

COURSE DESCRIPTIONS 2008-09

Courses marked with an asterisk (*) are not offered every year.

Courses marked with a plus sign (+) include Graduate-level studio courses (500 level) and are intended for Graduate Level students only. Courses marked with a double plus sign (++) are intended for MFA graduate students only.

Art History Courses

ARH 199 SPECIAL STUDIES (Credit to be arranged.)

ARH 204, 205, 206 HISTORY OF WESTERN ART (4,4,4)

A survey of the visual arts from prehistoric art to the present. Selected works of painting, sculpture, architecture, and other arts are studied in relation to the cultures that produced them. ArH204: Prehistoric through Early Medieval. ArH205: Romanesque through Rococo. ArH206: Enlightenment through Contemporary Art. Open to non-majors.

***ARH 208 INTRODUCTION TO ASIAN ART (4)**

A historical survey of the visual arts in Asia from prehistory to 1900. Selected works of painting, sculpture, architecture and ceramics from India, China, Japan, Korea, Southeast and Central Asia are studied in relation to the religions and cultures producing them. Open to non-majors.

ARH 290 HISTORY OF MODERN DESIGN (4)

A history of graphic design from c. 1800 to the present, focusing on the changes in style within the field, but also on the interconnection between design and other forms of expression. Open to non-majors.

***ARH 291 HISTORY OF ANIMATION (4)**

Exploration of the history of animation, its sources in drawing, painting, photography, film, video, and digital media, its various innovators, styles, and techniques, its relationship with cinema, and its reliance on the development of creative and presentation technologies. Emphasis is placed on the theory and critical study of animation. Readings and discussion are combined with extensive screenings of animations and animated films, including the history of computer animation. Open to non-majors.

ARH 311u, 312u, 313u HISTORY OF ASIAN ART (4,4,4)

A survey of art and architecture of Asia from prehistoric times to the 19th century. The art and architecture (including ceramics, sculpture, painting, textiles, and other utilitarian implements -- e.g., ritual bronze vessels of China) of Asia will be presented in context of chronology, source (indigenous or foreign influences), and site; and in relation to the forces of each society's culture, religion, politics, geography, and history. Buddhism, Hinduism, Confucianism, Shintoism, Taoism, Shamanism, symbolism, and mythology are basic to the arts of Asia. ARH 311u: South Asia (India) and Southeast Asia (Sri Lanka, Cambodia, Thailand, Burma and Indonesia). ARH 312: China & Korea ARH 313: Japan. Open to non-majors.

***ARH 321u SURVEY OF KOREAN ART (4)**

A Chronological survey of art and architecture of Korea, and its uniqueness, in the context of East Asian art history. Prehistoric arts, as well as tomb paintings, and artifacts recognizing Buddhism's effect on Korea's sculptural, painting, and architectural heritage. Also treats Confucianism shaping Korean ink painting, folk painting and porcelains. Open to non-majors.

***ARH 392 HISTORY & CONTEMPORARY ISSUES IN PHOTOGRAPHY (4)**

The history of photography focusing on its exemplary masters, the impact of photographic technologies and techniques, contemporary issues of aesthetics and ethics in photography, the role of photography in fine arts and design, and emerging photographic media.

ARH 399 SPECIAL STUDIES (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+ARH 404/504 COOPERATIVE EDUCATION/INTERNSHIP (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+ARH 405/505 READING AND CONFERENCE (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+ARH 407/507 SEMINAR (Credit to be arranged.)

+ARH 410/510 SELECTED TOPICS (Credit to be arranged.)

+*ARH 411u/511 CHINESE BUDDHIST ART (4)

A concentrated study of the Buddhist art of China and Central Asia, Buddhist art of caves of the six-dynasties period (220-589 C.E.) to the Tang period will be covered in-depth. Basic concepts of Buddhism, such as Hinayana, Mahayana and Tantric Buddhism; arts related to specific sects, the iconography and stylistic changes will be covered. Open to non-majors.

+*ARH 412u/512 JAPANESE BUDDHIST ART (4)

A survey of the Japanese Buddhist art and architecture; sculpture, painting, Shingon Buddhist art, Zen garden and architecture, and ink painting through selected examples from the 6th century to the 18th century. Open to non-majors.

+*ARH 415u/515 ISSUES IN ASIAN ART (4)

Issues in Asian art might be keyed to museum exhibitions or deal with thematic topic or specific media. Examples might be Buddhist or other religious art, tomb art, ceramics, special topics in Korea art, or the work of Asian-American artists. Open to non-Majors.

+*ARH 422u/522 CHINESE PAINTING (4)

A concentrated study of Chinese paintings from the 3rd century B.C.E. to the 18th century. Open to non-majors.

+*ARH 423u/523 JAPANESE PAINTING (4)

A survey of Japanese painting from the 4th century to the 19th century. Buddhist paintings, ink paintings, and decorative paintings. Open to non-majors.

+*ARH 425u/525 MODERN JAPANESE PAINTING (4)

Recent scholarship in the history of Modern Japanese paintings and prints, from the Meiji, Taisho, and Showa periods covers major themes of Japan's westernization in a new light. The issues revolve around westernization: conflict and nationalism. New art forms, the revival of traditional styles, reclining women's theme and the gaze of subjects will be explored. Open to non-majors.

+*ARH 426u/526 AFRICAN ART (4)

Examination of selected African art forms, styles, and traditions. Emphasis on the context of the art and artist and their relationship to politics and society in African history. This course is the same as Bst 470/570; course may be taken only once for credit. Open to non-majors.

+* ARH 431u/531 WOMEN IN THE VISUAL ARTS (4)

This course studies both the representation of women and gender and the art and patronage by women in various media (painting, sculpture, architecture, printmaking, photography, textiles and mixed media). ARH 431/531 explores 19th century and 20th century America and Europe. Cross-listed as WS 431/531. Prerequisites for ARH 431/531 (for art and art history majors only) ARH 206. Open to non-majors.

+*ARH432u/532 ISSUES IN GENDER AND ART (4)

Research, reading and discussion on sexual subjectivity and the construction of gender in visual images and various cultural contexts. May be keyed to regional exhibitions, collections, or symposia. For example topics include "Masculinity in Ancient Rome," "Pornography and Representation," "Surrealism and Sexuality." Prerequisites (for art and art history majors only): ARH 206 and either 204 or 205. Open to non-majors.

