

# **PNCA**

**Pacific Northwest College of Art**

**FALL 2014  
COURSE CATALOG**

# 2014 FALL PNCA COURSE CATALOG

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#### Animated Arts

##### AA231 - Beginning Animated Arts I

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.

#### Animated Arts

##### AA232 - Beginning Animated Arts II

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.

#### Animated Arts

##### 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, AA232, AA331.

#### Animated Arts

##### 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, AA232, AA331.

#### Animated Arts

##### 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, AA232.

#### Communication Design

##### 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: FD101-102 or consent of instructor.

#### Communication Design

##### 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: FD 101-102 and CD 241 or consent of instructor.

#### Communication Design

##### 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: FD 101-102 or consent of instructor.

#### Communication Design

##### 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: CD241 and CD245.

#### Communication Design

##### 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: FD 101-102.

#### Communication Design

##### 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: CD241-242, CD245-CD246 or consent of instructor.

#### Communication Design

##### 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 consent of instructor.

#### Communication Design

##### 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 LA125-126, or consent of instructor.

Communication Design

CD350 - Interface & Structure

This course will further the student's ability to design for the web by focusing on advanced technical topics such as CSS and Flash.

Exploration of various browsers, color applications, animation and appropriate typography will be included. The student will also develop a deeper web literacy and understand what makes websites successful.

Prerequisites: CD241-242, CD251 or consent of instructor.

Communication Design

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.

Communication Design

CD441 - Communication Design Internship

Communication Design students with junior or senior standing are placed with cooperating employers for approximately 9 hours per week.

Employers include designers, design firms, advertising agencies and other creative firms. Within the actual creative environment, students are able to sharpen their skills, gain confidence and have practical work experiences that are invaluable. 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.

Communication Design

CD443 - Design Studio III: Concentration

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.

Communication Design

CD444 - Design Studio III: Portfolio

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.

Communication Design

CD445 - Center for Design

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

Communication Design

CD453 - Design Arts Advanced Studio: Strategy

Foundation

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.

Foundation

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.

#### Foundation

##### 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.

#### Foundation

##### 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.

#### Foundation

##### FD106 - 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.

#### Foundation

##### 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.

#### Foundation

##### 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.

#### Illustration

##### 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.

Prerequisites: FD101-102 and FD105-106

#### Illustration

##### 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.

Prerequisites: FD101-102 and FD105-106 and IL251

#### Illustration

##### IL253 - Illustration Composition & Color

First in the sequence: This course introduces the student to wet media processes and techniques. Using watercolor and gouache as the medium of choice, students will gain a broad understanding of color theory, composition and traditional & experimental approaches to painting as they relate to the contemporary illustration marketplace.

Prerequisites: FD101-102 and FD105-106; also, IL253 is a prerequisite for IL254

#### Illustration

##### IL254 - Painting for Illustration

Second in the sequence: This course introduces the student to wet media processes and techniques. Using watercolor and gouache as the medium of choice, students will gain a broad understanding of color theory, composition and traditional & experimental approaches to painting as they relate to the contemporary illustration marketplace.

Prerequisites: FD101-102 and FD105-106; also IL253 is a prerequisite for IL254

## Illustration

### 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.

Prerequisites: All Foundation Studio Courses.

## Illustration

### 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).

## Illustration

### 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.

Prerequisites: IL251-252

## Illustration

### 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.

Prerequisites: IL251-252 and IL351

## Illustration

### IL353 - Digital Illustration Painting

This course introduces the student to digital painting processes and techniques. Vector and raster based programs will be thoroughly explored, allowing the student the skills necessary to create a dynamic relationship between traditional and digital media for both production processes and art making.

Prerequisites: IL251-252 and IL253-254

## Illustration

### 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.

## Illustration

### 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.

Prerequisites: IL251 and IL252.

## Illustration

### IL450 - Advanced Illustration Studio I

The advanced studio allows the senior student to apply technical skill and an understanding of the contemporary marketplace to the creation of a body of work related to their own personal vision. Professional work processes will be employed and art direction will be central to this creative process as each student begins the creation of professional level projects related to their chosen area of focus. This 16-week studio course works in close proximity with the Illustration Senior Project, allowing for a broader context leading towards a completed senior portfolio.

