

# PNCA

Pacific Northwest College of Art

2016-17 COURSE CATALOG /  
FACULTY LIST

### 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 community 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	Basic Drawing	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.	3
FD106	Basic Drawing	The second semester of this introductory drawing course is designed to help students further 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. Prerequisites: Basic Drawing first semester or permission of the instructor.	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
LA121	Foundation Writing	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
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
LA125	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	Beginning Animated Arts	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: All Foundation studio courses.	3
AA232	Beginning Animated Arts	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
AA331	Intermediate Animated Arts	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. First semester 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: AA231-232.	3
AA332	Intermediate Animated Arts	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. First semester 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: AA231-232.	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	Animation 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
AA435	Animation 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 permission of instructor.	3

### COMMUNICATION DESIGN

Crs#	Course Name	Description	Credit
CD241	Design Studio I: Signs	This course introduces the student to the structure of visual languages and how these structures are used consciously and unconsciously in design. The course begins by exploring modes of signification and the ideological roles of media in contemporary culture. Key strands in critical theory such as mythology and ideology will be introduced. Students will examine the transmission of meaning in our visual culture. In particular, students will be asked to judge for themselves the truth of old certainties relating to the techniques and the very purposes of graphic design. Computer skills and compositional skills will be stressed and enhanced. Prerequisites: All Foundation studio courses.	3
CD242	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
CD245	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 communication design. Prerequisites: All Foundation studio courses.	3
CD246	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: CD241 and CD245.	3
CD247	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
CD251	Fundamentals of Interactive Media	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: All Foundation studio courses.	3
CD310	Comm 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
CD341	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: CD 241-242, CD 245 and CD 246, or Instructor permission.	3
CD342	Design Studio II: Rhetoric & Persuasion	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: CD241-242, CD245, CD246 and CD341, or Instructor permission.	3
CD344	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: LA121-122 and CD241-242, or Instructor permission.	3

### COMMUNICATION DESIGN (cont.)

Crs#	Course Name	Description	Credit
CD350	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: CD241-242, CD251 or Instructor permission.	3
CD351	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: CD241-242, CD251, CD350 or consent of instructor.	3
CD410	Communication 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
CD443	Communication 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
CD444	Communication 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

### ILLUSTRATION

Crs#	Course Name	Description	Credit
IL151	Freshman Design Arts	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	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 the conceptual skills needed as an illustrator, technical skills and processes in a number of key media areas will be explored and developed. Prerequisite: IL251.	3
IL253	Illustration Composition & Color	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 and experimental approaches to painting as they relate to the contemporary illustration marketplace. 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 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.	3
IL256	Digital Media Strategies	This class explores Photoshop and Illustrator as modes of digital image making, placing an emphasis on integrating analog and digital illustration processes. Production methodologies related to printing, scanning, and file maintenance will also be addressed. 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
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
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: IL251-252.	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: IL251-252 and IL351.	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. Prerequisites: IL251-252 and IL256.	3

### ILLUSTRATION (cont.)

Crs#	Course Name	Description	Credit
IL356	Narrative Image	This course sets the work of the visual artist in an enriching context of writing, ideas and story. The course combines writing, reading and illustration in order to explore the confluence of visual and verbal art, while addressing the need for the modern illustrator to be a multi-dimensional communicator with a strong personal vision. The two disciplines inform and augment each other in bifocal artistic practice. The graphic novel will be explored as a pertinent example of how these skills can work in concert. Through a process of self-expression and experimentation, students are encouraged to develop their own visual vocabulary by studying the work of writers and artists, and practicing personal creation in both realms. Some technical skills will be addressed including reading comprehension, grammar and the writing process. Students will gain fluency in using writing to discover and articulate visual tropes and using images to sharpen, deepen and refine their writing. Prerequisite: IL251 and IL252.	3
IL357	Graphic Novel	This course introduces the fundamentals of visual storytelling in the medium of comics and then builds on that foundation through process and experimentation. The course will have a strong focus on three core elements: 1.) Developing and telling a strong story, 2.) Process and creative problem solving 3.) Having the following elements - concept, drawing, design, staging, pacing, and acting - come together in a cohesive way to serve that story. By focusing on a series of smaller narratives, students will develop their storytelling skills, as well as their own narrative voice. They will learn that how one tells a story can be as unique and stylistic as the image or the writing. Practical considerations such as designing and drawing for black and white, the final product, publishing, and professional practices will also be addressed. Prerequisite: IL251-252 or Junior level standing.	3
IL450	Illustration Advanced Studio	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	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 LA121-122, LA125.	3
IM251	Performance	This hybrid media studio course will explore a diverse range of strategies in identifying, creating and activating a site through expanded performative actions. Basic skills tied to intended gesture, incidental movement, stillness, repetition, fracture/rupture, prop and site manipulation, voice, language and sound will be the topics and actions explored during this course. Emphasis will be placed on the active, deployed body so a great deal of the course will involve physically engaged solo and collaborative workshops, exercises and activities. Historical precedents and the work of contemporary practitioners will give the student a deeper understanding of the discipline. This exposure coupled with research, projects, critique, proposal development, scoring and scripting techniques, visiting artists, readings, attending performances, and video /film screenings will give the student the primary tools and conceptual strategies to successfully develop performative work. Engagement with PICA's annual TBA festival will give the students exposure to top contemporary time based artists and potential collaborative opportunities with these visiting artists. Prerequisite: All Foundation Studio courses.	3
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. Prerequisite: IM201.	3
IM351	Intermedia Studio	Intermediate level Intermedia courses - including: Hybrid Painting, Video Installation, other upper-division hybrid studio courses are offered on a rotational basis. 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. Prerequisite: Junior level standing.	3

### PAINTING & DRAWING

Crs#	Course Name	Description	Credit
DR261	The Figure	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.	3
DR265	Drawing Studio:Techniques & Applications	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.	3
DR266	Drawing Studio:Image in Context	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.	3
DR267	Anatomy:Skeletal Structure	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.	3
DR363	Drawing Seminar:Mediated Image	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: DR261 or DR265 or DR266 or DR267.	3
DR364	Drawing Seminar:Structure,Strategies	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: DR261 or DR265 or DR266 or DR267.	3
PA261	Painting Studio:Materials & Methods	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: All Foundation studio courses.	3
PA266	Observational Painting	This course is intended to provide the student with a variety of opportunities to expand and refine their skill in a realist manner by painting from direct observation. From 'Plein Air' to "in-studio" practice, on subjects such as Landscape, the Figure, Portrait and Still Life, we will focus on creating work that is technically skilled and of strong pictorial construction. To this end, Drawing and preliminary studies are a few of the tools we will use as well as lectures, Gallery visits and "on site" demonstrations. Perspective, rendering in atmospheric color, color saturation, underpainting and glazing techniques are also things that will be important components of our class. For the most part we will be creating one painting each session however a few subjects such as the Figure and the Portrait will require an additional week. Prerequisites: All Foundation studio courses.	3

### PAINTING & DRAWING (cont.)

Crs#	Course Name	Description	Credit
PADR262	Combined Studio Practice	This is a combined studio course for 200 level Painting and Drawing majors and the second course after completing their prerequisites. Students will follow a personal painting and/or drawing trajectory after a brief (2 week) introductory assignment. The course is primarily taught in a tutorial manner and requires an Individual Learning Contract (ILC) developed with the instructor in week 3. The ILC requires independent research and writing compiled in a digital archive and development of technical competencies within the context of their investigations. The course will be augmented with seminar discussions, critiques, gallery visits and professional practice seminars. The overarching goal is to prepare students to engage successful self-directed projects that embody cultural, aesthetic and historical inquiry, critical thinking and creative practice. Prerequisites: PA261 or PA266 or DR265 or DR266.	3
PADR361	Combined Studio Practice:Self-Directed	The first course in a sequence of two for Junior level students that prepares them for the independent research and studio practice for developing a line of inquiry and thesis projects. The first semester places emphasis on personal exploration and independent research with technical development and skill acquisition in relation to image context. The second semester course prepares student for the Thesis project through 2 self-directed projects incorporating independent research, presentation, contextual writing and project development. Technical knowledge and skill acquisition are in relation to individual needs and projects, students are expected gain competency in those areas appropriate to their ideas, including materials, color strategies and safe studio practices. Independent projects are supported with research strategies and formal presentations. Projects are assessed through visual and oral presentations within group critiques. The course combines elements of seminar, tutorial and studio practice. The course is inclusive of painting, drawing and hybrid practices informed by the tenets and propositions of a two-dimensional framework, yet incorporates the expanded field of contemporary discourse and issues informed by painting platforms. Through a tutorial process, individuals are given wide latitude and support in interpreting the projects, identifying their position, and defining their use of painting as means of communication. Studio practice reviews works in progress on a 2 weeks basis with impromptu critiques and individual discussions of strategies, methods and technical issues as appropriate. A group critique follows each project with a presentation of works to the group by each individual. A digital portfolio (CD) required at the end of the semester. The studio work is supplemented with occasional local gallery visits, slide (CD) presentations and visiting artists and critics. Six one hour seminars in professional practice are embedded in the course each semester. Prerequisites: PA261 and PA262, or PA266 or DR265 and DR266.	3
PADR362	Combined Studio Practice:Pre-Thesis	The second course in a sequence of two for Junior level students that prepares them for the independent research and studio practice for developing a line of inquiry and thesis projects. The first semester places emphasis on personal exploration and independent research with technical development and skill acquisition in relation to image context. The second semester course prepares student for the Thesis project through 2 self-directed projects incorporating independent research, presentation, contextual writing and project development. Technical knowledge and skill acquisition are in relation to individual needs and projects, students are expected gain competency in those areas appropriate to their ideas, including materials, color strategies and safe studio practices. Independent projects are supported with research strategies and formal presentations. Projects are assessed through visual and oral presentations within group critiques. The course combines elements of seminar, tutorial and studio practice. The course is inclusive of painting, drawing and hybrid practices informed by the tenets and propositions of a two-dimensional framework, yet incorporates the expanded field of contemporary discourse and issues informed by painting platforms. Through a tutorial process, individuals are given wide latitude and support in interpreting the projects, identifying their position, and defining their use of painting as means of communication. Studio practice reviews works in progress on a 2 weeks basis with impromptu critiques and individual discussions of strategies, methods and technical issues as appropriate. A group critique follows each project with a presentation of works to the group by each individual. A digital portfolio (CD) required at the end of the semester. The studio work is supplemented with occasional local gallery visits, slide (CD) presentations and visiting artists and critics. Six one hour seminars in professional practice are embedded in the course each semester. Prerequisites: PA261 and PA262, or PA266 or DR265 and DR266.	3
PADR365	Special Topics	Special topics courses are approved to take advantage of timely subjects, the expertise of a faculty member, or to test student interest in a topic which may later be added to the curriculum.	3