+*ARH 437u/537 NATURE INTO ART (4)

This course will focus on a specific theme concerning the relationship of the nature and the environment with the visual arts. Specific themes may include topics such as environmental art, landscape painting and/or photography, landscape architecture, cartography and art, and the representation of animals. Prerequisites (for art and art history majors only): ARH 205 or 206. Open to non-majors.

+*ARH 439/539, 440/540 HISTORY OF ARCHITECTURE (4, 4)

A history of architecture from Prehistory to Post-Modernism. Open to non-majors. Prerequisites for ARH 439/539 (for art and art history majors only) ARH 204 or 205: Prerequisites for ARH 440/540 (for art and art history majors only) ARH 206. Open to non-majors.

+*ARH 449/549 ART HISTORY METHODS (4)

A seminar for juniors and seniors. Explores major approaches to the study of art history through readings, discussion, and essays. Includes the development of art history as a field and common methodologies such as iconography, gender theory, social art history, and post-modernism and post-structuralism. Prerequisites: At least three prior upper-division art history courses. Open to non-majors.

+*ARH 450/550 GREAT PERIODS AND THEMES IN ART AND ARCHITECTURE (4)

A concentrated study of the art and/or architecture of a major historical period or theme, for example: Pre-Columbian art and architecture or Medieval Venetian Architecture. May be repeated for credit with a different topic. Prerequisites (for art and art history majors only): ARH 204, 205, or 206. Open to non-majors.

+*ARH 451u/551, 452u/552,453u/553 ANCIENT ART (4,4,4)

Art and architecture of the ancient world from Paleolithic through Roman times. ARH 451/551: Prehistoric, Egyptian, and Mesopotamian. ARH 452/552: Aegean and Greek ARH 453/553: Etruscan, and Roman. Prerequisites (for art and art history majors only): ARH 204. Open to non-majors.

+*ARH 456u/556, EARLY MEDIEVAL ART (4)

Focuses on the art and architecture of Early Christian, Celtic, Carolingian and early Islamic world. Prerequisites (for art and art history majors only): ARH 204. Open to non-majors.

+*ARH 457u/557 BYZANTINE ART (4)

Focuses on the art and architecture of the Byzantine world from the founding to the fall of Constantinople (330-1453 A.D.). Prerequisites (for art and art history majors only): ARH 204. Open to non-majors.

+*ARH 458u ROMANESQUE ART (4)

Focuses on the art and architecture of the Romanesque, Crusader and medieval Islamic world. Prerequisites (for art and art history majors only): ARH 205. Open to non-majors.

+*ARH 459u GOTHIC ART (4)

Studies Gothic art and architecture across Europe from the 13th to the 16th centuries. Topics include the development of the cathedral, and the rise of the city, and artists such as Giotto and Duccio. Prerequisites (for art and art history majors only): ARH 205. Open to non-majors.

+*ARH 461u/561 NORTHERN RENAISSANCE ART (4)

Manuscript illumination, painting, and sculpture in the Netherlands, Germany, and France from the 14th to the 16th century. Prerequisites (for art and art history majors only): ARH 205. Open to non-majors.

+*ARH 471u/571, 472u/572, 473u/573 ITALIAN RENAISSANCE ART (4,4,4)

Painting, sculpture and architecture from the 13th to the 16th century in Italy. Prerequisites (for art and history majors only): ARH 205. Open to non-majors.

+* ARH476u/576, 477u/577, 478u/578 BAROQUE ART (4,4,4)

A study of European art and architecture from the late 16th to the late 18th century. ARH 476/576: Italy and Flanders; ARH 477/577: Holland, Germany and England; 478/578: Spain and France. Prerequisites (for art and history majors only): ARH 205. Open to non-majors.

+*ARH 481u/581, 482u/582 19TH CENTURY ART (4,4)

A survey of painting and sculpture in the 19th century. ARH 481/581: Neoclassicism, Romanticism and Realism; ARH 482/582: Impressionism and Post-Impressionism. Prerequisites (for art and history majors only): ARH 206. Open to non-majors.

+*ARH 486/586, 487/587 AMERICAN ART & ARCHITECTURE 17TH - 19TH CENTURIES (4,4)

ARH 486/586: Colonial through the Early Republic. ARH 487/587: Jacksonian to the 20th to the century. Prerequisites (for art and history majors only): ARH 206. Open to non-majors.

+*ARH 491/591, 492/592, 493/593 MODERN ART (4,4,4)

A survey of the mainstreams of modern art including cultural influences, trends in style and expression, and comparative relationships in the visual arts. From 19th century Romanticism, Realism, and Impressionism through the varied movements of the 20th century. Prerequisites (for art and history majors only): ARH 206. Open to non-majors.

+*ARH 499/599 CONTEMPORARY ART (4)

European and American developments in the visual arts of the past three decades. Prerequisites (for art and history majors only): ARH 206. Recommended ARH 491, 492, 493. Open to non-majors.

***ARH 500 ART HISTORY METHODS AND PRACTICE SEMINAR**

Introduces major methodological approaches of art history as well as research tools necessary for later work on the master's thesis. It is intended for new or recently entering graduate students in art history.

*** ARH 503 THESIS (Credit to be arranged)**

Art Courses

***ART 100 INTRO TO COMMUNICATION DESIGN FOR NON-ART MAJORS (4)**

Introduction for non-art majors to communication principles and methods used in design composition. Lectures, readings, and projects enable creative application of design principles, color theory, and typography. Projects address formal concerns of visual communication design, visual literacy, design nomenclature, and design process through methods and strategies for creative problem solving. Students demonstrate verbal and visual application of a design and compositional vocabulary, an effective design process, and skillful use of materials and tools. Projects do not require computer experience. No Prerequisites required. Open to non-majors.

ART 112 IDEA & FORM (4)

Introduces an interdisciplinary approach to understanding images and image systems, their history, and their intersection with the larger culture. With an emphasis on critical thinking and analysis, the course investigates the way social and cultural dynamics shape meaning and perception in art and design. Examples from art history, contemporary practice, popular culture and print/broadcast culture are examined through illustrated lectures, discussion, readings, writing assignments and studio projects. No prerequisite required. Open to non-majors.