Prerequisites: Senior standing; also, IL450 is a prerequisite for IL451

## Illustration

### IL451 - Advanced Illustration Studio II

The advanced studio allows the senior student to apply technical skill and an understanding of the contemporary marketplace to the creation of a body of work related to their own personal vision. Professional work processes will be employed and art direction will be central to this creative process as each student begins the creation of professional level projects related to their chosen area of focus. This 16-week studio course works in close proximity with the Illustration Senior Project, allowing for a broader context leading towards a completed senior portfolio.

Prerequisites: Senior standing; also, IL450 is a prerequisite for IL451

## Intermedia

### 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

## Intermedia

### IM202 - Theory & Practice

This studio-based, media blind seminar introduces thematic investigations within the context of contemporary culture. The course will use conceptual and theoretical strategies tied to critical thinking, oral and written communication, and making work. The diverse roles of the artist are explored through the themes of gender and identity, ethnicity and religion, government and war, capitalism and consumption, environment, phenomenology and psychoanalysis. Through projects, critiques, lectures on contemporary art and ideas, discussions of readings, research and writing, visiting artists, and field trips, students produce studio work synthesizing conceptual strategies tied to thematic investigations.

Prerequisites: LA121-122, Art and Design in Contemporary Society and sophomore standing.

## Intermedia

### 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: FD 112: Time Arts

## Intermedia

### IM252 - Moving Image Arts

This hybrid-media studio course will explore the relationship of sound and moving image from the frame-by-frame perspective of animation. Students with diverse interests within and across, painting and drawing, sculpture, music, and performance will obtain a basic formal and conceptual knowledge of animation principles and cinematic vocabulary. Animation is investigated through projects, lecture/screenings on historical and contemporary works and ideas, discussion of readings, visiting artists, research and writing, hands-on experiences, and introduction to software programs such as After Effects. Students will be encouraged to explore a range of alternative approaches to creating the illusion of movement as well as to see animation as a nuanced medium for self-expression across various media platforms that communicate within and outside the traditional movie house.

Prerequisite: FD112 Time Arts

## Intermedia

### 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

Intermedia

IM302 - 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.

Intermedia

IM351 - Intermedia Studio

Intermediate level: Intermedia Courses - including:

Hybrid Painting

Fall Semester-Video Installation

Performance

Intermedia

IM352 - Intermedia Studio

Intermediate level: Intermedia Courses - including: Hybrid Painting, Spring Semester-Video Installation, other upper-division hybrid studio courses. 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.

Liberal Arts

AH210 - Introduction to World Art History

Prerequisite: Writing in Context (LA121, 122) and Exploring Visual Culture.

Liberal Arts

AH211 - Art History:Paleolithic to Gothic

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

Prerequisites: LA121-122, LA125-126

Liberal Arts

AH212 - Art History:Renaissance-WWII

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

Prerequisites: LA121-122, LA125-126

Liberal Arts

AH213 - History of Design Arts

Prerequisite: AH210 Introduction to World Art History

Liberal Arts

AH214 - History of Printed Matter

Prerequisite: AH210 Introduction to World History

Liberal Arts

AH215 - History of Object, Space, and Time

Prerequisite: AH210 Introduction to World History

Liberal Arts

AH216 - History of Moving Image

Prerequisite: AH210 Introduction to World History

Liberal Arts

AH217 - History of Photography

Prerequisite: AH210 Introduction to World History

Liberal Arts  
AH218 - History of Painting  
Prerequisite: Intro to World Art History (AH210)

Liberal Arts  
AH310 - Art History 1 credit  
Prerequisites: AH210 (Intro to World art history) and a "History of ..." class.

Liberal Arts  
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. 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: AH210 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts  
AH312 - 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. 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: AH210 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts  
AH313 - History of Printmaking  
This course surveys the great periods of printmaking history from its development through today. Prints are discussed in terms of technique and craft, as well as the historical context of importance of printmaking as a distinct media with specific cultural contexts and meanings. Prints of both the East and West are discussed as both fine art and design, with an eye on their formal aspects as well as importance as cultural relics.  
Prerequisites: AH210 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts  
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 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts  
AH315 - History of Graphic Design  
This survey focuses on the impact of art, technology, and culture on the visual qualities of graphics, illustration, advertising, fashion design, architecture and industrial design from the Victorian Arts and Crafts Movement and the Industrial Revolution to the contemporary computer environment, while recognizing design influences flow in many directions. Special interest is paid to major design movements that have influenced Modernism, Post-Modernism, and shaped contemporary design. Researching of design, designers, the historical context informing graphic, typographic and illustrative design, and the theory of design are emphasized for proper interpretation and analysis. Special sections of the course on topics such as Image and Ecology, may sometimes be offered.  
Prerequisites: AH210 (Intro to World art history) and a "History of ..." class.

