COURSE DESCRIPTIONS 2015-16

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 100 Visual Literacy (4)
Course is intended to equip students with the necessary skills to critically view and interpret global visual culture, and to provide them with a strong foundation for future art courses in art history, art, and design, through critical analysis, reading, discussion, and writing. Open to non-majors.

ARH 199 SPECIAL STUDIES (0-12 Credit to be arranged.)
See department for course description.

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 of 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. Prerequisite: Upper division standing. 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. Prerequisite: Upper division standing. Open to non-majors.

*ARH 337u NATURE INTO ART (4)
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. Recommended preparation: ARH 205 or 206 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 339u, 340 HISTORY OF ARCHITECTURE (4, 4)
A history of architecture from Prehistory to Post-Modernism. Recommended preparation for ARH 339u: ARH 204 or 205 (expected of art and art history majors). Recommended preparation for ARH 340: ARH 206 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 351u, 352u, 353u ANCIENT ART (4,4,4)
Art and architecture of the ancient world from Neolithic through Roman times. ARH 351: Egyptian, and Mesopotamian. ArH 352: Greek ARH 353: Etruscan, and Roman. Recommended preparation: ARH 204 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 356u EARLY MEDIEVAL ART (4)
Focuses on the art and architecture of the Early Christian, Celtic, Carolingian and early Islamic world. Recommended preparation: ARH 204 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 357u 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.). Recommended preparation: ARH 204 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 358u ROMANESQUE ART (4)
Focuses on the art and architecture of the Romanesque, Crusader and medieval Islamic world. Recommended preparation: ARH 204 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 359u 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. Recommended preparation: ARH 205 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 361u NORTHERN RENAISSANCE ART (4)
Manuscript illumination, painting, and sculpture in the Netherlands, Germany, and France from the 14th to the 16th century. Recommended preparation: ARH 205 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.
*ARH 371u, 372u, 373u ITALIAN RENAISSANCE ART (4,4,4)
Painting, sculpture and architecture from the 13th to the 16th century in Italy. Recommended preparation: ARH 205 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 376u, 377u, 378u BAROQUE ART (4,4,4)
A study of European art and architecture from the late 16th to the mid-18th century. ARH 376: Italy; ARH 377: The Netherlands; ARH 378: Spain and the Americas. Recommended preparation: ARH 205 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 381u, 382u 19TH CENTURY ART (4,4)

*ARH 392 HISTORY & CONTEMPORARY ISSUES IN PHOTOGRAPHY (4)
The history of photography focusing on it's 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 (0-12 Credit to be arranged.)
Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+ARH 401/501 RESEARCH (0-12 Credit to be arranged.)
Terms, section, instructor and hours to be arranged. Consent of instructor and Chair of the Department of Art required.

+ARH 402/502 Independent Study (0-12 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 (0-12 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 (0-12 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 (1-12 Credit to be arranged.)
A small, discussion-based class focused on developing research, critical thinking, and communication skills. Topic varies by term, see School for current seminar information. Prerequisite: ARH major or permission of instructor.

+ARH 410/510 SELECTED TOPICS (0-12 Credit to be arranged.)
See department for course description.

*ARH 411u 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. Prerequisite for all majors: Upper division standing. Open to non-majors.
*ARH 412u 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. Prerequisite for all majors: Upper division standing. Open to non-majors.

*ARH 415u 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. Prerequisite for all majors: Upper division standing. Open to non-majors.

*ARH 422u CHINESE PAINTING (4)
A concentrated study of Chinese paintings from the 3rd century B.C.E. to the 18th century. Prerequisite for all majors: Upper division standing. Open to non-majors.

*ARH 423u JAPANESE PAINTING (4)
A survey of Japanese painting from the 4th century to the 19th century. Buddhist paintings, ink paintings, and decorative paintings. Prerequisite for all majors: Upper division standing. Open to non-majors.

*ARH 425u 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. Prerequisite for all majors: Upper division standing. Open to non-majors.

*ARH 426u 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; course may be taken only once for credit. Prerequisite for all majors: Upper division standing. Open to non-majors.

*ARH 431u 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). Explores 19th century and 20th century America and Europe. This is the same course as WS 431 and may be taken only once for credit. Recommended preparation: ARH 206 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

*ARH 432u 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. Topics include: masculinity in ancient Rome, pornography and representation, surrealism, and sexuality. Recommended preparation: ARH 206 and either ARH 204 or ARH 205 (expected of art and art history majors). Prerequisite: Upper division standing. 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 topics. Recommended preparation: ARH 204, ARH 205 or ARH 206 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

**ARH 486u, 487u AMERICAN ART & ARCHITECTURE 17TH - 19TH CENTURIES (4,4)**
ARH 486: Colonial through the Early Republic. ARH 487: Jacksonian to the 20th to the century. Recommended preparation: ARH 206 (expected of art and art history majors). Prerequisite: Upper division standing. Open to non-majors.