ART 115 FOUNDATION STUDIO I: 2-D DESIGN (4)

Introduces fundamental principles and their application through the concepts, processes and practices of two-dimensional design and color theory. Students investigate visual problems, develop a visual language for communicating ideas and explore basic materials and techniques. Methods for critical evaluation draw on examples of historical and contemporary art and design, aesthetics and concepts of visual culture. No prerequisite required. Open to non-majors.

ART 117 FOUNDATION STUDIO II: 3-D DESIGN (4)

Introduces fundamental principles and their application through the concepts, processes and practices of three-dimensional design and continues the exploration of color theory. Students investigate physical properties of form, the interaction of forms in space, the inherent qualities of materials, basic methods of fabrication and methods for critically evaluating works of art and design. Illustrated lectures, reading, discussion and studio projects place the exploration within contemporary and art historical contexts. No prerequisite required. Open to non-majors.

ART 118 INTRODUCTION TO COMMUNICATION DESIGN (4)

This course applies the fundamental design principles covered in ART 115 and 116 to typography and the visual language of communication design. Methods, strategies and processes for thinking creatively and solving communication design problems are investigated. Emphasis is placed on the skillful use of materials and tools used in communication design. Projects address the formal concerns of communication design with an emphasis placed on typography as medium. Prerequisites: Art 115. Open to non-majors with instructor's consent.

ART 119 FOUNDATION STUDIO III: DIGITAL MEDIA/TIME DESIGN

Introduction to concepts, tools, techniques, processes, and practices of digital and time-based media. Students survey and explore a range of digital media, including photographic imaging, illustration, visual narrative, video, and animation. Lectures, readings, discussion, and studio projects place the exploration within contemporary and art historical contexts. No prerequisite required. Open to non-majors.

ART 120 COMPUTER GRAPHICS FOR ART AND DESIGN (4)

Introduction to computer graphics as a technical and creative medium for art and design. Introduces concepts of vector and raster graphics, including digital type, image and device resolution, electronic color theory, file formats, and digital print technologies. Teaches fluency in computer graphics programs and application of creative projects. Prerequisites: Art 115 or Art 100 for non-majors. Open to non-majors with instructor's consent.

ART 131 INTRODUCTION TO DRAWING I (4)

An introduction to observational, expressive, and formal modes of drawing. Critical approaches drawn from art history, aesthetics, and art criticism are examined relative to these modes of drawing to establish methods of evaluating art and placing one's own work and that of others in an historical context. Emphasis is on strategies, methods, and techniques for translating three-dimensional form and space onto a two-dimensional surface using the language of line and value, and the illusion of depth and texture. Mark making and its expressive and descriptive qualities is examined. Open to non-majors with instructor's consent or departmental approval.

Art 199 SPECIAL STUDIES (Credit to be arranged.)

ART 200 DIGITAL PAGE DESIGN I (4)

Studio course introducing concepts, applications, and projects in page composition, document design, and color pre-press. Text processing, typesetting, image capture, color correction, page layout, and pagination. Emphasis is placed on workflow and project management for production of documents in print and electronic media. Prerequisite: Art 120. Open to non-majors with instructor's consent.

ART 203 MAKING & MEANING (4)

Explores the relationship of material, method and process to the construction of meaning in art practice. Students experiment with various research methods as a way to generate, inspire and inform projects that reflect current topics of interest in contemporary art and culture. Course focus depends on instructor; examples include personal narratives, time, the constructed body, self and ritual, history and memory, public space, concepts of beauty. Prerequisites: (required for art and art history majors; recommended for non-majors), Art 112 and Art 115. Maximum 4 credits. Open to non-majors with instructor's consent or departmental approval.

ART 210 DIGITAL IMAGING AND ILLUSTRATION I (4)

Studio course in digital image creation with an emphasis on photo-illustration, vector illustration, and hybrid illustration techniques. Image capture, compositing, retouching, stylistic treatments, shading, typography, and simulated three-dimensional imagery. Workflow and production issues, including color pre-press and digital formats appropriate to multiple media. Prerequisite: Art 120. Open to non-majors with instructor's consent.

ART 224, 225 COMMUNICATION DESIGN STUDIO I & II (4,4)

A sequence that develops strong conceptual solutions and thoughtful communication while addressing formal design issues related to typography, composition, scale and proportion. Theoretical approaches, critical readings, group and individual critiques, and written assignments support visual design exploration. Art 224: Development of problem solving and idea generation skills with an emphasis on the integration of process and execution. Projects explore visual languages and the visual essay. Prerequisites: Art 115, Art 118 and Art 120 for art majors, or Art 100 and Art 120 for non-majors. Open to non-majors who have prerequisites and consent of the instructor. Art 225: Further development of working processes and idea generation. Projects explore a personal visual language through expansion of a strong individual design process. Prerequisites: Art 224. Open to non-majors who have prerequisites and consent of the instructor.

ART 227 INTRO TO ART & SOCIAL PRACTICES (4)

Introduces an interdisciplinary approach to understanding and producing post-studio/social practice art projects. With an emphasis on critical thinking and analysis, the course investigates the history and application of social practice, post-studio, relational aesthetics, community based art, and non-traditional forms of documentary approaches to art making. The class is not media specific. Students will be encouraged to use a wide range of media and approaches in responding to various class assignments. Exploration of the PSU and Portland community will be an essential part of the class. The students will create work that responds to the dynamics of social spaces and public environments. Recommended Prerequisites: Art 112. Maximum 4 credits. Open to non-majors.

ART 230 DRAWING CONCEPTS I (4)

Develops drawing and compositional strategies, languages and methods that build on skills learned in foundation courses and embraces a transition from formal observational methods to abstract expressive modes of drawing. Students explore historical and contemporary strategies of visual analysis, surface and space as tools for creative exploration and employ analytical and verbal skills. Prerequisites: ART 112, Art 115, & Art 131. Open to non-majors with instructor's consent or departmental approval.