### PHOTOGRAPHY

Crs#	Course Name	Description	Credit
PH271	Beginning Photography: B&W	This course covers analog black and 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: All Foundation studio courses.	3
PH272	Beginning Color Photography: Digital	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. Prerequisites: All Foundation studio courses.	3
PH275	Alternative Photo Processes	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. Prerequisites: All Foundation studio courses.	3
PH370	Photography 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
PH371	Large Format Photography	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: PH271-272.	3
PH372	Photography in Contemporary Art	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: PH371.	3
PH374	Studio Lighting	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.	3
PH375	Intermediate Digital Photography	This is an upper division digital photography studio course and is a continuation of PH272. Topics include a more thorough investigation of Lightroom, Photoshop, color management, print controls as well as file structure and workflow. Conceptual development will be emphasized through readings and discussions on contemporary issues in fine art photography. Prerequisite: PH 271-272.	3
PH410	Photography Special Topics	Photography Special Topics	3

### PRINTMAKING

Crs#	Course Name	Description	Credit
PR281	Intaglio I	This course introduces Intaglio printmaking techniques within an active studio experience, beginning with the basic techniques that include line etching, dry-point, aquatint, engraving, mezzotint, and various other traditional techniques to make one-color prints that are printed on a press. The course then advances to printing multiple-plate, multi-colored printing processes that might include digital or photo-processes and chine-colle. Alongside technical concerns, this course introduces the historical and contemporary considerations of intaglio printmaking, as well as its history across cultures. Current applications in intaglio printmaking for artists, as well as craft & fine printing, editioning, mark-making, composition and color 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. Prerequisite: All Foundation studio courses.	3
PR282	Relief I	This course introduces relief printmaking techniques within an active studio experience, beginning with the cutting and carving of woodblocks for dynamic one-color prints, printed by hand and on a press. The course then advances to printing multiple, finely registered layers and colors while using one or many blocks, and utilizing both Western and Moku Hanga, or Japanese woodblock, techniques. In addition to woodblocks, this course may incorporate linoleum blocks, collagraphs and processes such as chine colle. Alongside technical concerns, this course introduces the historical and contemporary considerations of relief printmaking, as well as its history across cultures. Current applications in relief printmaking for artists, as well as craft & fine printing, editioning, and color interaction will be focused on during the course. A program of demonstrations, lectures, in-class projects, readings & discussions, visiting artists, and individual & group critiques will support student exploration. Prerequisite: All Foundation studio courses.	3
PR283	Lithography I	This course introduces lithography printmaking techniques within an active studio experience, beginning with basic drawing-on-stone techniques to etching the images and then learning the printing process to make one-color prints on a press. The course then advances to printing multiple-stone and/or 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 lithography, as well as its history across cultures. Current applications in lithography for artists, as well as craft & fine printing, editioning, 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. Prerequisites: All Foundation studio courses.	3
PR284	Screenprint I	This course introduces screenprinting techniques and concepts within an active studio experience, beginning with direct and indirect photo-stencil image creation. Technically, the course then advances to more complex stencil-making and printing processes, including multiple color/layer registration, four-color process, and monotyping. A main focus of this course is to explore the screenprinting process for its inherent conceptual qualities and applications. Stress will be on the use of the multiple, fine printing, varied mark-making, the history of screenprinting, and current applications for artists using screenprint. A program of demonstrations, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration. Prerequisite: All Foundation studio courses.	3
PR286	Letterpress I	This course introduces letterpress techniques within an active studio experience, beginning with typesetting and printing of lead and wood type on cylinder proofing presses. The course then advances to multiple blocks and fine registration using type, wood, linoleum, photopolymer plates, monotypes, and pressure prints. Alongside technical concerns, this course introduces the historical and contemporary considerations of print, paper & book culture as well as the relationship between text and image. Current applications in letterpress for artists, as well as language- & text- based work, craft & fine printing, editioning, and typography 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. Prerequisites: All Foundation studio courses.	3
PR287	Monotype I	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 & 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 & 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. Prerequisites: All Foundation studio courses.	3

### PRINTMAKING (cont.)

Crs#	Course Name	Description	Credit
PR288	Book I	This course introduces book-making techniques and concepts within an active studio experience, beginning with single-sheet books and non-adhesive, sewn bindings. The course then advances to more complicated applications and combinations in binding, soft & hard covers, and adhesive bindings. Alongside technical concerns, this course introduces the historical and contemporary considerations of print, paper and book culture. Current applications in book-making for artists including the notion of a book as object, seriality and sequencing, editioning and publishing, the social life of the book, content, form and materiality 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. Prerequisites: All Foundation studio courses.	3
PR289	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.	3
PR381	Intaglio II	This course builds on the intaglio printmaking skills and vocabulary developed in Intaglio I, with an emphasis on self-directed work. Technically, this course introduces more complexity in advanced hand- and digital-techniques, as well as new substrates and expanded scale and dimension. A main focus of the course is for each student to explore the intaglio printmaking process for its inherent content and applications toward their own ideas and practice. Stress will continue to be on fine printing, editioning, the history of intaglio printmaking, and current applications for artists using intaglio prints and the multiple. A program of demonstrations, student-led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual & group critiques will support student exploration. Prerequisite: PR281	3
PR382	Relief II	This course builds on the relief printmaking skills and vocabulary developed in Relief I, with an emphasis on self-directed work. Technically, this course introduces more complexity in Western-style relief and Moku Hanga techniques, as well as new substrates and expanded scale and dimension. A main focus of the course is for each student to explore the relief printmaking process for its inherent content and applications toward their own ideas and practice. Stress will continue to be on fine printing, editioning, the history of relief printmaking, and current applications for artists using relief prints and the multiple. A program of demonstrations, student-led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration. Prerequisite: PR282	3
PR383	Lithography II	This course builds on the lithography printmaking skills and vocabulary developed in Lithography I, with an emphasis on self-directed work. Technically, this course introduces more complexity in advanced hand and digital techniques, as well as new substrates and expanded scale and dimension. A main focus of the course is for each student to explore the lithography printmaking process for its inherent content and applications toward their own ideas and practice. Stress will continue to be on fine printing, editioning, the history of lithography, and current applications for artists using lithographic prints and the multiple. A program of demonstrations, student-led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration. Prerequisite: PR283	3
PR384	Screenprint II	This course builds on the screenprinting skills and vocabulary developed in Screenprint I, with an emphasis on self-directed work. Technically, this course introduces more complex stencilmaking and printing processes, including expanding scale, the use of varying types of pigments and inks, and new substrates such as fabric. A main focus of the course is for each student to explore the screenprinting process for its inherent content and applications toward their own ideas and practice. Stress will be on pushing the limit of the process, fine printing, editioning & multiples, more history of the screenprint, and current applications by artists. A program of demonstrations, student-led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration. Prerequisite: PR284	3
PR385	Experiments in Combined Print Media	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: Minimum of three 200 level Print studio courses or permission of instructor. This course also fulfills the Junior interdisciplinary Intermedia requirement.	3
PR386	Letterpress II	This course builds on the letterpress skills and vocabulary developed in Letterpress I, with an emphasis on self-directed work. Technically, this course introduces more complex type setting, plate-making, registration, and printing processes. A main focus of the course is for each student to explore the letterpress process for its inherent content and applications toward their own ideas and practice. Stress will continue to be on language- & text-based work, how text and image interact, fine printing, editioning, the history of print & paper across cultures, and current applications for artists using letterpress and the multiple. A program of demonstrations, student-led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration. Prerequisites: PR286.	3

### PRINTMAKING (cont.)

Crs#	Course Name	Description	Credit
PR387	Monotype II	This course builds on the monotype printmaking skills and vocabulary developed in Monotype I, with an emphasis on self-directed work. Technically, this course introduces more complexity in advanced hand and digital techniques, as well as new substrates and expanded scale and dimension. A main focus of the course is for each student to explore the monotype printmaking process for its inherent content and applications toward their own ideas and practice. Stress will continue to be on fine printing, image development, the history of the monotype, and current applications for artists using monotype prints and the multiple. A program of demonstrations, student- led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration Prerequisite PR287.	3
PR388	Book II	This course builds on the book-making skills and vocabulary developed in Book I, with an emphasis on self-directed work. Technically, this course introduces more complex bindings, including combined and alternative forms and materials. A main focus of the course is for each student to explore the book for its inherent content and applications toward their own ideas and practice. Further exploration into how books can be made, distributed and used by artists, as well as a deeper understanding of working with content page by page, spread by spread, in a sculptural object held in the hands will be a focus of this course. This course will continue to focus on the historical and contemporary history of the book, bibliography, and the social life of the book. A program of demonstrations, student-led presentations and proposals, writing, lectures, in-class projects, visiting artists, field trips, and individual and group critiques will support student exploration. Prerequisite: PR288.	3
PR389	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: Junior standing.	3
PR489	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

### SCULPTURE

Crs#	Course Name	Description	Credit
SC291	Beginning Sculpture	This class will examine basic sculptural concepts such as form, mass, structure and movement. Recent topics have been Metal Fabrication, Projects in Wood, Mold Making, Figure Modeling. Prerequisites: All Foundation studio credits.	3
SC391	Intermediate Sculpture	This course is designed as an intermediate/advanced studio experience in the three-dimensional construction of forms in space. The student will continue to develop various possibilities of building meaningful objects, drawn from and contributing to the physical, visual and spatial environment. A broad range of techniques, materials and conceptual studies will be offered on a rotating basis. Prior offerings have included Welding, Ceramics, Mixed Media and Figure Modeling. Readings, slide lectures, studio visits and discussion will further establish a contemporary context for sculpture. Prerequisite: SC291 or consent of instructor.	3
SC392	Intermediate Sculpture	This course is designed as an intermediate/advanced studio experience in the three-dimensional construction of forms in space. The student will continue to develop various possibilities of building meaningful objects, drawn from and contributing to the physical, visual and spatial environment. A broad range of techniques, materials and conceptual studies will be offered on a rotating basis. Prior offerings have included Welding, Ceramics, Mixed Media and Figure Modeling. Readings, slide lectures, studio visits and discussion will further establish a contemporary context for sculpture. Prerequisite: SC291 or consent of instructor.	3
SC394	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	Beginning Video	This lower division studio course will explore video as a distinct medium and will encourage an understanding of sound-image relationships. Topics include fundamentals of video editing and production, camera use, sound acquisition, framing, composition, content and context, coverage, sequencing, and linear and non-linear narrative structures. Final Cut Pro will be the primary software used in this course. An understanding of video and sound will be gained through lectures on historical and contemporary applications and ideas, hands on exercises, projects, research and writing, visiting artists, discussions of readings as well as film and video screenings. Prerequisites: All Foundation studio courses.	3
VID212	Beginning Sound	This lower division studio course examines sound in the context of audio-visual media and as a medium in its own right. The principles, vocabularies and strategies of sound-image relationships will be explored through viewings, listening, lectures, readings, and visiting artists. Examples will be drawn from cinema, video art, experimental music and sound art. Students will develop techniques and skills for recording, editing, and composing sound and voice. Increased proficiency in Soundtrack Pro will build on and complement Final Cut Pro training from Time Arts. Additional audio software such as Audacity will be introduced. Projects will apply concepts to hands-on artistic practice, encouraging creative problem solving and aesthetic risk-taking. Critiques will develop the articulation of sound-image relationships, personal intentions and observations of other's work, using precise and medium-specific vocabulary. Prerequisites: All Foundation studio courses.	3
VID213	Structures & Strategies	This studio course focuses on developing a critical awareness of the techniques and conventions that structure our experience of fiction and nonfiction video. The first section of the course is a close examination of how the components of video combine to yield an overall sense of form: narrative, mise-en-scene, cinematography, editing, and sound. The next two sections of the course investigate a variety of modes of making and thinking about video, including histories and traditions within the medium, as well as critical and theoretical frameworks. Through studio projects, critiques, readings, written assignments, lectures, screenings, class visits from specialists, and ongoing reflection, students will develop a common vocabulary and base of knowledge from which to continue further study of video and sound. Prerequisites: All Foundation studio courses.	3
VID311	Intermediate Video	This upper division studio course will explore single channel video as a distinct medium. From conception to distribution, we will examine the role of artist-made video in our culture while simultaneously honing our technical knowledge of the medium. Building on fundamental video and sound skills, this course presents advanced techniques for capturing and editing video such as compositing, lighting, and camera movement. The primary editing tools for this course are Final Cut Pro, Soundtrack Pro, and After Effects. Our investigations will encourage fuller understanding of sound-image relationships, advanced methods for making videos, and exhibition possibilities for completed work. Screenings, readings, visiting speakers, and discussions tied to contemporary video practices will provide a context for creating individual projects. Prerequisite: VID212.	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

