credits for Liberal Arts.
Available to juniors and seniors, for studies, which are not available in the regular curriculum.

ND 301 Internship
1 to 6 semester credits
An art-related work experience administered by the Career Services 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.

SENIOR THESIS

ND 401 Professional Practices (includes PR, PH, SC, IM, PA only)
3 semester credits
Seniors complete a semester long Thesis Project before graduating from PNCA and receiving the Bachelor of Fine Arts degree. During this course the pre-thesis student will write a Thesis Proposal as a prerequisite to starting their Thesis Project the following term. This course focuses on the writing and presentation of the Thesis Proposal. The class is also designed to help seniors better understand and navigate a professional life in the arts. Guest speakers will discuss such topics as: exhibition strategies, nonprofit spaces, public art, graduate study, grants/residencies and fellowships. Practical skills such as: writing a resume, developing press releases, and documentation are also included.  
This course is taken concurrently with Advanced Studio (listed by department).
Prerequisite: Senior standing

ND 402 Thesis Research and Writing
3 semester credits
To complete the BFA requirement in all programs, seniors must complete a semester-long Thesis Project including a Thesis Research Paper. This course helps students with the research and writing component of the thesis project.

Using a workshop/seminar format, the instructor guides students in their research, encourages them to think critically about sources, and helps them towards understandings of the contemporary and historic influences that shape their studio practice. Through examples and exercises, the instructor demonstrates how to organize and shape these understandings and helps students explore the many meanings of editing so that they may become better editors of their own and others' work. Students will read widely, write every week, help their peers understand what they have written and make suggestions about how that writing can be improved.

The written Thesis is archived in the PNCA Library, along with digital documentation of the studio work.

This course is taken concurrently with the Senior Thesis Project (listed by department).
Prerequisite: Senior standing