ART 250 LIFE DRAWING I (4)

Developing skills for drawing the human figure from observation in a variety of poses and media. This is the first of a sequence of three classes. Develops, skills in observation and perception. Later, analytic skills are combined with personal expression and invention. A variety of media is used to explore the implications of line and modeled form to explore the figure in compositional environments. The skeleton and muscles will be studied in relationship to the model poses. Open to non-majors with instructor's consent or departmental approval. Prerequisites. (for art and art history majors only) Art 115, Art 131

ART 254 TYPOGRAPHY I (4)

The first course in a sequence on typography, this class builds on the principles introduced in Art 118. Projects focus on typography as medium and message. Typographic history, including the history of letterforms and the construction and use of grids. Design projects range from purely textual to problems that require the successful integration of typography and image. Conceptual solutions are emphasized. Prerequisites: Art 115, Art 118, and Art 120. Open to non-majors who have prerequisites and consent of the instructor.

ART 255 TWO-DIMENSIONAL ANIMATION I (4)

Studio introduction to principles and processes of two-dimensional animation composed in digital form. Storytelling and animation skills are developed in projects that apply tools and techniques for writing, staging, movement, timing, key framing, editing, and the use of sound and music. The language and aesthetics of animation are investigated through the design and production of a two-dimensional animation. Focus may be placed on either pixel or vector graphics. Project planning and workflow are explored in response to technical requirements for presenting the work in multiple media delivery formats. Recommended prerequisites: Art 115 and Art 119.

ART 256 THREE-DIMENSIONAL ANIMATION I (4)

Studio introduction to principles and processes of three-dimensional modeling and animation composed in digital form. Projects apply tools and techniques for modeling, lighting, surface rendering, scene construction, animation sequencing, editing, and the integration of sound and music. The language and aesthetics of animation and cinematography are investigated through the design and production of a three-dimensional animation. Project planning and workflow are explored in response to technical requirements for presenting the work in multiple media delivery formats. Recommended prerequisites: Art 115 and Art 119.

ART 257 VIDEO I (4)

Studio introduction to moviemaking with digital video technologies. The language and aesthetics of cinematography are explored through design and production of a digital video short. Pre-production practices include: conceptual, character, and narrative development, screenplay, scene and lighting design, and sound design, with an emphasis on storyboard visualization. Production practices include: camera operation, scene setup and lighting, direction, acting, shooting, audio recording, digital transfer, editing, and composition. Post-production practices include: titling, special effects, and output for tape, web, or disc formats. Recommended prerequisites: Art 115 and Art 119.

ART 260 BLACK AND WHITE PHOTOGRAPHY (4)

Studio introduction to black and white photography using both film-based darkroom and digital imaging techniques, including 35mm camera controls, film processing, enlargement, digital image capture, and basic digital image adjustment. Assignments focus on two dimensional design principles of line, shape, pattern, texture, symmetry, asymmetry, and vantage point, and culminate in a coherent photo story. While learning basic photographic techniques, students discuss form, content, and the aesthetics of photographic image-making. Studio includes lecture, demonstration, critique, and supervised lab work. Students must furnish a focus camera, film or digital, with adjustable f-stops and shutter speeds. Automatic cameras must have manual override.

ART 261 COLOR PHOTOGRAPHY (4)

Studio Introduction to color photography concentrating on the use of color as an aesthetic tool. Additive and subtractive color theory, color perceptions, and aesthetics are investigated through lecture and shooting assignments. Color materials and alternative color processes are investigated. The use of color by various photographers is examined. Basic 35mm camera controls are mastered, culminating in a portfolio of images. Photographs are output with digital printers. Studio includes lecture, demonstration, critique, and supervised lab work. Students must furnish a focus camera, film or digital, with adjustable f-stops and shutter speeds. Automatic cameras must have manual override.

ART 262 PHOTOIMAGING I (4)

Studio course introducing concepts, techniques, practices, aesthetics, and ethics of photographic imaging and image-making with digital technology. Investigations in photographic media are enabled through a variety of digital imaging techniques, including retouching, color correction, filtering, masking, layering and compositing. Projects apply concepts of digital imaging, including image capture and resolution, color models, tonal relationships, presentation formats, and digital printmaking. Prerequisite: Art 261 or Art 260. Open to non-majors with instructor's consent or departmental approval. Maximum 4 credits.

ART 270, 271 INTRODUCTION TO PRINTMAKING (4,4)

A laboratory course in print art taught in sequence, which focuses on a specific technique each term. From a drawing based foundation the thought process involved in making prints is strongly explored, translating drawn images into a graphic language. Concepts and content are investigated appropriate to the technique taught. Individual and group discussions as well as portfolio reviews are an intricate part of the review process. Art 270 explores monotype, or dry point. Art 271 explores etching or relief. Prerequisites: (required for art and art history majors; recommended for non-majors), Art 112, Art 115, Art 117 and Art 131. Open to non-majors with instructor's consent or departmental approval.

ART 281, 282 INTRODUCTION TO PAINTING I & II (4,4)

A two-term sequenced course that introduces the principles and practice of painting. Art 281: explores basic theory and use of color and composition. Assignments involve both conceptual approaches and direct observation using still life, figures and landscape. Art 282: continues a more conceptual approach to principles and practices begun in Art 281, while further exploring various painting styles, techniques and media used throughout the 20th century. Courses must be taken in sequence. Prerequisites: (required for art and art history majors; recommended for non-majors):): Art 112, Art 115, Art 117 and Art 131. Open to non-majors with instructor's consent or departmental approval.

ART 291, 292, *293 SCULPTURE I, II, III (4,4,4)

Art 291- Mass: students will be introduced to working in three dimensions through observation and those materials that lend themselves to forms that produce actual mass and volume. Some work from a life model. Plaster mold making will be included. Art 292 - Plane: an approach to three dimensions that involves constructive techniques. Mass and volume will be achieved through planer construction. Art 293 - Space: focus on how an object exists in space and how that space makes an object. Both planer and mass forms will be considered. Prerequisites: (required for art and art history majors; recommended for non-majors): Art 112 and Art 117. Open to non-majors with instructor's consent or departmental approval.

***ART 294 WATER MEDIA (4)**

The techniques and uses of watercolor, gouache, and other water-based mediums with attention to unique characteristics as painting mediums. Collage and mixed media may be included with water-soluble pencils and crayons. Lectures on historic uses of these media and discussions of the aesthetic possibilities for layering and transparencies. Open to non-majors with instructor's consent. Prerequisites: (required for art and art history majors; recommended for non-majors), Art 112, Art 115, Art 117, and Art 131. Open to non-majors with instructor's consent or departmental approval.