**+ARH 491/591, 492/592, 493/593 20TH CENTURY ART (4,4,4)**
A chronological survey of modern and postmodern art in Europe and the U.S. in the 20th century. ArH 491: from Art Nouveau to Surrealism; ArH 492: from American Scene Painting through the rebellious sixties; ArH 493: from Conceptual art through the end of the century. Prerequisite: ARH 206 and upper division standing. Open to non-majors.

**ARH 498 CONTEMPORARY ART I (4)**
This course will explore major developments in the art world from the late 20th century. We will look at the origins of contemporary art, the transition from Modernism to Post-Modernism, important themes in contemporary art, and issues facing the practicing artist of today, in the US and globally. Recommended preparation: ARH 491, ARH 492 and ARH 493. Prerequisite: ARH 206 and upper division standing. Open to non-majors.

**ARH 499 CONTEMPORARY ART II (4)**
A thematic approach will be used to examine historical dimensions of contemporary art practices in the 21st century. Explores themes, movements and trends as much as individual artists or works of art. Places art into a broad historical and social context, and looking at cross-cultural and interdisciplinary connections. Recommended preparation: ARH 491, ARH 492, ARH 493 and 498. Prerequisite: ARH 206 and upper division standing.

**++ARH 598 CONTEMPORARY ART I (4)**
Exploration of major developments in the art world from the late 20th century. Looks at the origins of contemporary art, the transition from Modernism to Post-Modernism, important themes in contemporary art, and issues facing the practicing artist of today, in the US and globally. Prerequisite Graduate standing in the MFA program.

**++ ARH 599 CONTEMPORARY ART II (4)**
A thematic examination of historical dimensions of contemporary art practices in the 21st century. Explores themes, movements and trends as much as individual artists or works of art. Places art into a broad historical and social context, and looking at cross-cultural and interdisciplinary connections. Recommended prerequisites: ARH 591, 592, 593, 598. Prerequisites: Graduate standing in the MFA program.
**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.

*ART 111 Design Thinking (4)*
Addresses what graphic design is and examines the many ways in which design can engage audiences. Explores the language and media of graphic design, considering its conceptual and practical methodologies in order to generate an understanding of the ways which design can be framed, made, and used. Fosters a more nuanced conception of the larger discourse of graphic design.

ART 115 Foundation Studio I: 2-D Design (4)
Studio course investigating the elements and principles of design and their application to a variety of visual design problems. Acquisition and application of design strategies drawn from both rational and non-rational modes for problem solving. Various approaches drawn from art history, aesthetics, and art criticism are considered for the purpose of critically evaluating art. 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 Typography and Communication Design (4)
Applies the fundamental design principles covered in 2-D design and color theory to the visual language of communication design—specifically typography. Projects address the various roles of typography within the discipline. Methods, strategies, and processes for thinking creatively and solving design problems are investigated. Manual skills with tools are developed. Prerequisites: Art 115. Corequisite: Art 120. Open to non-majors with instructor’s consent.

ART 119 Foundation Studio III: Digital Media/Time Design (4)
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, layering and combining graphics, and translating between digital and physical media. Teaches methods to implement creative solutions with digital tools. Prerequisite: Art 115 or Art 100 for non-majors. Corequisite: Art 118. 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 182 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. Expected preparation: Art 117 and 119. Prerequisites: Art 115. Open to non-majors with instructors consent or departmental approval.

**ART 199 SPECIAL STUDIES (0-5 Credit to be arranged.)**

**ART 200 DIGITAL PAGE DESIGN I (4)**

Studio course introducing single and multi-page document design. Projects embody the entire process of creating a publication from concept, through compositional and typographic skills, clear use of hierarchy, and pre-press. Emphasis is placed on work-flow and project management for production of documents in print and electronic media. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental site for requirements). Prerequisites: 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: Art 182. 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 raster and vector-based illustration. Hybrid illustration techniques of mixing handmade work with digital imagery and photography may also be explored. Basic ways in which form communicates meaning are parsed and explored. This course requires that students furnish a laptop computer that meets the departmental standards for hardware and software. See departmental site for requirements. Prerequisite: Art 120

**ART 224 NARRATIVE AND COMMUNICATION DESIGN (4)**

The theme for this course is narrative structures relating to printed matter and motion. Projects explore visual languages, storytelling, storyboards and the visual essay. Problem solving, idea generation, typography, point of view, conceptual thinking and composition are reinforced. Critical readings, group and individual critiques, and written assignments support visual design exploration. Prerequisites: Art 115, 118 and 120 for Graphic Design majors and Graphic Design minors, or Art 100 and 120 for Design Management minors.
ART 225 COMMUNICATION DESIGN SYSTEMS (4)
Introduction to communication design systems, specifically relating to branding and data visualization. Students develop strong conceptual solutions and systems for managing projects with large amounts of information and branding applications. Emphasis is placed on the expansion of a strong design process and a continuing to develop a personal visual language. Theoretical approaches, critical readings, group and individual critiques, and written assignments support visual design exploration. Prerequisite: Art 224.