### WRITING

Crs#	Course Name	Description	Credit
WR221	Introduction to Short Forms	This cross-genre and workshop-based writing course takes as its focus specific concerns of crafting and reading shorter work, including compressed narrative and narrative fragments. Students will read published writing, analyze literature, write original material and offer feedback for the work of their peers. They will gain familiarity with the conventions of the traditional short-story as well as flash fiction, (a.k.a. the "short-short,") short poetry forms, the ten-minute play, the one-page essay or editorial, the conte, and micro-formats, including social media and the nascent art of serialized literary work delivered in microinstallments via hand-held technology as either self-published material or with indie or corporate representation. Assigned readings will model successful writing, articulate aesthetic values, and offer a platform for discussion and debate. Students will complete a final project which may take the form of a portfolio, creative work with an analytical explication, an anthology with a contextualizing introduction, or other comprehensive work spanning creative, analytic and intellectual processes and production. This course counts as a studio elective for all other areas of concentration. Prerequisite: LA121-122.	3
WR222	Introduction to Long Narrative	This workshop-based writing class includes the study of a range of forms and genres including but not limited to novels, novellas, plays, scripts and book-length poems. It is cross-genre with attention given primarily to considering the specific techniques and concerns of a sustained narrative thread or recurring, organizing principal; history of the form(s); structure; relationship to audience; and relationship to other literary work (potentially including short, compressed and fragment-based forms as a point of comparison.) Students will read assigned material, write original work and respond to each other's work in progress in both written and oral presentations, often in a workshop setting. Final projects will be shaped by student interest in tandem with course expectations. Students will complete a significant project by the end of the semester, which may take the form of chapters, a novella, a long essay or non-fiction piece, a script, or other language driven expressive and cohesive work. This course counts as a studio elective for all other areas of concentration. Prerequisite: LA121-122.	3
WR223	Language-Based Poetic Practices	This workshop-based writing course includes the study of language-based creative work not dependent upon or highly utilizing a narrative line to sustain or construct meaning. Non-narrative may at first appear to be a less frequently employed use of language based expression; when discussing removal of narrative expectations, students are simultaneously invited to reconsider our collective attachment to narrative as well as the relationship between "telling" and time--flashbacks, forward propulsion, and the elongated moment--and the way cause and effect are often assumed or implied. To study non-narrative is to question a commonly held world view. However, we absorb unrelated messages with great frequency, from the ad column on an Internet news page to the bombardment of multiple screen imagery in public spaces. Intentionally non-narrative creative work has a history in both concept and practice. In this course students will study the history, consider ideas, and experiment with approaches to making non-narrative work. This course welcomes consideration of language as object, of word as symbol, and of image as mark-making alongside written words. Students will read assigned work; consider related images, visual material, and videos; write in class; work on projects outside of class; share work in a guided peer review; complete a substantial final project. This course counts as a studio elective for all other areas of concentration. Prerequisite: LA121-122.	3
WR224	Introduction to 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: LA121-122.	3

### WRITING (cont.)

Crs#	Course Name	Description	Credit
WR225	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: LA121-122.	3
WR226	Writing from Art	In this workshop-based studio course, students will generate a wide variety of writing about and in response to visual art. In addition to traditional art criticism, students will read and write poetry, fiction, and cross-genre writing that evokes visual work descriptively, aesthetically, affectively, and analytically; students will produce writing that is both strong on its own and also works to deepen readers' understanding of visual work. Students will read assigned work; view visual work in person and in books/online; write in and outside of class; share work and provide thorough, thoughtful feedback on peers' work in weekly workshop sessions; and complete a final writing project devised in collaboration with the instructor. Prerequisites: LA121-122.	3
WR321	The Writer's Voice and Vision	This course focuses on the writing process and the interplay of aural and visual elements in the generation and presentation of writing/language. Assigned reading and writing will exemplify the fact that many decisions in writing are based on visual or aural elements. Through discussions and in- and out-of class writing exercises and assignments, in addition to workshops and critiques, students will investigate a sampling of literary examples and produce writings that are informed by their reading, research and thinking. Course readings will act as a springboard for literary exploration, thought and writing exercises, both formally and conceptually. Students will consider the aims and practices of the writer in relation to other expressive creative fields, as well as in relation to the history of literature itself. They will read poetry, essays, short fiction, a graphic novel, and a novel. They will watch language-driven video-based work as well as conventional feature films, and consider decisions made and possible shifts in content when written forms are translated into time-based and visually driven material. They will write, share writing with the class, and sharpen critique skills through participating as both author and audience. This course counts as a studio elective for all other areas of concentration. Prerequisites: LA121-122, or a 200-level Writing course, or Instructor permission.	3
WR321	The Writer's Voice and Vision	This course focuses on the writing process and the interplay of aural and visual elements in the generation and presentation of writing/language. Assigned reading and writing will exemplify the fact that many decisions in writing are based on visual or aural elements. Through discussions and in- and out-of class writing exercises and assignments, in addition to workshops and critiques, students will investigate a sampling of literary examples and produce writings that are informed by their reading, research and thinking. Course readings will act as a springboard for literary exploration, thought and writing exercises, both formally and conceptually. Students will consider the aims and practices of the writer in relation to other expressive creative fields, as well as in relation to the history of literature itself. They will read poetry, essays, short fiction, a graphic novel, and a novel. They will watch language-driven video-based work as well as conventional feature films, and consider decisions made and possible shifts in content when written forms are translated into time-based and visually driven material. They will write, share writing with the class, and sharpen critique skills through participating as both author and audience. This course counts as a studio elective for all other areas of concentration. Prerequisites: LA121-122, or a 200-level Writing course, or Instructor permission.	3
WR322	Independent Press: Publishing a Literary Journal	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: LA121-122, or a 200-level Writing course, or Instructor permission.	3

### WRITING (cont.)

Crs#	Course Name	Description	Credit
WR323	Poetry Intensive	This writing intensive poetry studio course is designed to expose students to a variety of language-driven creative works and to support a rigorous poetry writing practice in its participants. Students will read, hear, and witness the delivery of poetic forms, and will write original work throughout the semester. Assignments, both in class and those to be completed outside of class, will move from idea generation to editing and re-envisioning. Students will present their work for critique several times during the semester and participate in a collaborative project. The final project can take multiple forms, such as a portfolio, chapbook, e-book, or digital installation, etc., and will draw from works produced during the semester, reproducing the professional writing practice of generation, revision and submission or presentation/exhibition. In addition to self-directed independent study of writers chosen by the student, a selection of shared reading assignments will help students frame/consider questions about immediacy and accessibility, narrative, non-linearity, dissonance, collage and other contemporary poetic concepts. In this section, student participation will include workshop, discussion and critique forums, as well as self-directed study. The course will open and close with a discussion around the idea of what and where the poetic exists in a contemporary, media-driven landscape (print publishing, online, performance, etc.). This course counts as a studio elective for all other areas of concentration. Prerequisites: LA121-122, or a 200-level Writing course, or Instructor permission.	3
WR324	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: LA121-122, or a 200-level Writing course, or Instructor permission.	3
WR325	Fiction Intensive	This is a writing workshop. It is a craft-based writing course is designed to grant students increased experience in the techniques of writing fiction, considering both short story and novel pacing, while also developing informed critique practices applicable to revising the student's own work as well as editing the work of peers. The primary focus is on a consistent flow of student-generated original writing. Reading assignments are intended to support the writing process through considering the craft, history and aesthetics. This course counts as a studio elective for all other areas of concentration. Prerequisites: LA121-122, or a 200-level Writing course, or Instructor permission.	3
WR410	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. Prerequisite: Senior Standing	3

### 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: LA121-122.	3
AH213	History of Design Arts	History of Design Arts introduces students to a wide span of eras, cultures, ideas, and practitioners that shaped graphic history and continue to shape it today. Students will examine key historical figures and movements from different vantage points, mapping the intersections of design, illustration, and communication through diverse yet overlapping critical lenses. In two-week segments, the class will consider the big picture of graphic history through one of its formative themes to analyze how the forces of culture, media, technology, style, and marketplace have formed the graphic arts through their overlaps, collisions, fusions, and innovations. Through guided discussions, collaborative workshops, and research projects, students will grapple with how design practices throughout history relate to the contemporary state of graphic design and illustration. Prerequisite: AH210.	3
AH214	History of Printed Matter	The historical-social context of "print & paper culture" from its historic roots to contemporary culture will be viewed through systems of production & distribution, conditions of power & dissent, knowledge platforms, and the existing and evolving tactics and strategies around communication & visual representation. Philosophies, ideas, practices and personalities of print media and the multiple will be studied through these lenses and will track the influences and rich inspirations from global cultural perspectives. Coursework includes weekly reading selections, two formal analysis essays, a multi-step research project and an in-class presentation. Prerequisite: AH210.	3
AH215	History of Object, Space, and Time	History of Object, Space, and Time<p>This is a course that traces the twentieth century shift in our understanding of three-dimensional art from the Modernist concept of the unique, original, autonomous object to the more contemporary perspective of experience, space and time. It also builds a foundation for approaching sculpture, installation, video and performance work, as well as, developing skills in reading, writing, research and analysis. Laying a firm foundation for students interested in sculpture as well as, interdisciplinary and intermedia practices, this course provides a point of departure for upper division liberal arts classes and contemporary studio critique. Prerequisite: AH210.	3
AH216	History of Moving Image	This course charts a history of moving image arts and artists operating within, alongside and in opposition to dominant forms of cinema, television and digital media. We will survey work by video artists, filmmakers, animators and new media artists, critically viewing examples of works that use the tools and techniques of realism, abstraction, appropriation, documentary, and performance. We will inform our understanding of the historical and social context of these works by reading and discussing historical, theoretical, and critical texts that relate to the weekly screenings. In addition, writing assignments, moving image analysis and class discussions will provide students with opportunities to increase and enrich the range of their media literacy skills. Prerequisite: AH210.	3
AH217	History of Photography	This course will study a wide range of images, critical theories, and creative practices that have informed photography's social and artistic history. We will examine our contemporary understanding of photography through an investigation of the social discourse and artistic trends that have surrounded photography's evolution. We will look at the evolution of photographic technologies, techniques and images, as well as the various roles photography has served in our culture through design, commercial art, journalism, and emerging photographic media. Our exploration of this material will be made up of weekly readings, discussions, lectures, and independent writing and research. Prerequisite: AH210.	3
AH218	History of Painting and Drawing	This History of Painting and Drawing surveys the history, philosophies, practices, and personalities of painting and drawing from their Paleolithic origins to their current status throughout the Western world. Emphasis is given to major works studied in relation to the evolution of style, technical innovations and developments, and the history of ideas. Influences and inspirations of non-Western works will be addressed as pertinent. Hierarchies of the discipline will also be discussed within the canon of the visual arts. For example, we will address the grandeur of history painting in the 18th century French Academy and the inclusion of graffiti into the institution in the late 20th century. Prerequisite: AH210.	3