ART 295 SCULPTURE – THE FIGURE (4)

A studio art course that studies sculptural forms and volumes through observation of the human body. The focus of this course will be a study of the human figure in form and gesture and an exploration of the methods and materials appropriate to that study. Observation and perception, proportion, analysis of the human skeleton and musculature, and figurative abstraction will be addressed. Prerequisites: (required for art and art history majors; recommended for non-majors), Art 112 and 117. Maximum 4 credits. Open to non-majors with instructor's consent or departmental approval.

ART 296 DIGITAL DRAWING AND PAINTING (4)

Studio course introducing concepts and processes in computer graphics through a set of defined problems examined through digital drawing and painting applications. Projects explore a range of tools and techniques used in the digital paint environment, including the acquisition of imagery. The unique features of digital tools and techniques are investigated in terms of their relationships with traditional materials and processes. A critical and conceptual framework is developed for the many uses of these tools in a fine art context through an emphasis on using the computer as an artist's tool and the inclusion of digital art forms and processes into the mixed media studio. Open to non-majors with instructor's consent. Prerequisites (required for studio art and art history majors; recommended for non-majors Art 115, Art 119 and Art 131. Studio artists will be given preference. Open to non-majors with instructor's consent or departmental approval.

*** ART 297 BOOK ARTS (4)**

This mixed media class will explore the book as an art form. The relationship of images and/or words will be explored in relationship to narrative and sequential structures. Traditional and experimental methods of binding will be taught. Lectures on the history of the artist's book and issues in imagery and/or typography will be presented. This class will emphasize an experimental and conceptual approach that integrates content and form. Open to non-majors with instructor's consent. Prerequisites (required for art and art history majors only) Art 112, Art 115, Art 117, Art 131 and Art 230. Open to non-majors with instructor's consent or departmental approval. Maximum 8 credits.

***ART 301 PROCESSES AND PRACTICES OF THE CREATIVE INDUSTRIES (4)**

This course provides an overview of creative industries, its practices, production and consumption and its importance to global knowledge-based economies. Students are introduced to key creative industries theoretical and analytical frameworks and will learn how these frameworks converge and can be applied in creative industries – as well as the importance of multi-disciplinary collaborations to creative industries. Student will gain the functional vocabulary and skills to critique, present and discuss creative industries ideas and case studies.

ART 300 DIGITAL PAGE DESIGN II (4)

Studio course in print design with an emphasis on digital pre-press. Creative projects with an emphasis on typographic solutions are developed through all stages of design and production and completed in a press run. Industry standards for design and production practices are examined. Prerequisites: Art 200 and 210.

ART 310 DIGITAL IMAGING AND ILLUSTRATION II (4)

Studio course in advanced composition using photo-illustration, vector illustration, and hybrid illustration techniques. Emphasis is placed on a conceptual approach to composition and creative process exemplified in the content, style, and execution of illustration projects. Prerequisite: Art 210. Open to non-majors with instructor's consent.

ART 312 ART IN THE ELEMENTARY SCHOOL (4)

This course is designed to give the elementary educator knowledge, skills, methodologies and resources that encourage the incorporation of art education as a regular, ongoing and sequential part of the core curriculum. Art 312 is based on contemporary theory and practice focused exclusively on the teaching of art at k-5 levels. This course is required for all students seeking a general multi-subject teaching license at the elementary level. General objectives include establishing a theoretical and methodological foundation that enables the student to teach age appropriate art lessons that engage children not only in art production activities but also to address the areas of art history, criticism and aesthetics. Open to Non-majors. Maximum 4 credits.

ART 320, 321 COMMUNICATION DESIGN STUDIO III & IV (4,4)

A sequence focusing on concept development and solutions for communication design problems. History, theoretical approaches, critical readings, group and individual critiques, and written assignments support visual design exploration. Art 320: Focus is placed on the narrative and information structures, Historical context and ethical design concerns are addressed. Prerequisites: Art 225. Art 321: Complex problems, focus on public communication, branding, and information design. Design strategy, creative briefs, project management, and team skills are applied to the conceptual problem-solving process. Prerequisites: Art 320. Open to non-majors who have prerequisites and consent of the instructor.

ART 327 INTERMEDIATE ART & SOCIAL PRACTICES (4)

For this class students will choose a dept on campus that is not the art dept and will make arrangements to become "artists in residence" for that dept during the quarter. The students will keep journals documenting information presented in the class, personal project ideas, etc. They will work with professors, students, and administrators in their selected depts. to create projects that respond to the qualities, needs and interests of that dept and those people found there. The class will go on tours of the various depts. and learn about them from the students who have selected them and the people they are working with in those depts. The professor will meet independently with the students in their selected depts. and the class will meet together to discuss their individual progress on the projects that they are working on. The students will be asked to produce several small projects and a larger final project that is done in conjunction with their selected dept. Students will document their process and projects, and will be graded on engagement in class and with their depts. journals, and projects. Recommended prerequisites: Art 227. Recommended that it be taken in sequence. Open to non-majors

ART 330 CRITICAL THEORIES IN ART I (4)

After a brief look at art of the 1960s and 1970s, this class will explore major theoretical and philosophical developments in the art world over the last quarter-century. Various themes and forms of art and individual artists will be examined as manifestations of specific theories and philosophies that have emerged during the past 25 years. Particular emphasis will be on art of the post-9/11 era. Material will be covered through readings, slide lectures and films as well as frequent visits to the Portland Art Museum; we will also take advantage of gallery shows, lectures and other relevant local events. Assignments will include critical response and research papers, group presentations, Prerequisites: (required for art majors); Art 112, 115 and ARH 206. Maximum 4 credits. Open to non-majors with instructor's consent or departmental approval.

ART 341, 342 INTERACTIVE MEDIA I & II (4,4)

A two term studio sequence in design for interactive media. Art 341: Interactive design for the web focusing on information architecture, navigation systems, and visual interface. HTML markup and the use of visual design tools. Creation and optimization of graphics in compressed formats. Experience with web production workflow through development of site projects. Topics include usability and the aesthetics of web media. Prerequisites: Art 120, Art 210. Art 342: Interactive design enhanced through the integration of animation, video, sound, and other media. Critical analysis of work in the field establishes vocabulary and principles for effective design, usability, and interactivity. Animation developed in vector, bitmap, and video formats. Technical standards for delivery of audio, video, and animation. Prerequisites: Art 341. Open to non-majors with instructor's consent.