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 182. 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 115 & Art 131. Open to non-majors with instructor's consent or departmental approval.

ART 241 INTERACTION DESIGN PRINCIPLES (4)
Studio course dealing in the fundamentals of Interaction Design, incorporating the concepts of sound graphic design principles with user experience processes. Students will examine a series of interfaces—from everyday appliances to websites—learn to analyze their effectiveness and explore designs that better serve real human needs. Topics include user interface design, product design, information architecture and user experience research methods. Prerequisites: Art 118 & Art 120.

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.

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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisites: 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 or Art 120 (expected of Art & Art history majors). Open to non-majors.

*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 preparation: Art 115 and Art 119 or Art 120 (expected of art & art history majors). Open to non-majors.

ART 257 INTRODUCTION TO VIDEO ART (4)
Introduction to fundamental techniques of digital video production in the context of contemporary art practices. Topics cover a range of experimental and non-narrative forms, focusing on artists’ use of video and other related media theory. Technical information covered includes cinematography, camera operations and digital video editing. Recommended preparation: Art 119 (expected of Art & art history majors).

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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements).
ART 262 PHOTOIMAGING I (4)
Studio introduction to 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. Prerequisite: Art 261. Open to non-majors with instructor’s consent or departmental approval.

Art 270 INTRODUCTION TO PRINTMAKING: RELIEF (4)
A studio focused course concentrating on the planographic printmaking processes traditionally identified as “relief printmaking”. This specialized technique will be presented utilizing the practice and concepts unique to historic, traditional/nontraditional and contemporary printmaking methodology. Monoprinting one of a kind image making and edition printing creating identical multiple images will be explored. Graphic languages developed through researching historical and contemporary influences will be presented to inspire and stimulate the student’s imagination and knowledge of graphic languages. Sequential thinking processes and theory will also be addressed. May be repeated twice for credit maximum 8 credits. Prerequisites Art 115 and Art 131. Open to non-majors with instructor's consent or departmental approval.

ART 271 INTRODUCTION TO PRINTMAKING: ETCHING (4)
A studio focused course concentrating on the Intaglio method of Printmaking also identified as “Etching”. This specialized technique will introduce basic theories, practice and concepts unique to historic, traditional/nontraditional and contemporary Printmaking methodology. Monoprinting (one of a kind image making processes) and edition printing -sequential image making will be explored. Technical processes of black and white drypoint, etching and softground will be at the core of the student's investigation. Understanding manipulation of technical processes unique to etching, additive and subtractive processes will be equally explored. Graphic languages developed through researching historical and contemporary influences will be presented to inspire and stimulate the student’s imagination and knowledge of graphic languages. Sequential thinking processes and theory will also be addressed. Zinc and copper plates will be the central focus of this introductory course. May be repeated twice for credit. Maximum 8 credits. Prerequisites: Art 115 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 115, Art 117 and Art 131. Open to non-majors with instructor’s consent or departmental approval.

ART 287 INTRODUCTION TO JEWELRY AND METALSMITHING (4)
A beginning level course in the exploration of materials and processes basic to jewelry and light-metal design and fabrication. This includes high temperature soldering, use of jewelers’ saw, files, hammers, small casting, and stone setting. Emphasis on idea development and craftsmanship. This course is the foundation for continued work of increasing conceptual and technical complexity. Recommended preparation: Art 117 (expected of art & art history majors). Open to non-majors.
ART 291 INTRODUCTION TO SCULPTURE I (4)
The first of a two-term sequence course that provides an introduction to basic materials, processes, and concepts fundamental to sculpture. Students gain command of specific sculptural processes and materials while engaging in concept-generated assignments. Lectures and readings expose students to the work of modern and contemporary sculptors. Introduces methods used in making sculptural forms such as rendering from observation, mold making, wood construction, and assemblage. The use of clay, plaster, wood, and found objects/materials will be covered. In addition to the materials and processes introduced, a mixed-media approach is encouraged in all projects. Students at this level also begin experimentation with a range of alternative materials and process that support current practices in contemporary art. When restricted, this course is open to non-majors with instructor's consent or departmental approval. Recommended preparation: Art 117 (expected of art and art history majors).