### LIBERAL ARTS (cont.)

Crs#	Course Name	Description	Credit
AH310	Art History 1 credit	Prerequisites: AH210 and a 200-level "History of ..." class.	1
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
AH314	City as Site	City as Site is an Art History Seminar that examines our relationship with the city and how artists in the last century have used it as subject, site, and foil. It is organized topically and each section includes a discussion of selected issues and an examination of individual artists' practices. The course begins with the early Ash Can artists and continues to the more contemporary topics of utopia, social justice, nature and the urban environment, the street as a public forum, and shared memory. Prerequisites: AH210 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
AH321	Modernism in Europe and America	This seminar will cover the history of modern art in Europe and the United States between roughly 1848 and 1945. Though organized as a chronology of stylistic movements, we will consider topics and themes using a variety of methodological perspectives. Topics will include Realism, Post-Impressionism, Art Nouveau, Expressionism, Futurism, Suprematism and Dada, etc. We will endeavor not only to understand the content of the traditional narrative of Modernism in art history but also to understand the underpinnings and assumptions inherent in that narrative and consider alternate possibilities. Prerequisite: AH210 and a "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: LA121-122, AH210.	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: LA121 and LA125.	3
LA310	Eng Comp:Research & Writing Methods 1 Cr	One credit English Composition is a one semester writing and reading course that is process and research based, emphasizing active reading, critical thinking, and ongoing writing processes from topic generation through drafting to producing polished copy. Students complete one substantial writing project either of their own devising or in accordance with a particular theme, genre, or subject presented by the instructor.	1
LA320	Cultural Studies:Intro to Disciplines 1C	This course aims to introduce students to fundamental questions and techniques in the disciplines found under the umbrella terms "Social Science" and "Cultural Studies." Students will read and discuss a good, short introduction to the subject, discuss it at length in class, and with the understanding that comes from these discussions, then tackle a small research project, the results of which will be formed into a short paper. Topics will vary each semester and will be determined by the instructor --- a paragraph of course description for the specific topic will be included before registration.	1
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: LA121-122, 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: LA121-122.	3
LA328	Contemporary Art Theory	This course explores contemporary critical theory as a critique of the grounds of difference (gender, race, class); as a critique of institutions; as a critique of the role of the artist; as a critique of the role of the viewer; and as a critique of traditional historical narratives. We will also explore the reconciliation of the politics of identity with the postmodern interest in deconstructing language and images; and well look at how this reconciliation prompted renewed interest (among artists and theorists) in the disciplines of anthropology, psychology, and history, and also provoked a mood of new criticism and art that champions community and social change. Prerequisites: LA121-122, LA125, AH210.	3
LA421/521	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 (cont.)

Crs#	Course Name	Description	Credit
MTH101A	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
MTH101B	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
MTH101C	Mathematics: Number Theory...	Number Theory, Cryptography, Data Mining and Analysis, Discrete Mathematics. Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None	3
MTH101D	Mathematics:Probability and Statistics...	Probability and Statistics, Game Theory, Financial 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
MTH101E	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
MTH101F	Mathematics:Physics...	Topics are quantitative methods only and must include trigonometry/calculus. Mathematics courses inspire you to critically and imaginatively engage with a complex and evolving world increasingly influenced by data, technology and science. The curriculum emphasizes research, debate and creative inquiry; cultivates an appreciation of beautiful ideas and powerful methods; and empowers your with the analytical tools, research skills, and knowledge base to reason logically, to argue persuasively, and to interpret theories in science and mathematics through a creative and considered lens. Prerequisite: None	3
MTH310	Research Methods in Science	An investigation of the underlying research methodologies in science with an emphasis on understanding the nature of evidence and its interpretation. Students will study methods for gathering, organizing, and analyzing empirical data; explore the underlying mathematics (of probability and statistics); and inquire into assumptions, methodology, and concepts of ambiguity, precision, bias, and error. The course will present methods of representing quantitative information and relationships visually in ways that facilitate a deeper analysis and understanding. Students will document their findings in a final research paper and presentation. The discussions and the assignments will include the applications as well as the socio-political implications of the topics studied. Topics will vary each semester and will be determined by the instructor --- a paragraph of course description for the specific topic will be included before registration.	1

### LIBERAL ARTS (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: LA121-122.	3
SCI310	Research Methods in Science 1 Credit	An investigation of the underlying research methodologies in science with an emphasis on understanding the nature of evidence and its interpretation. Students will study methods for gathering, organizing, and analyzing empirical data; explore the underlying mathematics (of probability and statistics); and inquire into assumptions, methodology, and concepts of ambiguity, precision, bias, and error. The course will present methods of representing quantitative information and relationships visually in ways that facilitate a deeper analysis and understanding. Students will document their findings in a final research paper and presentation. The discussions and the assignments will include the applications as well as the socio-political implications of the topics studied. Topics will vary each semester and will be determined by the instructor --- a paragraph of course description for the specific topic will be included before registration. Prerequisite: Must have completed 200 level Science classes.	1
SCI323	Natural Science	Prerequisite: Must have completed 200 level Science classes.	3

### NON-DEPARTMENTAL

Crs#	Course Name	Description	Credit
ND300	Independent Study	Independent Study Contracts are available in the Academic Affairs Office. They require the approval of the Department Chair and Academic Dean. Independent Study is for the purpose of studies which are not incorporated into the curricula of regular classes. Students are encouraged to enroll in regularly scheduled courses whenever possible. Many studio courses may be repeated for additional credit. Independent Study may not be used to add additional credit to an existing course. The student is restricted to no more than one Independent Study per semester. One credit of Independent Study requires 3 hours of work per week for 15 weeks, or 45 hours of work. Faculty contact is defined as 3 hours per credit per semester, with meeting times arranged. Studio work: Independent Study is available only to full-time Junior or Senior class level students. An Independent Study may be for no more than 3 studio credits. Independent Study in Liberal Arts is available to all levels, no more than 3 credits per semester.	1 to 3
ND301	Internship	An art-related work experience administered by the Career Center Office. Internships, graded on a pass/fail basis, may range from 1 to 6 credits, at a ratio of 45 hours of work per credit. Available to juniors and seniors.	1 to 6
ND302	Global Studios:	The PNCA Global Studios Program is founded on the principles of experiential education and intended to lead students to engage in creative practice in unfamiliar cultural settings. A high standard of creative practice in the contemporary world is an understanding of the communicative value and effect of work on a global stage.	3
ND303	Semester Abroad	PNCA students are encouraged to spend a semester abroad with one of our exchange partners or program affiliates. Contact the Academic Advisor International for details of available programs and eligibility requirements.	12
ND305	AICAD Mobility	MOBILITY PROGRAM - Students can spend one semester in their junior year at a sister art school within the US or Canada. Participating schools are members of AICAD (Association of Independent Colleges of Art & Design). Not all AICAD members participate in this program so see Student Handbook for list of participants. Students apply in their sophomore year and can apply to more than one school. If accepted, the student pays PNCA tuition, but will be responsible for any non-tuition fees required by the Host institution.	12
ND306	NY Studio Residency Program	The AICAD/New York Studio Residency Program (NYSRP) is a cross-registration program located in Brooklyn, New York. Participating students receive individual studio spaces at the NYSRP, weekly critique sessions, and a diverse seminar/visiting artist program which includes a comprehensive introduction to the New York art world. The School of Visual Arts provides off site administrative services for the NYSRP including digital printing facilities, access to the SVA library, and student identification cards. Students earn sixteen credits and a letter grade towards their undergraduate or graduate degree.	12

### DESIGN ARTS

Crs#	Course Name	Description	Credit
DA400	Design Arts Thesis	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. 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 IL450 and DA453, or CD443 and DA445.	3
DA410	Design 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: Senior standing or Instructor permission.	3
DA441	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
DA445	Center for Design	The Center for Design is a student -staffed design studio located on campus. Art direction for the variety of client projects is provided by PNCA faculty. In addition to developing a large body of work for a portfolio the student will have an insider's look the complicated interactions of a working design studio where art and business meet. Student designers are chosen based on portfolio review. Prerequisites: Junior or Senior standing or permission of Department Chair.	3
DA453	Design Arts Thesis Development	This course provides an in-depth exploration into the daily practice of the professional Designer or Illustrator, equipping the student with the skills and knowledge to effectively enter the professional job market. Central to this work is the preparation & building of a final portfolio in both web & traditional formats. Prerequisite: Senior standing	3

### MEDIA ARTS

Crs#	Course Name	Description	Credit
MA300	Media Arts 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
MA400	Media Arts Thesis	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. 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.	3
MA410	Media 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

### STUDIO ARTS

Crs#	Course Name	Description	Credit
SA300	Studio Arts 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
SA400	Studio Arts Thesis	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. 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.	3
SA410	Studio Arts Special Topics	Studio 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

### THESIS

Crs#	Course Name	Description	Credit
TH401	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
TH403	Thesis Research and Writing	To complete the BFA requirement in all programs, seniors must complete a semester-long Thesis Project. The Thesis Research Paper may be taken as a studio elective to accompany the Thesis process. This course helps students with a research and writing component for 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 will be archived in the PNCA Library, along with digital documentation of the studio work and other required writing elements. Prerequisite: Junior or Senior standing.	3

### POST-BACCALAUREATE

Crs#	Course Name	Description	Credit
PB300	Post Bacc Independent	Post-Baccalaureate Independent Studio: In consultation with their mentor, each student will undertake in-Studio 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