ART 350 LIFE DRAWING II (4)

This is the second class in the Life Drawing sequence. The course continues development of skills in drawing the human figure in a variety of poses working with a variety of materials with an emphasis on the muscular system. Prerequisite: Art 131, Art 250 or have equivalent experience drawing from a live model. The student should be able to state the figure quickly, economically and in proportion. Open to non-majors with instructor's consent Prerequisites. (for art and art history majors only) Art 131, Art 250.

ART 354 TYPOGRAPHY II (4)

The second course in a sequence on typography addressing more complex communication problems. An emphasis is placed on developing strong conceptual solutions and integrating text and image. Design, Art and Literary Theory is introduced and applied to the problem-solving process. Continued emphasis is placed on understanding design within a historical context. Projects to include large, multiple page formats, such as books, editorial design and annual reports. Prerequisites: Art 200 and 254. Open to non-majors who have prerequisites and consent of the instructor.

***Art 360 PHOTOGRAPHIC EXPLORATION I (4)**

Study of photography as a visual language. Lectures, demonstrations, and extended assignments explore technical, aesthetic, and ethical issues of contemporary photographic communication. Working in either a documentary or conceptual approach, students begin development of their photographic portfolios, with emphasis placed on the photographic series. Prerequisites: Art 260, 261, 262, and ArH 392.

***ART 365 DIGITAL PORTFOLIO FOR VISUAL ARTISTS (4)**

Studio course for visual artists focusing on design and development of digital portfolios. Concepts of portfolio development, graphic design and interactive design are applied to create an effective communication of the artist's body of work. Digital production techniques are practiced as portfolios are assembled and published in variety of print, time-based and interactive formats. Open to non-majors

***ART 367 DESIGN TEAM MANAGEMENT I (4)**

Introduction to multidisciplinary, team-based, problem-solving practices in communication design. Majors in art/graphic design and non-art majors enroll in this course to form interdisciplinary teams working on hypothetical projects or case studies in current business problems, issues, and trends. Emphasis is placed on strategic design and planning, creative process, project management, and studio management. Students demonstrate skills in research, conceptual development, persuasive writing and communication, negotiation, initiative, collaboration, and team dynamics. This course prepares students for participation in team-based community service projects developed in Art 467 Design Team Management II. Prerequisites: for Non-art majors, Art 100, 120, 200, 224, and 290. For Art majors, Art 321, Art 354, and either Art 300 or Art 341. Open to non-majors with instructor's consent.

ART 373 CREATIVE SCULPTURE (4)

A creative study of all aspects of sculpture involving various media such as clay, plaster, wood, stone, and the metals, with emphasis, as necessary, on architectural sculpturing. Open to non-majors with instructor's consent. Perquisites (required for art and art history majors only): 8 credits in elementary sculpture. Maximum: 12 credits. Open to non-majors with instructor's consent.

ART 391 DRAWING CONCEPTS II (4)

The second of a two-term sequence (ART 230): to be taken in the third year for students majoring in either painting or printmaking. This course engages the theories and practices involved in the many processes, methods, and techniques of drawing. Analytical and critical thought is emphasized and part of the final end of the term review. Emphasis will be on postmodern concepts and theories as applied to studio practice in art since 1960. Readings, discussions and research are expected to inform studio practice. Required for all transfer students in Painting/Drawing and Printmaking. Strongly recommend Art History 206. Perquisites (required for art and art history majors only): ART 230. Open to non-majors with instructor's consent.

ART 392, 393 INTERMEDIATE PAINTING (4,4)

Study of various concerns in the expansion of technical and conceptual approaches dealing with form and content in both historical and contemporary practices. Students investigate a variety of ways of seeing that expands their approach to the subject and prepares them to begin development of an independent body of work in advanced painting. Students work both individually and in a group setting. Art 392: emphasis is placed on surface, materials, and other technical concerns, although issues dealing with the relationships of form and content are also discussed. Art 393: utilizing traditional and non-traditional technical processes while dealing with specific themes, students develop a personal vocabulary within

a contemporary discourse. Prerequisites: (for art and art history majors only) Art 230 and Art 281, 282. Open to non-majors who have prerequisites and consent of the instructor.

ART 399 SPECIAL STUDIES (Credit to be arranged.)

++Art 401/501 RESEARCH (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

++Art 402/502 INDEPENDENT STUDY (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+Art 404/504 COOPERATIVE EDUCATION/INTERNSHIP (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+Art 405/505 READING OR STUDIO AND CONFERENCE (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+Art 406/506 PROJECTS (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

++Art 407/507 SEMINAR (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+Art 408/508 WORKSHOP (Credit to be arranged.)

Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+Art 410/510 SELECTED TOPICS (Credit to be arranged.)

Maximum: 12 credits in one area. Prerequisite: consent of instructor and chair of Department of Art.

ART 427 ADVANCED ART & SOCIAL PRACTICES (4)

For this class the students will work outside of the PSU campus. The class will select a particular area of Portland, for example Old Town or NE Alberta Ave. or a specific institution like a high school or senior center. The students will then become artists-in-residence in that area or institution. The students will keep journals documenting information presented in the class, personal project ideas, etc. The students will research the area both from first hand interviews with locals, and from historical documents and current day written materials. The students will produce a series of site-specific project that collaborate with in some way the people local to the selected site. Documentation and presentations of each project will be required. General class engagement and journal writing will form the basis for grades. Prerequisites: Art 227 or Art 327 or consent of instructor. Open to non-majors.

ART 430/530 CRITICAL ART THEORIES II (4)

This class will deal with art and ideas in a theoretical and philosophical context from the last twenty years. Rather than use a chronology, we'll be looking at themes and forms of art: the uses of photography, for example, and the globalization of the art world and its implications. We will be exploring critical theory as much as individual artists or works of art, and examining various responses to the same issues or artists. We will be placing art

into a broader theoretical, philosophical and social context, and looking at cross-cultural and interdisciplinary connections. Material will be presented through slides, films and lectures (from instructor and guests). In addition to readings, there will be a good deal of field work: regular visits to the Portland Art Museum and local galleries, and attendance at lectures and performance events. Prerequisites (required for art majors only): Art 330. Open to non-majors who have prerequisites and instructor's consent.