Liberal Arts  
AH317 - History of Photography  
This course emphasizes the artistic evolution of photography as reflected in the works and thoughts of its notable artists. While photography may date back as far as the first millennium CE, emphasis is on its 19th century beginnings as a questionable art form, though its accepted, yet varied, status today. In addition to readings, students are assigned outside projects and have the option of hands-on camera and darkroom assignments.  
Prerequisites :AH210 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts

AH318 - History of the 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, performance, interactivity and hybrids thereof. 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.

Prerequisites: AH210 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts

AH319 - Art History Special Topics

Prerequisites: AH210 (Intro to World Art History) and a 200-level "History of ..." class.

Liberal Arts

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: AH 210 (Intro to World art history) and a "History of ..." class.

Liberal Arts

AH419 - Art History:Special Topics

Art History Special Topics.

Prerequisites: LA121-122, AH211-212 and LA125-126

Liberal Arts

LA121 - English Composition

This two-semester introductory writing course has art, design, and literature as its subject matter, as explored through active reading, critical thinking and discussion, research, and analysis. Both courses teach the writing process from idea generation through drafting to the production of finished, proofread copy, though LA 122 emphasizes research and analysis. Questions asked include the voice of the author, intended audience and goal, the context of history, interpretation, and the creation of meaning. Projects include analytic pieces, research papers, and a variety of essay forms including observational, narrative, and research-based writing which create a final portfolio of students' best work.

Required text for Foundation Liberal Arts English Composition Courses: Required Textbook: SF Express ISBN13: 9780205751204 ISBN10: 0205751202

Liberal Arts

LA122 - English Composition

This two-semester introductory writing course has art, design, and literature as its subject matter, as explored through active reading, critical thinking and discussion, research, and analysis. Both courses teach the writing process from idea generation through drafting to the production of finished, proofread copy, though LA 122 emphasizes research and analysis. Questions asked include the voice of the author, intended audience and goal, the context of history, interpretation, and the creation of meaning. Projects include analytic pieces, research papers, and a variety of essay forms including observational, narrative, and research-based writing which create a final portfolio of students' best work.

Required text for Foundation Liberal Arts English Composition Courses: Required Textbook: SF Express ISBN13: 9780205751204 ISBN10: 0205751202

Liberal Arts

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.

Liberal Arts

LA225 - Society and Culture

The Perspectives on Society and Culture course aims 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 Ethnic Studies, Cultural Anthropology, Gender Studies, History, Media Studies, Philosophy, Politics, Psychology, Religious Studies, Sexuality, Social and Environmental Justice, and Sociology.

Prerequisites: LA121 Writing in Context and LA125 Exploring Visual Culture

#### Liberal Arts

##### 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.

#### Liberal Arts

##### 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.

#### Liberal Arts

##### 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 Writing in Context and one semester Perspectives on Society and Culture.

#### Liberal Arts

##### 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 Writing in Context.

#### Liberal Arts

##### 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.

#### Liberal Arts

##### LA421 - 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/2nd semester Junior standing or Permission of instructor/ LA chair.

#### Liberal Arts

##### MTH101 - Mathematics

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

Prerequisite: None

Liberal Arts

MTH102 - Mathematics

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

Prerequisite: None

Liberal Arts

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.

Liberal Arts

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: Writing in Context (LA 121, 122).

Liberal Arts

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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: Writing in Context (LA 121, 122).

Liberal Arts

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

Liberal Arts

SCI323 - Natural Science

Prerequisite: Must have completed 200 level Science classes

Liberal Arts

WR121 - Writing in Context

This course is designed to complement Freshman English Composition while bringing an increased reading load and more stringent expectations regarding writing, and to allow Writing majors to enter into their subject the freshman year. It is intended for students who view language-based work as their primary mode of creative expression while at PNCA. As a two-semester non-sequential course, it introduces a college level study of the literary genres of poetry, fiction, and drama, alongside various approaches to the study of literature as well as the practice of making written work. Students learn to read critically, to discuss the material with classmates and with the teacher, and to conduct relevant and astute research. The class emphasizes the reading of entire works, has a substantial reading list, and is divided into two semesters, one concentrating on fiction and non-fiction, the other concentrating on poetry and drama.