### GRADUATE / Applied Craft and Design

Crs#	Course Name	Description	Credit
ACD500	MFA ACD Independent Study	Independent Study requires approval of the Dept. Chair	3
ACD501	Studio Practice	With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.	6
ACD502	Studio Practice	With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.	6
ACD525	Critique Seminar	Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.	3
ACD526	Critique Seminar	Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.	3
ACD531	Entrepreneurial Studies:Prof Prac	The Entrepreneurial Studies component of the Program provides a comprehensive introduction to establishing and maintaining a creative professional practice, with an emphasis on strategies for small to mid-size businesses. Courses are structured as a series of modules, each taught by a different instructor specializing in the subject matter specific to the module. In order to prepare students to develop businesses that represent their own values and the intentions behind their work, students explore issues such as: connecting community through commerce; designing in the context of increasing demand and decreasing resources; and methods of giving voice to under-represented creatives. In conjunction with exploring how businesses can effectively express values and address important issues, students become familiar with fundamental aspects of professional practice. Students develop an understanding of business plans, contracts, business development, marketing, basic accounting, intellectual property, promotion, grant-writing, social entrepreneurship, micro-enterprises, and collaborative ventures. Students also learn to use entrepreneurial software, develop several "elevator pitch" presentations, and - in support of the Program's philosophy of engagement - participate in service learning as part of a section on social entrepreneurship.	3

### GRADUATE / Applied Craft and Design (cont.)

Crs#	Course Name	Description	Credit
ACD532	Entrepreneurial Studies:Pract II	The Entrepreneurial Studies component of the Program provides a comprehensive introduction to establishing and maintaining a creative professional practice, with an emphasis on strategies for small to mid-size businesses. Courses are structured as a series of modules, each taught by a different instructor specializing in the subject matter specific to the module. In order to prepare students to develop businesses that represent their own values and the intentions behind their work, students explore issues such as: connecting community through commerce; designing in the context of increasing demand and decreasing resources; and methods of giving voice to under-represented creatives. In conjunction with exploring how businesses can effectively express values and address important issues, students become familiar with fundamental aspects of professional practice. Students develop an understanding of business plans, contracts, business development, marketing, basic accounting, intellectual property, promotion, grant-writing, social entrepreneurship, micro-enterprises, and collaborative ventures. Students also learn to use entrepreneurial software, develop several "elevator pitch" presentations, and - in support of the Program's philosophy of engagement - participate in service learning as part of a section on social entrepreneurship.	3
ACD533	MFA ACD Internship	Internship requires approval of the Dept. Chair	3
ACD551	Modern Craft & Design History	Critical Studies courses challenge students to develop in-depth knowledge of social and environmental movements in Modern craft and design history, articulate positions in discussions concerning contemporary craft and design theory, and place current trends in making into a global context. Studies in modern craft and design history emphasize a careful engagement with key individuals and movements rather than a comprehensive survey. Students focus not only on the history of these fields, but on the critical discussion of the scholarship that frames them. In becoming fluent in contemporary theory, students investigate the DIY movement, concepts such as valorization of the hand, and the shifting boundaries and relationships between fine art, craft, and design. Examining the transformation of craft traditions and adaptive reuse of materials in craft and design globally — and in developing countries in particular — students explore notions of individual and collective identity. In support of the Program's emphasis on applied knowledge, students are required to submit research papers to peer-reviewed journals or conferences in each of the three Critical Studies courses.	3
ACD552	Critical Studies: 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, Perce, 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.	3
ACD601	Studio Practice	With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.	6

### GRADUATE / Applied Craft and Design (cont.)

Crs#	Course Name	Description	Credit
ACD602	Studio Practice	With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.	6
ACD625	Critique Seminar	Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.	3
ACD626	Critique Seminar	Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.	3
ACD671	Practicum	The Practicum is similar to a Thesis, but emphasizes practical application of knowledge or skill in a new way, through an independent project approved by the student's committee. The main thrust of the Practicum is to create work through engagement with a specific community, client, or user, and with an emphasis on addressing social and environmental concerns. The type and scale of projects students pursue for the Practicum ranges widely, but is centrally informed by the act of making and design-thinking. The Practicum is intended to be an externalized expression of the work produced in Studio Practice, and requires a capstone paper. In preparing the rationale for their proposal, students pursue rigorous methods of applied research, as well as utilizing strategies to identify and interact with various stakeholders. Students present reports of their progress to their committee at preliminary and intermediate stages. Upon completion, the Practicum culminates in a formal public presentation.	3
ACD672	Practicum	The Practicum is similar to a Thesis, but emphasizes practical application of knowledge or skill in a new way, through an independent project approved by the student's committee. The main thrust of the Practicum is to create work through engagement with a specific community, client, or user, and with an emphasis on addressing social and environmental concerns. The type and scale of projects students pursue for the Practicum ranges widely, but is centrally informed by the act of making and design-thinking. The Practicum is intended to be an externalized expression of the work produced in Studio Practice, and requires a capstone paper. In preparing the rationale for their proposal, students pursue rigorous methods of applied research, as well as utilizing strategies to identify and interact with various stakeholders. Students present reports of their progress to their committee at preliminary and intermediate stages. Upon completion, the Practicum culminates in a formal public presentation.	3

### GRADUATE / Collaborative Design

Crs#	Course Name	Description	Credit
COL500	Studio Elective	MFA in Collaborative Design Electives - THE INSTITUTES IN COLLABORATIVE DESIGN are a series of workshops that introduce new design strategies and methods for stakeholder engagement. Each workshop is led by a different innovator in the design field. Past presenters include Carl DiSalvo, Tad Hirsch, Catherine Kramer, Stewart Long, Sara Huston, and Don Harker. Their inquiries into the intersections of politics, engineering, environmentalism, and design have resulted in a range of provocative and innovative projects. Topics of exploration have included web-based networks that regulate social and environmental accountability, mapping software that enables people to avoid CCTV surveillance, traditional ecological knowledge mapping, ecosystem design, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics.	3
COL501	Intro to Studio	COL 501 Collaborative Design Studio (3 cr engagements) Collaborative Design Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a project that must be client-centric. Each studio begins with a design brief and initial resources, moves to problems and challenges, ideation, prototype solutions, and finishes with deliverables. Studio design briefs will adapt each year to local, regional and global opportunities, as well as faculty and student interests. Topic area include: Design Ethnography, Product Design, Living Systems Design, Redesign, Participatory Design, Disruptive Design, Institutional Design, Video Design, Sound Design, Rapid Prototyping, Design Essentials, Science, Policy & Design.	3
COL502	Directed Mentorship	Graduate Studios are structured to give students a hands-on experience of working intimately with clients, collaborators and partners, and to go through the process of formulating a client-centric project. Each studio will facilitate a pattern of discovery, proposal, and build, where students are presented with – or develop - a design brief, and collaboratively create potential design solutions. Graduate Studio topics will adapt each year to local, regional and global opportunities and concerns, as well as faculty and student interests.	3
COL511	Workshop	Graduate Workshops are a chance for students to build specific skills in a studio intensive. The role of the workshop instructor is to bring domain expertise or a thoughtful plan for experimentation that allows students to acquire a set of skills, techniques or way of working. This workshop experience will encourage collaborative and independent practice while supporting the individual student's needs. Also offering - THE INSTITUTES IN COLLABORATIVE DESIGN are a series of workshops that introduce new design strategies and methods for stakeholder engagement. Each workshop is led by a different innovator in the design field. Past presenters include Carl DiSalvo, Tad Hirsch, Catherine Kramer, Stewart Long, Sara Huston, and Don Harker. Their inquiries into the intersections of politics, engineering, environmentalism, and design have resulted in a range of provocative and innovative projects. Topics of exploration have included web-based networks that regulate social and environmental accountability, mapping software that enables people to avoid CCTV surveillance, traditional ecological knowledge mapping, ecosystem design, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics.	1
COL525	Graduate Critique Seminar	This seminar introduces students to local, regional and global environmental - social - economic issues and stakeholders, to help students present their work in a professional manner, to articulate the issues their work is intended to address, and to formulate a basis of evaluation of their work and the work of others. The course will specifically explore issues and stakeholders relevant to students' individual practices, potential projects and portfolios. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates and studio lab teams. The seminar will include visiting artists and scholars, critiques with academic and industry experts, and off-campus trips to regional community stakeholders. During each graduate seminar students will work on the development of their capstone project.	3
COL526	Graduate Critique Seminar	COL 526 Graduate Critique Seminar 2: Research + Insights (3 cr) The course is intended to introduce students to various design research methodologies both in theory and practice including, but not limited to, qualitative and quantitative research utilizing the following lenses: Anthropologist, Scientist, Designer, Journalist, Marketer and Historian. The seminar will specifically explore design methodologies and issues/stakeholders relevant to students' individual practices, potential projects and proposed capstones. The seminar will meet weekly offering a mixture of lecture, field trips, guest speakers, and critique. Students will be expected to engage in research resulting in written, visual and oral presentations.	3
COL533	Collaborative Design Internship	Collaborative Design Internship requires approval of the Dept. Chair in MFA Collaborative Design.	1
COL535	Collaborative Design Independent Study	Collaborative Design Independent Study requires approval of the Dept. Chair in MFA Collaborative Design.	1
COL551	Critical Studies	In this course, we will examine social-ecological systems and regimes from a specific perspective: the roles of public and private individuals and organizations as agents of change. Seeking a systemic and critical understanding of ethical bases for social activism, we will discuss successes and failures of current social-ecological regimes ("business as usual") in providing for social wellbeing, as well as the bases for considering the wellbeing of nature more broadly. We will examine the composition and relative stability of regimes, and we will examine frameworks for understanding and assessing the effectiveness of social inquiries and interventions aimed at regime transformation.	3

### GRADUATE / Collaborative Design (cont.)

Crs#	Course Name	Description	Credit
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	Studio 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	Studio 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
COL652	Critical Studies: Thesis Writing	Critical Studies courses enable students to understand and work with complex systems; approach design as an interacting set of actors, objects and techniques; take initiative to make proposed design solutions a reality; and learn professional skills that will maximize effectiveness with colleagues, stakeholders and clients.	3