+*ART 436/536, 437/537 PAINTING: TOPICAL ISSUES (4,4)

Advanced painting problems based on various subjects. Work may include various media, such as oils, acrylics, and mixed media. May be offered with specific subtitles such as Figure Painting or Landscape Painting. Maximum: 8 credits. Prerequisites: (for art and art history majors only) Art 392 and Art 393. Open to non-majors with instructor's consent.

+*ART 440/540 INTERACTIVE TEAM (4)

Interactive media design and development for internal and external community clients. Design solutions are presented, critiqued, and revised based on initial and ongoing client contact. Sites are developed, deployed, tested, and maintained on web servers. Team-based design and development process is coordinated through project management practices. Emphasis is placed on strategic and tactical design process, industry standards, usability studies, business proposals, design documents, and other professional practices. Prerequisites: Art 341 and 342. Open to non-majors who have prerequisites and consent of the instructor.

ART 450 LIFE DRAWING III (4)

The third course in the life drawing sequence. If students have had the preparation of prior classes in learning to draw the figure accurately from observation and have learned a little about basic anatomy then they will continue to develop skills in drawing the human figure in a variety of poses with the addition of compositions dealing with two or more figures when possible. Emphasis on compositional and expressive means Use of variety of materials. Prerequisites (required for art and art history majors): Art 350. Recommended that it be taken in sequence. Open to non-majors with instructor's consent.

***ART 455 TIME ARTS STUDIO (4)**

Advanced practicum for students seeking a minor in Time Arts. Students propose projects that may encompass or combine work in 2D animation, 3D animation, and video. Emphasis is placed on the professional presentation and delivery of projects. Consent of instructor required. Students may enroll conditionally. Final approval given after a portfolio review. Prerequisites: Take at least two of the following, Art 255, Art 256, or Art 257.

***ART 460 DIGITAL MEDIA PRACTICUM (4)**

Seniors with advanced experience in digital media serve as teaching assistants and mentors in digital media courses. Instructional design applied to the development of technical skills in digital media. Design and development of learning resources in a variety of digital and online formats. Work may include individual research and design projects. Prerequisite: Senior standing and completion of at least one upper-division digital media elective. Consent of instructor required. Students may enroll conditionally. Final approval given after a portfolio review.

+*ART 461/561 PHOTOGRAPHIC EXPLORATION II (4)

Continuation of Art 360 Photographic Exploration 1, culminating in the completion and presentation of a final photographic portfolio. Multiple portfolio formats are possible. Graduate students also complete original research or critical study on either a photographer or photographic technique. Prerequisites: Art 360.

+*ART 462/562 PROFESSIONAL PRACTICES IN PHOTOGRAPHY (4)

Introduces senior and graduate students to photography profession in its diverse forms and the commercial operation of photographic studios. Projects investigate one or more specialized forms of photographic practice, such as product, architectural, portrait, landscape, photo-illustration, or immersive photography. Specialized techniques in lighting and digital imaging may be explored. Prerequisites: Art 360.

***ART 467 DESIGN TEAM MANAGEMENT II (4)**

This course applies skills and knowledge gained in Design Team Management I. Non-art majors enroll in this course that meets with a 300- or 400-level communication design course engaged in community service projects. Both groups of students work collaboratively in teams on contracted projects for community clients. Projects address a variety and combination of print, audio, video, or interactive media. Emphasis is placed on skills required to create media campaigns: marketing, branding, identity, and advertising. Teams develop solutions for client business problems through a design process not limited to the following: development of design strategy, analysis of audiences, conceptual development and formal solutions, research of textual and visual content, appropriate context, management of client communications and mediation, selection and coordination of media, and overall project management, including project timelines and budgets. Design history, current design trends, formal concerns, and typography are covered. Professional presentation and delivery of all projects is expected. Prerequisites: ART 100, 120, 200, 367, and ArH 290. Open to non-majors who have prerequisites and consent of the instructor.

ART 469 COMMUNICATION DESIGN INTERNSHIP (4)

An advanced, elective course with a required 100-hour placement in a professional design setting. Students conceive, design, and develop client-oriented projects to gain experience in professional design practices, including design strategy, cost estimation, preparation of the creative brief, effective written and verbal presentation, team dynamics, client meetings, and project management. In-class sessions focus on topics and concerns related to professional practice. Stress is placed on understanding both the client's and designer's point of view in the conceptual process. Portfolio and permission of the instructor required. Pre-registration in this class is possible. However, final acceptance into this class is based on portfolio review and instructor approval. Prerequisites: Senior status in the major and Art 321, 341 and 354. Maximum: 8 credits

ART 470 CONTEMPORARY DESIGN PROJECTS (4)

Required for all design majors in their senior year. Students pursue their own body of work with a focus on the development of independent mechanisms for generating design problems and solutions. Emphasis is placed on accessing independent modes of analysis. Students learn to clarify concepts and execution methods in a sustained and integrated body of work that demonstrates refinement of visual and verbal communication ideas. The role of theory and criticism is emphasized. Prerequisites: Art 321 and 354.

ART 471 COMMUNICATION DESIGN SEMINAR (4)

Concentrated visual exploration of current topics in contemporary design, such as cross-cultural communication or environmental graphic design. Topics are supported by investigation of theoretical and critical issues. Projects focus on demonstrating a nuanced and multi-faceted investigation of the topic. Prerequisites: Art 321 and 354. Maximum 8 credits. Open to non-majors with instructor's consent.

ART 472 COMMUNICATION DESIGN PORTFOLIO (4)

Development of a design portfolio that depicts, in a consistent and professional manner, the creative, conceptual, strategic, and technical abilities of the designer. Independent exploration and refinement of projects is required. Communication of design strategy and accomplishment through effective written, verbal, and interactive presentation. Emphasis is placed on business and promotional skills required in the marketplace. Required course for

all majors in design. Prerequisites: Senior status in the major and Art 321, 341, 354 and 470.