ART 292 INTRODUCTION TO SCULPTURE II (4)
The second of a two-term sequence course that provides an introduction to basic materials, techniques, and concepts fundamental to making sculpture. Students gain command of specific sculptural processes and materials while engaging in concept-generated assignments. Lectures and readings expose students to basic theory and the work of modern and contemporary sculptors. Builds upon the knowledge learned in Art 291 and continues in introducing fundamental methods in which to make sculptural forms. Students are introduced to oxy-acetylene welding, basic fabrication techniques, and metal shop safety as well as at least two of the following other processes: carving, body casting, fibers, soldering, and/or working with reclaimed materials. In addition to the materials and processes demonstrated, a mixed-media approach is encouraged in all projects. Students at this level also begin experimentation with a range of alternative materials and process that support current practices in contemporary art. When restricted, this course is open to non-majors with instructor's consent or departmental approval. Recommended preparation: Art 117 (expected of art and art history majors).

*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. Recommended preparation: Art 115 & 131 (expected of art and art history majors).

*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. When restricted, this course is open to non-majors with instructor's consent or departmental approval. Recommended preparation: Art 117 (expected of art and art history majors).
*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 or departmental approval. Recommended preparation: Art 115, Art 119 and Art 131 (expected of art and art history majors).

* 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 or departmental approval. Maximum 8 credits. Recommended preparation: Art 115 and Art 131 (expected of art and art history majors).

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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisites: Art 200 and 210 and formal acceptance into the third year by Sophomore Portfolio Review. Open to non-majors who have prerequisites and consent of the instructor.

*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 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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisite: Art 210 and formal acceptance into the third year by Sophomore Portfolio Review. Open to non-majors who have prerequisites and consent of the instructor.
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 and formal acceptance into the third year by Sophomore Portfolio Review. 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. These courses require that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements).

ART 327 INTERMEDIATE ART & SOCIAL PRACTICES (4)
Students will choose a department on campus other than the art department and will become "artists in residence" for that dept during the quarter. They will work with people in their selected departments to create projects that respond to the department's qualities, needs and interests. Students will document their process and projects, and will be graded on engagement in class and with their departments, journals, and projects. Recommended that it be taken in sequence. Open to non-majors. 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 182, 203 and ARH 206. Maximum 4 credits. Open to non-majors with instructor’s consent or departmental approval.

ART 333 FRIENDTORSHIP: DESIGN, ART AND SOCIAL CHANGE (4)
Mentoring high school students through hands on creative projects around themes such as social justice, art literacy and community. This course should be of particular value and interest to students who have a desire to teach and inspire, increasing access to arts learning for under-served teens.
ART 341 INTERACTIVE MEDIA I (4)
Interactive design for the Web focusing on principles of information architecture, navigation systems, and visual interface. HTML / CSS markup and the use of visual design tools. Creation and optimization of graphics in compressed formats. Introduction to Web production work-flow through development of site projects and a personal portfolio. Topics include usability and the aesthetics of web media. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisite: Art 120, Art 210 and formal acceptance into the third year by Sophomore Portfolio Review. Open to non-majors who have prerequisites and consent of the instructor.

ART 342 INTERACTIVE MEDIA II (4)
Interactive design that expands on principles of information architecture, navigation systems, and visual interface through the exploration of advanced design and development techniques. Advanced Web production work-flow will be explored through development of site projects. Critical analysis of work in the field establishes vocabulary and principles for effective design, usability, and interactivity. Technical standards for cross-browser design, client-side scripting, advanced HTML / CSS and basic frame-based web animation. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisite: Art 341 and formal acceptance into the third year by Sophomore Portfolio Review. Open to non-majors who have prerequisites and consent of the instructor.

*ART 345 INTRODUCTION TO MOTION GRAPHICS FOR DESIGNERS (4)
Motion graphics for graphic designers. Apply compositional and typographic skills to sequential story-telling, using self-generated graphic and photographic imagery. Emphasis on work flow, storyboards, and clear communication with increasingly conceptual projects. Introduction to essential After Effects skills. Prerequisites: Formal acceptance into the third year by Sophomore Portfolio Review. Open to non-majors who have prerequisites and consent from the instructor.

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. Recommended preparation: Art 115, Art 131, Art 182 and Art 250 (expected of art and art history majors). Prerequisites: Art 131 & Art 250.

ART 353 TYPEFACE DESIGN (4)
Focus on developing the skills and critical thinking necessary for producing digital typefaces. History, technology and contemporary practices of the industry. Basic lettering skills and theory explored, to aid in the primary focus of creating a functional, flexible and useful typeface. Prerequisite: 254. Maximum 8 credits.
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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisites: Art 200, 254 and formal acceptance into the third year by Sophomore Portfolio Review. Open to non-majors who have prerequisites and consent of the instructor.