### GRADUATE / Critical Theory and Creative Research

Crs#	Course Name	Description	Credit
CTCR501	The Critical Theory Seminar	Upper-division seminar that situates the relations between words, images, and objects within social and historical fields and elaborates a theory of aesthetic representation in relation to social and political change. In the Critical Theory Seminar, students analyze notions of critique in the work and life of major thinkers, paying particular attention to their understanding of theory and practice, thought and action, invention and intervention, form and feeling, medium and message, matter and memory, time and experience, intelligence and the senses, aesthetics and representation in relation to technological procedures, sociological categorization, political phenomena, and the capture and creation of lived realities. We begin by expanding the meaning of contemporaneity and go on to examine how meaning, individual and collective, is made or, conversely, unmade under various conditions. Students can expect to read Agamben, Arendt, Bachelard, Baudrillard, Benjamin, Bergson, Flusser, Foucault, Levinas, McLuhan, Merleau-Ponty, Rancière, and Simmel.	3
CTCR502	The Critical Theory Seminar	Upper-division seminar that situates the relations between words, images, and objects within social and historical fields and elaborates a theory of aesthetic representation in relation to social and political change. In the Critical Theory Seminar, students analyze notions of critique in the work and life of major thinkers, paying particular attention to their understanding of theory and practice, thought and action, invention and intervention, form and feeling, medium and message, matter and memory, time and experience, intelligence and the senses, aesthetics and representation in relation to technological procedures, sociological categorization, political phenomena, and the capture and creation of lived realities. We begin by expanding the meaning of contemporaneity and go on to examine how meaning, individual and collective, is made or, conversely, unmade under various conditions. Students can expect to read Agamben, Arendt, Bachelard, Baudrillard, Benjamin, Bergson, Flusser, Foucault, Levinas, McLuhan, Merleau-Ponty, Rancière, and Simmel.	3
CTCR521	Research Design and Methods	In Research Design and Methods, approaches, practices, and protocols inherent to various forms of research, qualitative and quantitative, are examined in terms of their ideological and epistemological assumptions, attitudes, and contexts as well as their political and ethical trajectories. Students assess the research of others as well as design their own research, drawing upon a range of methods from statistics, field research, surveys, and interviews to observation, experience, and so-called intuition with the ultimate aim of creating new paradigms for carrying out humanly meaningful research in the age of the search engine and rethinking critical questions pertaining to capture, documentation, aggregation, scalability, iterability, applicability, knowability, relevance, prediction, consequence, ownership, falsifiability, truth, belief, and judgment, among others.	3
CTCR522	Research Design and Methods	In Research Design and Methods, approaches, practices, and protocols inherent to various forms of research, qualitative and quantitative, are examined in terms of their ideological and epistemological assumptions, attitudes, and contexts as well as their political and ethical trajectories. Students assess the research of others as well as design their own research, drawing upon a range of methods from statistics, field research, surveys, and interviews to observation, experience, and so-called intuition with the ultimate aim of creating new paradigms for carrying out humanly meaningful research in the age of the search engine and rethinking critical questions pertaining to capture, documentation, aggregation, scalability, iterability, applicability, knowability, relevance, prediction, consequence, ownership, falsifiability, truth, belief, and judgment, among others.	3
CTCR531 CTCR532	Graduate Writing & Critique Seminar	In the Graduate Writing and Critique Seminar, the fundamentals of the art-school critique are revisited and translated into sustained written discourse. Starting with words, their etymologies, histories, and associations, students progress to the fundamentals of the sentence, and from there through the various stages of writing a thesis, from brainstorming techniques to formulating questions, abstracts to tables of contents, outlining to generating a research bibliography, mechanics to poetics. Through the analysis of different approaches to research and writing, students focus their ideas and refine their prose in a workshop setting, emerging each term with polished chapters of their thesis work.	3
CTCR535	CTCR Independent Study	Independent Study requires approval of the Dept. Chair	3
CTCR541 CTCR542	Special Topics Research	Students design and develop their own independent and collaborative research projects in Special Topics Research, extending and amplifying the principles and precepts of Research Design and Methods and the Critical Theory Seminar.	3
CTCR551	CT+CR Colloquium & Grad. Speaker Series	The CT+CR Colloquium and Graduate Speaker Series offer students and associates the opportunity to work directly with major contemporary thinkers and makers on a shared challenge or question in a sustained and concentrated manner. The colloquium is held in the fall at the Caldera Arts Center in the high desert of Oregon and at various locations in the spring. The exploration of themes and ideas continues throughout the year in a series of transdisciplinary roundtables, panels, and workshops and across innovative platforms.	3

### GRADUATE / Critical Theory and Creative Research (cont.)

Crs#	Course Name	Description	Credit
CTCR552	CT+CR Colloquium & Grad.Speaker Series	The CT+CR Colloquium and Graduate Speaker Series offer students and associates the opportunity to work directly with major contemporary thinkers and makers on a shared challenge or question in a sustained and concentrated manner. The colloquium is held in the fall at the Caldera Arts Center in the high desert of Oregon and at various locations in the spring. The exploration of themes and ideas continues throughout the year in a series of transdisciplinary roundtables, panels, and workshops and across innovative platforms.	3
CTCR631	MA Thesis Summer Intensive	Students complete work on their theses during the MA Thesis Summer Intensive, which meets daily for eight weeks during the summer months and is devoted solely to this purpose.	9
CTCR632	Writing Workshop	The Summer Intensive meets every day during the summer months and includes three components - the MA Thesis Workshop, Professional Practices, and the Graduate Speaker Series. The intensive includes visiting artists, scholars, theorists, and practitioners combined with daily writing devoted to the finalization of each student's thesis.	3
CTCR633	Professional Practices Workshop	The Summer Intensive meets every day during the summer months and includes three components, the MA Thesis Workshop, Professional Practices, and the Graduate Speaker Series. The intensive includes visiting artists, scholars, theorists, and practitioners combined with daily writing devoted to the finalization of each student's thesis.	3

### GRADUATE / Print Media: Multiples, Editions, and Objects

Crs#	Course Name	Description	Credit
PRM501	Print Media - Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in Print Media program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	3
PRM502	Print Media - Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in Print Media program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	3
PRM525	Graduate Critique Seminar	Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond.	3
PRM526	Graduate Critique Seminar	Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond.	3
PRM551	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

### GRADUATE / Print Media: Multiples, Editions, and Objects (cont.)

Crs#	Course Name	Description	Credit
PRM562	CS:Contemporary Print Media Seminar	This seminar will immerse students in the world of contemporary printmaking by looking at the prominent producers and disseminators of print media. With the definition of "what is a print?" rapidly expanding, students will contextualize works by identifying and analyzing trends and influences. Innovations in media, including digital interfaces and 3D fabrication, will be examined for how they shape the meaning, appearance, display, and audience for fine prints, which have come to include objects, installations, video and other time-based art. Lectures, readings, and discussions will take up the critical theory and aesthetics of contemporary print practices, addressing questions such as the place of craft and process, the idea of originality and authenticity, the role of collaboration and community in professional print workshops, the relation of image and text, and the intersection of fine art and graphic design, commercialism, industry, technology, and society. The course will be complemented by museum and gallery tours and visits from guest speakers. Students will contribute oral presentations and complete a final research essay.	3
PRM571	Print Media Internship	Print Media Internship requires approval of the Dept. Chair in Print Media	3
PRM601	Print Media Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in Print Media program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	3
PRM602	Capstone Project with Mentor	This credit bearing studio assignment allows graduate students to explore, experiment and apply their creative practice in either an independent or collaborative process. This assignment will continue through all four semesters of the program. Every semester, students will be assessed by their chair, program faculty, invited guests and peers as they develop a body of work. In the final semester, students will be linked with a mentor to focus on a capstone project. The capstone project will also be evaluated by the chair, program faculty and invited guests. Students will be required to give an oral presentation and defend their outcomes. This capstone process is linked to a thesis paper, which is developed in the Capstone Research + Writing Course.	6
PRM625	Graduate Critique Seminar	Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond.	3
PRM626	Graduate Critique Seminar	Taken all four semesters by all students in the Print Media program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include lectures, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by one of the MFA in Print Media faculty, who may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings would be supplemented by lectures and performances of visiting artists to PNCA, as well as by trips off-campus to exhibitions and performances locally and beyond.	3
PRM651	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

### GRADUATE / Print Media: Multiples, Editions, and Objects (cont.)

Crs#	Course Name	Description	Credit
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	Critical Studies:Multiples	This course examines "multiples" in historical and contemporary contexts in order to develop criteria for understanding and strategies for reconfiguring the concept. Our exploration will include examples from craft, design, art, media, and technology and the intersections and exchanges between these interrelated fields. Throughout, we will be interested in exploring relations between making and thinking, hand and mind, human and machine, objects and systems, materiality and abstraction and the ramifications of the pairs' interactions for perception, sensibility and intelligence. The course will also address issues relevant to the course material raised by and related to the MFA lectures and invited guests. In addition to preparing weekly readings, students will engage in a semester-long research project and present their findings in both written formats and oral presentations.	3
PRM662	Crit Studies:Capstone Research & Writing	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

### GRADUATE / Visual Studies

Crs#	Course Name	Description	Credit
VS501	Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	9
VS502	Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	9
VS525	Graduate Critique Seminar	Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series.	3
VS526	Graduate Critique Seminar	Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series.	3
VS633	VS Independent Study	Visual Studies Independent Study requires approval of the Dept. Chair in MFA Visual Studies with Independent Study Form available in the Academic Affairs office.	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

### GRADUATE / Visual Studies (cont.)

Crs#	Course Name	Description	Credit
VS555	Critical Pedagogy	Offered both Fall Semester and Spring Semester This is a graduate level course addressing pedagogical strategies in post-secondary arts education. Students will be introduced through readings to various philosophies of education from arts educators and philosophers from around the globe and will critically discuss these ideas in class. By the end of the course students will develop their own written teaching philosophy, a sample syllabus of a class of their choice, a cover letter and a teaching CV. Lectures and invited guests will augment discussion of professional practice issues surrounding arts education and what is involved in successfully applying for teaching positions. MFA students enrolled in this course will simultaneously act as a student teacher to one of the PNCA faculty and will maintain a weekly log of their experience in the class.	3
VS601	Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	9
VS602	Graduate Studio	Graduate Studio, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	6
VS625	Graduate Critique Seminar	Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series.	3
VS626	Graduate Critique Seminar	Taken all four semesters by all students in the MFA program, the Graduate Critique Seminar provides candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. The seminar will also include, critiques, and discussions with Visiting Artists/Scholars/Critics. The Seminar is led by MFA faculty members, as well as visiting artists, critics and scholars, who join in on discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion, and class meetings are supplemented by lectures and performances of visiting artists to PNCA through the MFAVS visiting artist series.	3
VS672	Graduate Thesis Writing	This course is designed to instruct, guide, and support the MFA student with the completion of her/his Thesis Paper. The Thesis Paper is a statement of your critical positions as an artist. It is informed by your studio practice and supported by relevant sources. This course prepares the MFA student to develop a successfully researched Thesis Paper that relates the concept, process, and evaluation of their artwork to a reader. At the end of this course, the student should be prepared to present a thoroughly developed Thesis Paper. Each student will be led through three rough drafts before the final paper is presented for grading, binding, and storage in the PNCA library holdings. The final body of text will be between 6000 and 9000 words (approximately 20-30 pages) in length.	3