+ART 479/579 ADVANCED PRINTMAKING (4)

An advanced laboratory course in print art in which the student will specialize in one or more (in combination) of the following techniques. i.e. lithography, etching, monotype, relief, collagraph. This is a required course for the print major with the intention that each student explore and experiment to arrive at a cohesive body of printed work that speaks to an individual vision. This finalized in portfolio form. Analytical and critical discussions are part of the group and individual review process. Prerequisites (required for art and art history majors only): Art 270, 271 & Art 230. Maximum 12 credits. Open to non-majors who have prerequisites and instructor's consent.

ART 485 STUDIO ART SEMINAR (2)

A required class for studio artists. This class will explore special topics in contemporary art and issues of further professional development in the visual arts. Various contemporary theoretical issues and art world practices will be investigated. Prerequisites: Upper-division standing in the art program. Intended for art majors only. Maximum 4 credits.

+ART 488/588 ADVANCED SCULPTURE WELDING (4)

Constructivist approaches to working with the focus on steel. Welded metal sculpture fabrication using gas, electric, and heliarc welding methods. Experimental materials, methods, and concepts optional, consistent with the facilities and circumstances. Open to non-majors with instructor's consent. Prerequisites (required for art and art history majors only): Prerequisite: 8 credits in elementary sculpture and Art 373. Maximum: 12 credits. Open to non-majors with instructor's consent.

+ART 489/589 ADVANCED SCULPTURE CASTING (4)

Bronze casting using the lost wax investment method. Experimental materials, methods, and concepts optional, consistent with the facilities and circumstances. Open to non-majors with instructor's consent. Prerequisites (required for art and art history majors only): Prerequisite: 8 credits elementary sculpture and Art 373. Maximum: 12 credits. Open to non-majors with instructor's consent.

+ART 490/590, 491/591 ADVANCED PAINTING (4)

A two-term sequence offering a contemporary view of painting through the exploration of various media, subject matter, and conceptual approaches. Research, idea generation and production will be highly emphasized. Art 490/590: Students begin to develop an independent body of work within a historical and theoretical context. This course concentrates on working methods of research and execution through closely guided assistance. Art 491/591: Building on the processes and research practiced in Art 490/590, students complete a focused and unified body of work sustained by specific critical analysis. Courses must be taken in sequence. Prerequisites: (for art and art history majors only): Art 392, 393 and Art 391, or instructor's consent. Maximum 8 credits. Open to non-majors who have prerequisites and consent of the instructor.

+Art 492/592 CONTEMPORARY STUDIO PRACTICE (4)

Open only to art majors in their senior year. This course allows students to pursue their own body of work as a thesis project. Providing the basis for continuity and sustained concentration within a long-term project, this course emphasizes laying a foundation for research and concentrates on developing a mechanism to design and access independent modes of analysis. Students learn to clarify ideas/images in a personal body of work. Role of theory and criticism is emphasized. Prerequisites: 8 credits in Art 479/579 Advanced Printmaking or; Advanced Painting, Art 490/590, 491/591; or a minimum of two of the Advanced Sculpture Topics courses: Art 494, 495, or Art 496; or a combination of Advanced

Painting and Advanced Sculpture Topics courses. Enrollment is contingent on a juried selection process. Pre-registration in this class is possible. However, final acceptance into this class is based on portfolio review and instructor approval. Final approval given after a portfolio review. Maximum: 8 credits.

+ART 493 /593 ADVANCED DRAWING MIXED MEDIA (4)

This class represents the culminating experience in drawing and mixed media. Students are expected to develop a unified body of work that reflects and is informed by art history and contemporary theory. Prerequisites (required for art and art history majors only): Art 391. Maximum 8 credits. Open to non-majors who have prerequisites and consent of the instructor.

+ART 494/594, 495/595, 496/596 ADVANCED SCULPTURE TOPICS (4,4,4)

Art 494/594, 495/595: series of rotating topics that address current conceptual approaches and issues in the arts including: installation, site specific, space/body, language, and materials. Art 496/596 independent projects: acting as a capstone course within the concentration the student will be expected to develop their own criteria and issues that result in a body of work which exhibits a focused direction. Prerequisites (required for art and art history majors only): upper-division standing; 8 credits in Art 373. Maximum: 12 credits. Open to non-majors who have prerequisites and consent of the instructor.

***ART 498 BFA THESIS EXHIBITION (2)**

This is a tutorial and directed study in studio production with assigned supervising faculty members. Preparation and production of a cohesive body of work culminating in an end of the program BFA thesis exhibition. In-depth discussions and assessment of student's studio work in relation to subject matter, materials, content, presentation, contemporary art practices and criticism, technical and formal concerns and/or related interdisciplinary interests. This course should be taken in the last quarter of the BFA Program before graduation. Directed assignments and course of study will be given as appropriate. An oral defense of the final project will take place at the time of the final exhibition. Required for all BFA students. Prerequisites: Acceptance into the BFA program and Senior Standing.

++Art 503 THESIS (Credit to be arranged.)

+Art 514, 515 ART METHODS FOR SECONDARY SCHOOL TEACHERS (4,4)

Methods and materials for teaching and coordination of art programs in grades 5-12, with an emphasis on organizing historical, aesthetic, critical and studio demonstrations, lectures, and classroom/model presentations. Translating theory(ies) into practice(s) will be a continuing and ongoing focus of the classes in lessons, research and readings. Students will develop Art lessons and programs that reflect current state and national standards. Art 514 is an introduction to the history of Art Education, the methods of instruction, philosophy of art education, and organization of art materials and tools. Art 515 explores the current best practices and issues in Art Education, technology (media-computer) application to art, continuing research/issues in art education, Practical and contemporary issues in public/private education. Prerequisite: ART 514 Admission into the Art Education GTEP program. Prerequisite: ART 515 Admission into the Art Education GTEP program and ART 514. Open to non-majors with instructor's consent.

++ART 585 PROFESSIONAL PRACTICES IN STUDIO ART (2)

A required seminar for graduate students enrolled in the MFA Program. Explores a variety of topics in contemporary art, concentrating on specific issues of further professional development for the graduate students. Through lectures, research, reading and writing, a variety of tools and strategies directly related to contemporary art world practices will be taught. The students will be required to apply these issues to their specific studio work. Prerequisite: Second year standing in the Master of Fine Arts Program. Maximum: 2 credits.