*ART 356 VISUAL STORYTELLING (4)
Studio course exploring strategies of representation of stories, characters, and other narrative elements in time-based visual media. Focuses on the use and creation of storyboards, graphic novels, and animation in fiction and non-fiction storytelling. Recommended preparation: Art 119 and Art 255. Art 256 and/or Art 257 (expected of art and art history majors). Open to non-majors with instructor consent. Prerequisites: Art 119.

*ART 357 INTERMEDIATE VIDEO (4)
Studio course covering intermediate video production skills such as audio recording and sound editing, image compositing, and other relevant technical topics. Includes the study of current trends and theories in video art and experimental media to inform individual creative projects. Recommended preparation: Art 119 and Art 257 (expected of art and art history majors). Prerequisites: Art 257. Open to non-majors with instructor consent.

ART 358 VIDEO, DESIGN & COMMUNITY (4)
Focus on collaboration in video production and community-based media. Production of a promotional/informational video for community organizations in Portland. History of community and independent media. Basic video and audio recording, post-production, interviewing, and group decision-making skills.

*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, and 262.

*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. Prerequisites: Upper division standing.
*ART 367 DESIGN BUSINESS PRACTICES (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. Prerequisites: for Non-art majors, Art 100, 120, 200, 224, and 290. For Art majors, Art 225 and 254, and Art 200 & 210. May be taken twice for credit. Maximum 8 credits. Open to non-majors with instructor’s consent.

*ART 370 TOPICS IN PRINTMAKING TECHNIQUES (4)
Adding on to the principles and skill sets first investigated in lower level printmaking this course explores additional techniques in printmaking. Varying practices, methodologies and theories will be explored. Topics will include but will not be limited to etching, relief, mixed media print, screen-printing, and mono-print. May be repeated for credit. Maximum 12 credits. Open to non-majors with instructor’s consent or departmental approval. Recommended preparation: Art 270 and Art 271 (expected of art and art history majors). Prerequisites: Art 270 or 271.

*ART 371 INTERMEDIATE PRINTMAKING: THEMATIC PROCESS (4)
This course further investigates and explores the theory, practice and contemporary/historical issues unique to printmaking. At an intermediate level this course is intended to guide and help students make connections between content, process, and context of their creative works. Students will thematically direct the content of their works while making the necessary connections surrounding methods and application of their ideas toward the processes unique to printmaking. Recommended preparation: Art 270, Art 271 and Art 370 (expected of art and art history majors). Prerequisites: Two of the following Art 270, 271 or 370.

*ART 373 INTERMEDIATE SCULPTURE I: CONTEMPORARY APPROACHES (4)
The first of a two-term sequence that focuses on contemporary sculptural practices. Through assignments that emphasize conceptual development and critical thinking, students are introduced to topics such as appropriation, time-based art, kinetics, interactivity, collaboration, and performance. The expanded field of sculpture is explored as potential materials extend into light, sound, motion, and the environment. Students begin to develop their own personal voice while developing the vocabulary by which to discuss ones own work and others. Students will work in a variety of media while continuing to utilize and build upon the technical and conceptual knowledge they acquired in lower-division sculpture courses. Recommended preparation: Art 291 and Art 292 (expected of art and art history majors).Prerequisites: Art 291 or Art 292. Open to non-majors with instructor’s consent.

*ART 374 INTERMEDIATE SCULPTURE II: SPACE, SITE, AND INTERVENTION (4)
The second of a two-term course that focuses on contemporary sculptural practices. Course explores current sculptural investigations of a space and site. Students are exposed to the contemporary practices of installation, site-specific art, and sculptural intervention. Through assignments that emphasize conceptual development and critical thinking, students will create artworks that explore the historical, social, contextual, and spatial elements of specific spaces and sites. There will be continued development of one’s personal voice and a further refining of the necessary vocabulary in which to discuss their work as well as other’s work. Students will work in a variety of media while continuing to utilize and build upon the technical and conceptual knowledge acquired in lower-division sculpture courses. Recommended preparation: Art 291 and Art 292 (expected of art & art history majors).Prerequisites: Art 291 or Art 292. Open to non-majors with instructor’s consent.
**ART 375 MOLD MAKING AND CASTING (4)**
Exploration of the primary tools, materials, and processes used in mold making technology as it relates to contemporary sculptural practice. An overview of various methods of both rigid and flexible mold making will be explored as well as both solid and hollow shell casting techniques and materials. There will be an emphasis on studio etiquette, craftsmanship and production as well as creative applications of mold making and casting. The conceptual possibilities of the multiple will be explored. Students will also be exposed to contemporary artists who utilize mold making as a central part of their practice. Course builds upon the basic mold making introduced in lower division sculpture courses. Recommended preparation: Art 291 and Art 292 (expected of art & art history majors). Prerequisites: Art 291 or Art 292. Open to non-majors with instructor's consent or departmental approval.