#### Liberal Arts

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#### Liberal Arts

##### 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.

Prerequisite: Writing in Context (LA 121, 122)

#### Liberal Arts

##### 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.

Prerequisite: Writing in Context (LA 121, 122)

#### Liberal Arts

##### WR223 - Introduction to Language Based Practice

INTRODUCTION TO LANGUAGE-BASED PRACTICE (requirement: either this course or Introduction to Long Narrative): 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.

Prerequisite: Writing in Context (LA 121, 122)

#### Liberal Arts

##### 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.

Prerequisite: Writing in Context (LA 121, 122)

#### Liberal Arts

##### 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.

Prerequisite: Writing in Context (LA 121, 122).

#### Liberal Arts

##### 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.

#### Liberal Arts

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#### Liberal Arts

##### WR322 - Independent Press:Literary Magazine

In this class, students will work collectively to co-create and co-design a literary arts magazine featuring poetry, fiction, and creative non-fiction (including criticism and reviews). Students will author all written submissions, plan the layout of text in print or online formats, and engage in the conversations necessary for editing, proofreading, and finalizing the magazine for publication. As part of this process, students will study history of small press and independent press literary journals and magazines along with the people and movements related to (and responsible for) this history. Counts toward Literature Seminar Credit

#### Non-Departmental

##### ND300 - Independent Study

Independent Study Contracts are available in Registration Office requires the approval of the Department Chair and Instructor. 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 2 studio credits. Liberal Arts: Independent Study in Liberal Arts is available to all levels, no more than 3 credits per semester.

#### Non-Departmental

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Independent Study Contracts are available in Registration Office requires the approval of the Department Chair and Instructor. 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 2 studio credits. Liberal Arts: Independent Study in Liberal Arts is available to all levels, no more than 3 credits per semester.

#### Non-Departmental

##### ND301 - Internship

1 to 6 semester credits. An art-related work experience administered by the Career Services Office. Internships, graded on a pass/fail basis, may range from 1 to 6 credits, at a ratio of 45 hours of work per credit. Available to juniors and seniors.

#### Non-Departmental

##### 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.

Non-Departmental  
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.

Non-Departmental  
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.

Painting & Drawing  
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.

Prerequisites: All Foundation Studio Courses.

Painting & Drawing  
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.<p> Prerequisite: All Foundation Studio Courses.

Painting & Drawing  
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. <p>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.

Prerequisites: All Foundation Studio Courses.

Painting & Drawing  
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.

Prerequisites: FD105-106 and DR266 or DR267

Painting & Drawing  
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 : FD105-106 and DR266 or DR267

## Painting & Drawing

### 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.

Prerequisites: All Foundation Studio Courses.

## Painting & Drawing

### 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.

## Painting & Drawing

### 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 Painting Studio or DR265 Drawing Studio or DR266 Drawing Studio

## Photography

### PH271 - Beginning Photography: B&W

This course covers analog black & white photography. Topics include film exposure, camera functions, darkroom processes, and the use of natural and available light. Students will be introduced to the basic vocabularies of visual language in relationship to historical and contemporary fine art photography. The course emphasizes conceptual development and the ability to articulate ideas verbally and visually.

Prerequisite: Foundation Studio

## Photography

### 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.

## Photography

### PH273 - Beginning Digital Imaging

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.

## Photography

### 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.

## Photography

### PH371 - Intermediate Photography: B&W

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.

Prerequisites: PH271 and PH272.

## Photography

### PH372 - Intermediate Photography

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.

Prerequisites: PH371 and PH373.

## Photography

### 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: PH371.

## Photography

### PH375 - Intermediate Digital Application

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: PH272

## Printmaking

### 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 & discussions, visiting artists, and individual & group critiques will support student exploration.

Prerequisites: FD101-102 and FD105-106

## Printmaking

### 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.

Prerequisites: FD 101-102 and FD 105-106

## Printmaking

### 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 & discussions, visiting artists, and individual & group critiques will support student exploration.

Prerequisites:FD101-102 and FD105-106

## Printmaking

### 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 onotyping. 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 & group critiques will support student exploration.

Prerequisites:FD101-102 and FD105-106

#### Printmaking

##### 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 & discussions, visiting artists, and individual & group critiques will support student exploration.

Prerequisites: FD101-102 and FD105-106

#### Printmaking

##### 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 & discussions, visiting artists, and individual & group critiques will support student exploration.

Prerequisites: FD101-102 and FD105-106

#### Printmaking

##### 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 & 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 & discussions, visiting artists, and individual & group critiques will support student exploration.