### GRADUATE / Visual Studies Low-Residency

Crs#	Course Name	Description	Credit
VSLR501	Graduate Studio Summer	Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	4.5
VSLR502	Graduate Studio Fall Offsite /	Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	3
VSLR503	Spring Offsite		
VSLR512	Winter Studio Review	During five days in January, students meet on campus for Winter reviews during which they receive feedback on work produced during the Fall and engage in intensive seminars and short workshops.	1.5
VSLR525	Graduate Critique Seminar	The goal of this course is to provide candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet regularly to critique, in rotation, the work of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. MFA students will participate with regional, national and international visiting artists, designers, critics, scholars, curators and others, in student critiques and discussions. Professional practice is embedded in these seminars. Faculty leading this course may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion. Visiting artists may engage students through demonstrations as well as by trips off-campus to exhibitions and performances locally and beyond.	3
VSLR531	VSLR Independent Study	Dept. Chair approval required	3
VSLR532	Visiting Artist Lecture Series	Each week during the intensive a Visiting Artist or Scholar is hosted by the program introducing MFA students to the breadth of contemporary artistic, scholarly, philosophical and cultural voices. Each summer the Low-Residency MFA also hosts an Artist-in-Residence who works for an extended period within the program. Visiting Artists, Scholars, and Artists-in-Residence are selected specifically in response to the MFA students within the program and their areas of inquiry.	1.5
VSLR534	Library Research Seminar	Structured to take place during the first year winter review session, the Library Research Seminar provides both an orientation to library resources and critical independent research skills for students who will be at distance between summer intensives. The seminar provides tools and instruction for using online digital resources and access to journals, periodicals and texts. A short research paper on a topic of interest is used to showcase best practices and initiate the assessment of a student's writing.	1.5
VSLR551	Contemporary Art Seminar	This is an upper division one-semester course that exposes students to contemporary art histories, strategies, artists, curators, critics, and systems that influence and drive the expansion of the current art world. Art, criticism and theory are approached in an interconnected fashion, with an emphasis on the flow and interchange of significant ideas between the visual and the textual — art in dialogue with theory and history. Topics will be explored through slide lectures, gallery visits, videos, web sites and reading discussion of selected books, articles and essays. Students will engage in research methodologies within the written and oral presentation components of this course, with the final oral presentation providing the opportunity to share research with the class. In order to reflect a variety of viewpoints and disciplines, guest artists and lecturers relevant to topics under discussion will be invited to speak with the class.	3
VSLR601	Graduate Studio Summer	Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	4.5

### GRADUATE / Visual Studies Low-Residency (cont.)

Crs#	Course Name	Description	Credit
VSLR602 VSLR603	Graduate Studio Fall Offsite / Spring Offsite	Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	3
VSLR604	Graduate Studio Summer Onsite	Graduate Studio, the foundation of the 60-credit, MFA in VS (low-res) program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student's creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of their final summer. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.	6
VSLR612	Winter Studio Review	During five days in January, students meet on campus for Winter reviews during which they receive feedback on work produced during the Fall and engage in intensive seminars and short workshops.	1.5
VSLR625	Graduate Critique Seminar	The goal of this course is to provide candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet regularly to critique, in rotation, the work of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. MFA students will participate with regional, national and international visiting artists, designers, critics, scholars, curators and others, in student critiques and discussions. Professional practice is embedded in these seminars. Faculty leading this course may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion. Visiting artists may engage students through demonstrations as well as by trips off-campus to exhibitions and performances locally and beyond.	3
VSLR626	Graduate Critique Seminar	The goal of this course is to provide candidates with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals. The Seminar will meet regularly to critique, in rotation, the work of all candidates. The cross-disciplinary nature of the conversation is meant to foster the widest possible dialogue among artists, encourage divergent thinking and discourage the easy acceptance of received notions. MFA students will participate with regional, national and international visiting artists, designers, critics, scholars, curators and others, in student critiques and discussions. Professional practice is embedded in these seminars. Faculty leading this course may also enlist other faculty members, as well as visiting artists, critics and scholars, to join discussions and critiques. Students may also be assigned critical readings to prepare for presentation and discussion. Visiting artists may engage students through demonstrations as well as by trips off-campus to exhibitions and performances locally and beyond.	3
VSLR631	VSLR Independent Study	Dept. Chair approval required.	3
VSLR632	Visiting Artist Lecture Series	Each week during the intensive a Visiting Artist or Scholar is hosted by the program introducing MFA students to the breadth of contemporary artistic, scholarly, philosophical and cultural voices. Each summer the Low-Residency MFA also hosts an Artist-in-Residence who works for an extended period within the program. Visiting Artists, Scholars, and Artists-in-Residence are selected specifically in response to the MFA students within the program and their areas of inquiry.	1.5
VSLR634	Professional Practice	This course is designed to develop effective professional strategies for successfully pursuing and navigating a sustained and meaningful artistic practice upon completion of the MFA LRVS program; taking into consideration the multitude of disciplines, interests and goals the program supports. We will consider protocols for professional etiquette, identify opportunities for achieving career objectives, and examine personal and social identities that comprise an individual's professional identity. Emphasis is placed on developing strong self-presentation skills to best represent your individual practice. This may include: portfolio development, submission materials, grant and exhibition proposals, working with galleries, residencies, fellowships, teaching positions, interviewing, public lectures, job search resources, calls for entry, taxes, websites, shipping, contracts, commissions, and establishing a studio. The objective is to prepare students to identify, plan and pursue strategies for successful career development and professional accomplishments from which to offer a meaningful cultural contribution.	1.5

### GRADUATE / Visual Studies Low-Residency (cont.)

Crs#	Course Name	Description	Credit
VSLR652	Critical Studies/Visual Media Seminar	This seminar explores critical theory as a critique of seeing, images, art, the construction of "otherness" (gender, race, class, sexuality, nation), and the roles and responsibilities of artists and viewers. Though our subject is theory, questions about theory and practice will be grounded in examples of the work of artists. Our seminar begins and ends with questions. When images can be used both to save and to kill, what does it mean to be an artist? Drawing on critical theory, performance theory, rhetorical analysis, and ethics, we will attend to the responsibilities of imagemakers and image consumers; the roles of artists in an image-saturated culture; the (mis)use of images to construct difference; and questions about how human beings engage language and images to make worlds. Topics to be covered include: visibility, panopticism, performativity, ideology, experience, racism, whiteness, phenomenology, postcolonialism, sexism, resistance, agency, language, grievability, mystery, and (in)visibility.	3
VSLR672	Graduate Thesis Writing	This course is designed to instruct, guide, and support the MFA student with the completion of her/his Thesis Paper. The Thesis Paper is a statement of your critical positions as an artist. It is informed by your studio practice and supported by relevant sources. This course prepares the MFA student to develop a successfully researched Thesis Paper that relates the concept, process, and evaluation of their artwork to a reader. At the end of this course, the student should be prepared to present a thoroughly developed Thesis Paper. Each student will be led through three rough drafts before the final paper is presented for grading, binding, and storage in the PNCA library holdings. The final body of text will be between 6000 and 9000 words (approximately 20-30 pages) in length.	3

### PNCA Faculty

PNCA Faculty bios: <http://pnca.edu/faculty>

<b>ANCLIFFE, ABRA</b>	MFA 2005 Tyler School of Art, Temple University (Printmaking); BFA 2003 Pacific Northwest College of Art (Printmaking); BA 1998 Lewis & Clark College (English Literature)
<b>BARNES, GORDON</b>	MFA 2007 Portland State University (Contemporary Art Practice) BFA 2005 Sonoma State University (Printmaking)
<b>BECKER, H. WILLIAM</b>	MS Botany, Oregon State University; BS Biology, Portland State University
<b>BEELER, JULIE</b>	BFA University of the Pacific (Graphic Design and Art History)
<b>BERNSTEIN, SARA</b>	PhD 2013 University of California at Davis (Cultural Studies); MA 2005 New York University (Visual Culture); BA 1997 Portland State University (English)
<b>BLACK, SAMSON</b>	PhD 2010 University of Oregon (Mathematics), MS 2005 University of Oregon (Mathematics), BA 2002 Pitzer College (Mathematics)
<b>BOND, ROSE</b>	MFA 1990 School of the Art Institute of Chicago (Experimental Filmmaking); MS 1976 Portland State University (Education); BA 1971 Portland State University (Drawing and Painting)
<b>BOSANQUET, EMILY</b>	MESM 2002 University of California, Santa Barbara (Environmental Science and Management) BS 2000 University of Edinburgh (Geology) (Honors)
<b>BRADSHAW, KRISTIN</b>	MAR 2001 Yale University, Yale Divinity School MFA 1999 Brown University (Creative Writing) BA 1997 Converse College (English Literature) (cum laude) (English Department Award)
<b>BUBNIS, RYAN</b>	BFA 2006 Pacific Northwest College of Art (Illustration)
<b>CAVALIER, JODIE</b>	MFA 2012 Pacific Northwest College of Art (Visual Studies); BA 2010 University of California, Berkeley (Art Practice)
<b>CHRISTIENSEN, TERESA</b>	MFA 2008 Bard College – International Center of Photography (Advanced Photographic Studies) BA 2001 Bates College (Studio Art, Psychology) (magna cum laude) (Phi Beta Kappa)
<b>COBB, THOMAS</b>	BFA 1995 Washington University (Painting, minor in Music)
<b>COPELAND, KATE</b>	MFA 2006 Rhode Island School of Design (Printmaking) Teaching Certificate 2006 Brown University / Harriet W. Sheridan Center for Teaching and Learning BA 2000 Macalester College (Studio Art, minor in German Studies) (magna cum laude) (Phi Beta Kappa) Workshops 1998-2011 Penland School of Crafts (Printmaking, Photography, Painting)
<b>CURTIS, NAN</b>	MFA 1991 University of Cincinnati (Sculpture) BFA 1988 The College of Wooster (Sculpture)
<b>DAMIANO, LORI</b>	MFA 2004 California Institute of the Arts (Experimental Animation) BA 2000 University of California, San Diego (Media Arts: Film/Video)
<b>DIEHL, CARL</b>	MFA 2007 University of Oregon (Digital Art) BFA 2000 Syracuse University (Art Video)
<b>DIENG, MODOU</b>	MFA 2006 San Francisco Art Institute (Painting, New Genres) BFA 1995 École Nationale des Beaux-Arts, Senegal (Painting)
<b>DIRAN, INGRID</b>	PhD 2014 Cornell University (English), MA 2012 Cornell University (English), M.Phil 2008 Exeter College University of Oxford (European Literature), BA 2005 Williams College (English)
<b>DODGE, TREVOR</b>	MA 1998 Illinois State University (English) BA 1995 University of Idaho (English)
<b>DRAKE, MONICA</b>	MFA 1994 University of Arizona (Creative Writing) BA 1988 Portland State University (General Studies)
<b>DRILLING, TERESA</b>	BFA Rochester Institute of Technology (Painting)
<b>ECKARD, DAVID</b>	1988 BFA School of the Art Institute of Chicago (Sculpture)
<b>EDER, NORMAN</b>	PhD 1980 University of Illinois (Modern European History) MA 1975 Portland State University (Modern European History) BA 1973 University of Puget Sound (History)
<b>FLINT, JOSHUA</b>	BFA, Academy of Art University
<b>FRENCH, MARTIN</b>	BFA 1983 Art Center College of Design (Illustration/Design)
<b>GANDER, CHRIS</b>	BFA 1986 Pacific Northwest College of Art (Sculpture)
<b>GILLEY, DAMIEN</b>	MFA 2009 Portland State University (Contemporary Art Practice); BFA 2006 University of Nevada-Las Vegas (New Media); BA 2001 University of California Santa Barbara ( Psychology, Religious Studies)
<b>GINSBURG, EMILY</b>	MFA 1991 Cranbrook Academy of Art (Printmaking) BA 1986 Trinity College (Art History)
<b>GUBITOSA, MICHAEL</b>	B Arch 2005 The Pennsylvania State University
<b>HALE, JEFFREY</b>	MFA 2008 University of Washington Seattle, BA 1998 University of Colorado Boulder (Psychology)
<b>HANDWERG, JOAN</b>	PhD, ABD 2002 University of British Columbia (Visual Art and Theory, Early Modern Print Culture and Theory) MA 1994 Tufts University (Art and Art History, with Honors) Diploma 1991 University of Glasgow (Decorative Art History) BA 1986 Colby College (History of Art)