**ART 387 INTERMEDIATE JEWELRY AND METALSMITHING (4)**
More advanced metalworking techniques, (e.g. forming methods) are introduced along with continued development of basic processes. Typical projects include designing and fabricating a series of three, theme-related objects. Can include cast elements and incorporation of non-metal materials. Recommended preparation: Art 117 and Art 287 (expected of art & art history majors). Prerequisites: Art 297. Open to non-majors.

**ART 388 WELDING AND FABRICATION (4)**
An upper-division sculpture course with a technical and material focus on welding and fabrication with steel. A variety of welding and fabrication processes are explored. Builds on skills developed in lower division courses and expands sculptural thinking, refines personal visual language, advances the development of ideas, and builds technical skills. Experimental materials, methods, and concepts are explored and encouraged. Research and presentations of living sculptors offer perspective and context for contemporary issues and discussions which investigate those issues. Recommended preparation: Art 291 and Art 292 (expected of art & art history majors). Prerequisites: Art 292. Open to non-majors.

**ART 389 METAL CASTING (4)**
An upper level sculpture course that explores Bronze and Aluminum casting using the lost wax method. Builds on mold making and casting skills developed in lower-division sculpture courses. Students will expand their sculptural thinking, refine their personal visual language, and advance the development of their ideas. They will develop skills in lost wax casting as well as explore experimental materials, methods and concepts of casting in the context of contemporary sculpture. Research and presentations of living sculptors expand on this perspective and help create context for contemporary issues and in class discussions which investigate those issues. Recommended preparation: Art 291 and Art 292 (expected of art & art history majors). Prerequisites: Art 292. Open to non-majors.

**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. 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: Art 182, Art 203 and 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. Prerequisites: Art 182, Art 203, Art 230 and Art 281, 282. Art 393: utilizing traditional and non-traditional technical processes while dealing with specific themes, students develop a personal vocabulary within a contemporary discourse. This is the second course in a sequence of two: Art 392 and Art 393 and must be taken in sequence. Prerequisites: Art 392. Open to non-majors who have prerequisites and consent of the instructor.

ART 399 SPECIAL STUDIES (0-6 Credit to be arranged.)
+Art 401/501 RESEARCH (1-8 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 403/503 Thesis (1-12 Credit to be arranged.)

+Art 404/504 COOPERATIVE EDUCATION/INTERNSHIP (1-12 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 (1-9 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 (1-8 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 (1-6 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 (1-6 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 (1-12 Credit to be arranged.)
Maximum: 12 credits in one area. Prerequisite: consent of instructor and chair of Department of Art.

ART 425 A+D PROJECTS (4)
Advanced development of graphic design skills with emphasis placed upon conceptual development, research, visual and written messages, multi-task time and materials management, budgets and production. Emphasis will be placed on studio management, teamwork and production. Prerequisites: Formal acceptance into the third year by Sophomore Portfolio Review and instructors approval.
*ART 427 ADVANCED ART & SOCIAL PRACTICES (4)
Students work outside of the PSU campus. The class will select a particular area of Portland, 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. 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 CRITICAL ART THEORIES II (4)
Artwork and artists of the 21st century are examined within the context of contemporary art theory. A thematic rather than a chronological approach will be used when examining theoretical, philosophical and socio-cultural aspects. Material will be presented through in-class instruction and field trips. Prerequisite: Art 330 and non-majors must have departmental or 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: 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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisites: Art 341 and 342.

ART 441 INTERFACE DESIGN (4)
Studio course in Interaction Design, with an emphasis on design concepts and techniques in several media including mobile and non-conventional interfaces. Thorough examination of design trends, usability testing and prototyping, and communicating content within the interactive space. Topics include interaction design patterns, user experience, environmental design, information architecture, and understanding industry standards in UX design. Prerequisite: Art 341.

*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. Recommended that it be taken in sequence. Open to non-majors with instructor’s consent. Prerequisites: Art 350.

*ART 455 TIME-BASED ART STUDIO (4)
Advanced studio course focused on production of time-based arts including video art, animation, sound, performance, experimental film, installation, and other interdisciplinary forms. Course content focuses on the representation of time in art. Prerequisites: Art 255 and Art 257 or consent of Instructor.
+*ART 457/557 LOW TECH CINEMA (4)
This studio course uses readily accessible technologies and inexpensive techniques to create media artwork. Course topics include cell phones and mobile devices, conceptual and text-based movies, handmade 16mm film techniques, toy cameras, diary videos, consumer-grade analog video equipment including VHS, glitch art, media appropriation, and hacking. Prerequisites: Upper division standing.