Prerequisites: FD101-102 and FD105-106

#### Printmaking

##### 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

#### Printmaking

##### 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 & group critiques will support student exploration.

Prerequisite: PR282

#### Printmaking

##### 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.

#### Printmaking

##### 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 & group critiques will support student exploration.

Prerequisite: PR286

#### Printmaking

##### 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 & group critiques will support student exploration. Prerequisite: PR287

#### Printmaking

##### 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 & group critiques will support student exploration. Prerequisite: PR288

#### Printmaking

##### PR389 - Printmaking:Special Topics

Prerequisites: PR281-282

#### Printmaking

##### PR482 - Printmaking Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

#### Sculpture

##### 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.

#### Sculpture

##### SC292 - 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.

#### Sculpture

##### 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: SC 291 or consent of instructor.

#### Sculpture

##### 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: SC 291 or consent of instructor.

#### Thesis

##### AA432 - Animated Arts Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

#### Thesis

##### CD442 - Communication Design Thesis

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

Prerequisites: Senior standing and CD443.

#### Thesis

##### GFA432 - General Fine Arts Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

#### Thesis

##### IL452 - Illustration Thesis

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

Prerequisite: Senior standing.

#### Thesis

##### IL453 - Illustration Thesis Development

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

Prerequisite: Senior standing

#### Thesis

##### IM452 - Intermedia Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

#### Thesis

##### PA462 - Painting Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

## Thesis

### PH472 - Photography Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

## Thesis

### SC492 - Sculpture Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

## Thesis

### VID412 - Video & Sound Thesis

Seniors complete a formal thesis before graduating from PNCA and receiving the Bachelor of Fine Arts degree. The thesis is a culmination of the four-year curriculum, and represents a significant body of independent work within a self-defined area. The project demonstrates integrated knowledge and critical thinking gained through personal research and discourse, exhibits creative practice and artistic expression, examines and evaluates the historical, cultural and/or aesthetic context and effectively communicates these concerns through verbal, visual and written means. Thesis Candidates work with a mentor during the semester using the proposals developed in Advanced Painting as a beginning point. A mid-thesis review takes place in week 7 and consists of a critique of work in progress from a committee of artists, curators and critics selected from the Portland community at large. During Focus Week, Candidates formally present their project and provide an oral presentation and defense to a faculty committee. A selection from each graduate's thesis project is exhibited at the annual Thesis Exhibition.

## Thesis

### TH401 - Thesis Critique Seminar

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

Prerequisite: Senior standing.

## Thesis

### TH402 - Thesis Development & Professional Pract.

Seniors complete a semester long Thesis Project before graduating from PNCA and receiving the Bachelor of Fine Arts degree. During this course the pre-thesis student will write a Thesis Proposal as a prerequisite to starting their Thesis Project the following term. This course focuses on the writing and presentation of the Thesis Proposal. The class is also designed to help seniors better understand and navigate a professional life in the arts. Guest speakers will discuss such topics as: exhibition strategies, nonprofit spaces, public art, graduate study, grants/residencies and fellowships. Practical skills such as: writing a resume, developing press releases, and documentation are also included. This course is taken concurrently with Thesis Critique Seminar (TH401).

Prerequisite: Senior standing

## Thesis

### TH403 - Thesis Research and Writing

To complete the BFA requirement in all programs, seniors must complete a semester-long Thesis Project including a Thesis Research Paper. This course helps students with the research and writing component of the thesis project. Using a workshop/seminar format, the instructor guides students in their research, encourages them to think critically about sources, and helps them towards understandings of the contemporary and historic influences that shape their studio practice. Through examples and exercises, the instructor demonstrates how to organize and shape these understandings and helps students explore the many meanings of editing so that they may become better editors of their own and others' work. Students will read widely, write every week, help their peers understand what they have written and make suggestions about how that writing can be improved. The written Thesis is archived in the PNCA Library, along with digital documentation of the studio work. This course is taken concurrently with the Senior Thesis Project (listed by department).

Prerequisite: Senior standing

## Video & Sound

### VID211 - Beginning Video

This lower division studio course will explore video as a distinct medium and will encourage an understanding of sound-image relationships. Topics include fundamentals of video editing and production, camera use, sound acquisition, framing, composition, content and context, coverage, sequencing, and linear and non-linear narrative structures. 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.

## Video & Sound

### 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.

## Video & Sound

### 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.

## Video & Sound

### 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.

## Video & Sound

### 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.

## Video & Sound

### 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.

## Video & Sound

### 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.