### PNCA Faculty (cont.)

<b>HEIT, LAURA</b>	2003 Masters of Art, Royal College of Art, London, England 1996 Bachelor of Fine Arts, The School of the Art Institute of Chicago
<b>HILL, JONATHAN</b>	BFA 2003 Savannah College of Art & Design (Sequential Art)
<b>HOHN, DAVID</b>	BFA 1996 Maryland Institute College of Art (Illustration)
<b>HUGHES, LAURA</b>	MFA Visual Studies, 2010 Pacific Northwest College of Art; BFA with Distinction, Drawing, 1997 Alberta College of Art & Design (Calgary, Canada)
<b>HUGHES, LAURA</b>	MFA Visual Studies, 2010 Pacific Northwest College of Art; BFA with Distinction, Drawing, 1997 Alberta College of Art & Design (Calgary, Canada)
<b>JAMIESON, VICTORIA</b>	MA 2003 University of Sydney (Museum Studies); BFA 2000 Rhode Island School of Design (Illustration)
<b>JOHNSTON, JALEESA</b>	MFA 2016 San Francisco Art Institute (Studio Art); BA 2011 Vassar College (Comparative Ethnic Studies and Studio Art)
<b>KITAI, YOSHIHIRO</b>	MFA 2004 Washington University in St. Louis School of Art (Printmaking & Drawing); BFA 2002 PNCA (Printmaking); General Certificate 1999 Pierce College
<b>KLIEWER, LINDA</b>	BFA 1976 University of Virginia (Studio Art)
<b>LANCIOTTI, RIC</b>	MFA 2001 Savannah College of Art and Design (Media and Performing Arts, Emphasis Directing); BFA 1999 Savannah College of Art and Design (Video and Film, Minor in Art History)
<b>LETZELTER, MATTHEW</b>	MFA 2003 Pratt Institute (Printmaking); BFA 1998 University of Florida, College of Fine Arts (Printmaking)
<b>LEWIS, MARTHA</b>	BED 1987 North Carolina State University (Visual Design)
<b>LIPTON, SHAWNA</b>	PhD 2015 University of Wisconsin Milwaukee (English); MA 2008 Portland State University (English); BA 2006 Dalhousie University (English)
<b>LOWE, WHITNEY</b>	BFA 1982 Art Center College of Design (Graphic Design & Packaging) Post-Baccalaureate Oregon College of Art & Craft (Ceramics)
<b>LUCK, SUSANNA</b>	BFA 1997 Academy of Art University (Illustration)
<b>LUKACS, CHUCK</b>	BFA 1993 College for Creative Studies (Illustration)
<b>MALDONADO, VICTOR</b>	MFA School of the Art Institute of Chicago (Painting and Drawing); BFA California College of the Arts (Painting and Drawing)
<b>MARSON, JANN</b>	MA 2008 University of Toronto (Art History), BA 2006 University of Idaho (Visual Culture and Critical Theory)
<b>MCCULLOUGH, ANDREW</b>	Ph.D. 2011 University of Oregon (Psychology)
<b>MCDADE, MARCI</b>	MFA 2007 School of the Art Institute of Chicago (fiber & material studies) BA 2001 Columbia College Chicago (film & video production)
<b>MCGEHEE, ABBY</b>	PhD University of California, Berkeley (medieval architecture of France and England)
<b>MCNAMARA, PHOENIX</b>	MFA PNCA/OCAC 2016 (Applied Craft & Design), BFA Maine College of Art 2006 (Illustration)
<b>McSTAY, HEATHER</b>	PhD 2014 Columbia University (Art History), M.Phil 1998 Columbia University (Art History), MA 1996 Columbia University (Art History), BA 1994 Yale University (History of Art)
<b>MERGES, PALMARIN</b>	MFA 1993 San Francisco Art Institute (Printmaking); BA 1992 Point Loma Nazarene College (Studio Art)
<b>MEYER, CLAUDIA</b>	MA 1996 Syracuse University (Illustration) BFA 1978 Art Center College of Design (Illustration) AA 1975 West Los Angeles College
<b>MOLNAR, DANIELA</b>	MA 2006 University of California at Santa Cruz (Science Illustration); BA 2000 The Evergreen State College (Art and Environmental Studies)
<b>MONTONE, PAUL</b>	MA 2000 Portland State University (English); BA 1993 University of Oregon (English)
<b>MORAN, JULIET</b>	BA University of Oregon (Japanese)

### PNCA Faculty (cont.)

<b>MORGANTE, CRIS</b>	PhD Iowa State University (Physical Chemistry);BS University of South Florida (Chemistry); Distance Education Certification 2007 University of Maryland (Physical Sciences, Mathematics)
<b>NEHIL, SETH</b>	MFA 2005 Bard College (Music/Sound); BFA 1998 University of Texas (Painting/Transmedia)
<b>NERSESOVA, YELIZAVETA</b>	MA 2008 University of North Texas (Art History) MFA 2007 Southern Methodist University (Drawing and Painting) BFA 2005 University of North Texas (Studio Art and Art History)
<b>NOUWEN, MOLLIE</b>	PhD 2008 Emory University (Latin American History); MA 2005 Emory University (Latin American History); BA 2001 Whitman College (History & Music)
<b>O'KANE, CHRISTOPHER</b>	PhD University of Sussex 2013 (Social and Political Thought, Centre for Social and Political Thought); MA University of Sussex 2006 (Intellectual History and the History of Political Thought); BA The Evergreen State College 2001 (Liberal Arts)
<b>PELZNER, BARRY</b>	MAT 1970 Reed College (Teaching);BFA 1977 PNCA (Painting, Drawing);BA 1968 Reed College (Literature)
<b>PRATT, MALLORY</b>	MST 2010 Portland State University (Biology);M Ed 1990 University of Massachusetts, Boston (Secondary Education);BS 1985 Tufts University (Biology)
<b>PREIS, MARY</b>	MA 2000 University of Oregon (Ancient Art and Archaeology);BA 1995 University of Delaware (Art History and Printmaking)
<b>RANGANATHAN, NANDINI</b>	PhD 2000 University of Michigan (Mathematics) MS 1996 University of Michigan (Mathematics) BA 1994 Mathematics, Wellesley College (Honors in Mathematics)
<b>RAU, ZACK</b>	MFA 2010 Pacific Northwest College of Art (Visual Studies) BFA Candidate 2007 Art Center College of Design (Illustration Design) BA 1999 University of California Davis (Studio Art/Installation)
<b>REED PAVIC, LAUREL</b>	PhD 2009 University of California, San Diego (Art History, Theory, and Criticism) BA 2002 University of California, San Diego (Visual Arts–Art History/Criticism, minor in European Studies)
<b>REED PAVIC, LAUREL</b>	PhD 2009 University of California, San Diego (Art History, Theory, and Criticism) BA 2002 University of California, San Diego (Visual Arts–Art History/Criticism, minor in European Studies)
<b>REINSCH, MICHAEL</b>	MFA 2009 Pacific Northwest College of Art (Visual Studies) BFA 2001 Pacific Northwest College of Art (Painting and Drawing)
<b>RICHARDSON-GREENE, JEN</b>	MFA 1996 Mills College (Sculpture) BFA 1991 San Francisco Art Institute (New Genres)
<b>RITCHIE, DAVID</b>	PhD 1986 University of California, San Diego (Modern European Cultural History) MA 1981 University of California, San Diego (Modern European Cultural History) BA 1978 University of Sussex (English in the School of European Studies)
<b>ROGERS, MICHAEL</b>	PhD 2016 Cambirdge University/King's College (History); M.Phil 2011 (Political Thought & Intellectual History) Cambridge University/Trinity Hall; BA 2008 Reed College (History)
<b>ROGERS BROWN, KRISTIN</b>	Grad Cert 1999 Denver Publishing Institute (Book Publishing) BA 1994 Kenyon College (Studio Art, English)
<b>ROSSKOPF, MORGAN</b>	MFA 2013 University of Oregon (Fine Art, emphases in printmaking and drawing); BFA 2010 Sonoma State University (Studio Art, emphasis in printmaking, minor in art history)
<b>SALAMI, GITTI</b>	PhD 2005 University of Iowa (Art History) MA 1999 University of Iowa (Art History) BA 1997 San Francisco State University (Studio Art/Art History)
<b>SCHENK, CRYSTAL</b>	MFA 2007 Portland State University (Sculpture) BFA 1999 The School of the Art Institute of Chicago (Sculpture)
<b>SCHOOLMASTER, SALLY</b>	MFA 1990 Ohio University (Photography) BS 1986 University of Oregon (Journalism)
<b>SCHOONMAKER, PETER</b>	PhD 1992 Harvard University (Organismic & Evolutionary Biology) BA 1981 Colorado College (Biology)
<b>SCHWEGLER, HEIDI</b>	MFA 1998 University of Oregon BFA 1995 University of Kansas
<b>SILVERMAN, HOWARD</b>	BS 1984 University of Pennsylvania, Wharton School (Decision Sciences: Management of Information Systems)
<b>SIMENSKY, PETER</b>	MFA 2003 Hunter College CUNY (Interdisciplinary Practices) BA 1999 University of California Berkeley (Studio Art and Art History)
<b>SLAPPE, STEPHEN</b>	MFA – University of South Carolina – 2001 BFA – University of North Florida – 1997
<b>SLOCUM, NATALIE</b>	MFA 2005 School of Visual Arts New York (Design), BA 1996 University of Oregon (Art History, French, minor in Fine Arts)
<b>SPARKS, RORY</b>	BFA 1994 Saint Cloud State University (Art/Graphic Design)

PNCA Faculty (cont.)

<b>TOMLINSON, ROY</b>	MFA 1991 University of California, Berkeley; BFA 1979 San Francisco Art Institute
<b>TOWNE, SHARITA</b>	MFA 2014 Portland State University (Contemporary Art Practices); BA 2008 University of California Berkeley (Art & Interdisciplinary Studies)
<b>TZENG, SOPHIA</b>	JD 2000 Columbia Law School BA Harvard College 1996 (Social Studies)
<b>WALKER, MORGAN</b>	MFA 1995 University of Oregon (Printmaking);BFA 1993 PNCA (Printmaking);JD 1982 Tulane University School of Law (Law);BA 1979 Washington and Lee University (Philosophy)
<b>WOODS, BOBBI</b>	BA 1997 Columbia College, Chicago (Photography); BFA 2004 Art Center College of Design, Pasadena; MFA 2008 Art Center College of Design, Pasadena
<b>WYSONG, LINDA</b>	MA 1974 University of Maryland (Art History) BA 1972 University of Maryland (Art History)
<b>YEAGER, SEAN</b>	MS 2013 Texas A&M University (Physics); BS 2011 Rutgers University (Physics)