+*ART 460 DIGITAL MEDIA PRACTICUM (4) (Suspected)
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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements).

+*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. Perquisites: 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. Perquisites: Art 360.

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 approval and acceptance into this class is based on portfolio review and instructor approval. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Maximum: 8 credits. Prerequisites: Art 321, 341 and 354.

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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). 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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisites: Art 321 and 354. Maximum 8 credits.

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. This course requires that students furnish a laptop computer that meets the departmental standards in terms of hardware and software (see departmental website for requirements). Prerequisites: Senior status in the major and Art 321, 341, 354 and 470.

ART 479 ADVANCED PRINTMAKING – ATELIER PRINT (4)
An advanced laboratory course for student’s specializing in printmaking. The intention of this course is to explore and experiment with several print techniques to arrive at a cohesive body of printed work that speaks to an individual vision. Prerequisites: two terms of Art 370 and/or Art 371 or both. Maximum 12 credits. Open to non-majors who have prerequisites and instructor’s consent.

ART 485 PROFESSIONAL PRACTICES FOR ARTISTS (2)
This seminar explores issues of professional development for artists. Senior level art majors will be exposed to information that will aid them in the transition from student to professional. Intended for Art Practices majors only. Maximum 4 credits. Prerequisite: upper-division standing in Art Practices.

ART 487 ADVANCED JEWELRY AND METALSMITHING (4)
An upper-level light metals course with focus on conceptual development and increasingly specific technical methodology. Builds on skills developed in lower-division courses and refines personal visual language and progression of ideas. Experimental materials and methods are encouraged. Recommended preparation: Art 117, Art 287 and Art 387 (expected of art & art history majors). Prerequisite: 387.

+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: Art 392, 393 and Art 391. Open to non-majors who have prerequisites and consent of the instructor.
**Art 492 CONTEMPORARY STUDIO PRACTICE (4)**
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: Formal departmental admission into the BFA program. 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. Perquisite: Art 391. Maximum 8 credits. Open to non-majors who have prerequisites and consent of the instructor.

+**ART 494/594 ADVANCED SCULPTURE I (4)**
A two-term course sequence that continues an exploration of contemporary sculptural practices. Building upon the knowledge acquired in intermediate and introductory sculpture courses, there is an emphasis on conceptual development, research, and production as an advanced level sculpture student. Through readings, research projects and critique, students will further develop the ability to discuss their own work as well as others both verbally and in writing. Under closely guided assistance, students will begin the process of developing an independent, cohesive body of work within a historical and theoretical context. Courses must be taken in sequence. Prerequisites: Two of the following: Art 373, Art 374, Art 375, Art 388 or Art 389. Open to non-majors with instructor’s consent.

+**ART 495/595 ADVANCED SCULPTURE II (4)**
The second of a two-term course sequence that continues an exploration of contemporary sculptural practices. Building upon the knowledge acquired in intermediate and introductory sculpture courses, there is an emphasis on conceptual development, research, and production as an advanced level sculpture student. Through readings, research projects and critique, students will further develop the ability to discuss their own work as well as others both verbally and in writing. Building upon the knowledge acquired in Art 494/594, students will complete a cohesive, independent body of work within a historical and theoretical context. Courses must be taken in sequence. Prerequisites: Art 494 or Art 594. Open to non-majors with instructor’s consent.

+**ART 497/597 A HISTORY OF ART AND SOCIAL PRACTICE (4)**
A history of social practice in art. Investigate the current critiques, debates and issues surrounding its current state in relation to its historical context. The course will examine social practice from 1920 to present and touch on the key movements. Will place a strong emphasis on contemporary examples of social practice art through readings, assignments, and online participation. This course will give a historic and critical context for social art. Open to non-majors. Prerequisites: Upper division standing or graduate standing.

**ART 498 BFA THESIS EXHIBITION (4)**
This is a directed study course in studio production and exhibition presentation and it should be taken in the last quarter of the BFA Program. Students prepare and produce a cohesive body of work to be presented in a Thesis Exhibition and a final oral review, concluding with the BFA committee’s final recommendation. Required for all BFA students. Prerequisites: Formal departmental admission into the BFA program and Art 492.

++**Art 503 THESIS (1-9 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 530 CRITICAL ART THEORIES II (4)**
Artwork and artists of the 21st century are examined with in the context of contemporary art theory. A thematic rather than a chronological approach will be used when examining theoretical, philosophical and socio-cultural aspects. Material will be presented through in-class instruction and field trips. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

**++ ART 578 STUDIO PRACTICE: WORKSHOP (2)**
This course is a co-requisite to Art 580 Studio Practice: Directed Studies. In this workshop the focus will be on group dialogue and peer critique of individual and collaborative work with an emphasis on the relationship between research, production and presentation. In addition to requiring that students experiment with new methods, materials and modes of research in regard to their studio work, ART 578 develops students’ ability to assess the strength of developing work, enhances their ability to speak about their work and the work of their peers and gives them a wider view into issues and aspects of studio production. Includes reading assignments, student-led discussion, guest speakers and field trips. May be repeated for credit. Maximum credits 24. Required for MFA. Prerequisites: Admission into the MFA in Contemporary Art Practice program.

**++ ART 580 STUDIO PRACTICE: DIRECTED STUDIES (2)**
Tutorial and directed study in studio production with a supervising faculty member. In-depth discussions and assessment of graduate student’s studio work-in-progress in relation to contemporary art practices and criticism, historical practices, technical and formal concerns and/or related interdisciplinary interests. Directed assignments and course of study will be given as appropriate. May be repeated for credit. Maximum credits 40. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

**++ART 581 MFA GRAD SEMINAR I: SPECIAL TOPICS IN CONTEMPORARY ART (2)**
Examines selected issues in contemporary art and culture. The given instructor’s current research interests determine course material. Examples of topics include: post-colonialism and Diaspora; issues in feminism; gender and queer studies; modernisms and modernity; new technologies and digital culture; autobiography and memoir; cultural production and censorship; globalism and new economies of art. Course format consists of assigned readings, discussion and a writing component. Field trips, student presentations, screenings and assigned lectures may also be included. May be repeated for credit. Maximum credits 4. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.
++ART 582 MFA GRADUATE SEMINAR II: WRITING AND RESEARCH (2)
Explores the role of writing and research in contemporary art practice. Course materials include library research and developing bibliographies relevant to students’ studio practice, discussion of methodologies and practices of contemporary art production. Preparatory course for written component of the MFA exhibition project: second-year students are expected to develop an abstract and outline for their exhibition project. May be repeated for credit. Maximum credits 4. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

++ART 583 MFA GRADUATE SEMINAR III: TEACHING VISUAL CULTURE (2)
Explores teaching at local and national institutions as preparation for teaching in higher ed. This seminar includes curriculum development, syllabi development, assessment, educational objectives reading and discussion of post-modern theory and other matters in the area of art education and visual culture. Required for MFA. Maximum credits 2. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

++ART 584 SOCIAL PRACTICE: DIRECTED STUDIES (2)
Tutorial and directed study in social practice production with a supervising faculty member. In-depth discussions and assessment of graduate student’s work-in-progress in relation to contemporary art practices and criticism, historical practices, technical and formal concerns and/or related interdisciplinary interests. Directed assignments and course of study will be given as appropriate. May be repeated for credit. Maximum credits 20. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

++ART 585 MFA GRADUATE SEMINAR IV: PROFESSIONAL PRACTICES (2)
Explores practical issues of career development for professional artists including preparing a portfolio, grant writing, C.V. writing, applying for teaching positions and residencies, working with museums and galleries, working in and with public, nonprofit and community arts organizations. The course includes guest speakers and individual research projects. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

++ART 586 VISITING ARTIST PROGRAM / GROUP CRITIQUE (2)
A critique-based course focusing on the studio production of the individuals enrolled. Students are expected to help foster and develop an environment for serious and sophisticated peer review. The work of visiting artists will be presented. Visiting artists participate in group critiques, as well as conduct individual studio critiques. May be repeated for credit. Maximum credits 12. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

++ART 587 MFA EXHIBITION PROJECT (4)
Tutorials and directed study in developing a final MFA exhibition project. Conduct supporting research and studio production with approval of the students’ individual MFA advisor, Exhibition committee chair and committee members. Required for MFA. Maximum credits 4. Prerequisite: Admission into the MFA in Contemporary Art Practice program.

++ART 598 SOCIAL PRACTICE: WORKSHOP (2)
This course is a co-requisite to Art 584 Social Practice: Directed Studies. In this workshop the focus will be on the creative aspects involved in social practice rather than theory. Formulate and work on collaborative public projects, discuss the creative aspect and practical application of art and social practice. May be repeated for credit. Maximum credits 20. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.
++ART 599 MFA EXHIBITION CRITIQUE (2)
Public presentation of MFA exhibition project and MFA exhibition lecture; production of written MFA exhibition statement with the student’s individual MFA advisor, graduate faculty and graduate program coordinator. Maximum credits 2. Required for MFA. Prerequisite: Admission into the MFA in Contemporary Art Practice program.