



catalog of
programs &
courses
2018–2019

OREGON COLLEGE OF ART AND CRAFT

PORTLAND, OREGON

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UNDERGRADUATE PROGRAMS

BACHELOR OF FINE ARTS

Through the Bachelor of Fine Arts (BFA) program, students can hone the skills and knowledge to develop themselves as artists and makers. Coursework is designed to build fluency in studio materials and processes, strong conceptual thinking, articulate communication, and refined creative practice and direction. Students pursue a major in one of the following areas: Book and Print; Ceramics; Cross Media; Digital Strategies; Drawing and Painting; Fibers; Functional Object; Image and Narrative; Metals; Photography; Sculptural Practice; or Wood. The program is designed to be completed in 4 years.

TRANSFER CREDITS

Student must complete at least 60 credits at OCAC, including all of the following courses: WR301, WR302, PP495, PP496, ST401, ST402, TH495, and TH498.

Studio coursework accepted in transfer will normally be applied to studio electives: a maximum of 6 credits taken in transfer may be applied to the major.

Eligible transfer credits may be applied to the General Studies and Art History requirements as follows:

- Humanities (Writing): English (literature or college-level writing/composition), foreign language, non-studio music courses, philosophy, religion, or similar fields.
- Social Sciences: Courses in anthropology, psychology, sociology, economics, history, international studies, cultural geography, gender or ethnic studies, or similar fields.
- Natural Science and Mathematics: Courses in biology, chemistry, environmental science, geology, natural science, physics, physical geography, or similar fields; mathematics courses at the intermediate algebra level or higher (typically numbered 100 or above)
- General Studies Electives: Any college-level course in humanities, social sciences, natural sciences, or mathematics.
- Art History: up to 6 credits covering beginning-level general art history, including the prehistoric period through 20th century art; and up to 6 advanced-level credits in specialized art history at the 200-level or above. Additional art history courses may be applied to the general studies electives.

Upon matriculation, students are required to complete all coursework at OCAC except as approved in an Outside Study Agreement.

DEGREE REQUIREMENTS

Students earning the BFA must have a cumulative GPA of 2.0 or higher in all coursework taken at OCAC and must complete a minimum of 40 upper-division credits (courses numbered 300 or above). Successful completion of a thesis project, paper, and exhibition is required to pass the second semester of Thesis Studio (TH498).

REQUIRED COURSEWORK – 120 cr.

PP101 Professional Skills Seminar (0 cr.) Waived for students with 30 or more transfer credits or have previously passed a college success course.

Art History

AH101 History of Art: Survey of Western Art I (3 cr.)

AH102 History of Art: Survey of Western Art II (3 cr.)

Intermediate Art History (AH courses at the 300-level; 6 cr.)

General Studies

Humanities (WR151 and WR 152; 6 cr.)

Natural Science and Mathematics (6 cr.)

Social Sciences (6 cr.)

General Studies electives (Humanities, Natural Science/Mathematics, Social Sciences, or Art History; 6 cr.)

WR301 Writing for Artists I (3 cr.)
WR302 Writing for Artists II (3 cr.)

Studio Coursework

FD101 Image: Perception and Context (3 cr.)
FD102 Image: Interpretation and Content (3 cr.)
FD103 Object: Form and Materials (3 cr.)
FD104 Object: Construction and Concept (3 cr.)
Concept seminar (6 cr.)

Studio courses in the major (33 cr.)

100- to 300-level courses (detailed below; 18 cr.)

ST401 Senior Seminar I (3 cr.) *

ST402 Senior Seminar II (3 cr.) *

TH495 Thesis Studio (3 cr.) *

TH498 Thesis Studio (6 cr.) *

Studio electives (any studio course; 21 cr.)

PP495 Professional Practices (3 cr.) *

PP496 Professional Practices (3 cr.) *

*Must be completed with a grade of C or better (grade of Pass, for ST402)

100- to 300-Level Studio Courses in the Major

Students complete 6 cr. each at the 100-, 200-, and 300-level. Courses in BP and WD taught at both the 200- and 300-level can be taken only once.

Book and Print: Any studio courses with prefix BP

Ceramics: Any studio courses with prefix CE

Cross Media: Any studio courses from any department

Digital Strategies: DS101, DS102, DS201, DS202, plus 6 cr. chosen from: CE304, FO403, FT317, ME312, PH203/303, PH204/304, SP401

Drawing and Painting: Any studio courses with prefix DR

Fibers: Any studio courses with prefix FT

Functional Object: BP110, BP201/301, BP203, CE305, CE110, CE202, CE203, DS102, DS201, FO403, FT219, FT318, ME109, ME112, ME204, ME311, WD112, WD202/302, WD203/303*, WD214/304

Image and Narrative: BP109, BP110, BP202/302*, BP204/304*, BP205/305, DR106, DR113, DR202, DR205, DR300, DR303, FT113, IM203, IL201, IL202, PH109, PH203/303, PH204/304

Metals: Any studio courses with prefix ME

Photography: Any studio courses with prefix PH

Sculptural Practice: CE109, CE203, CE304, DS102, DS201, FT219, FT318, IM203, ME109, ME112, ME204, ME211, ME312, SP401, WD112, WD201/301, WD202/302*

Wood: Any studio courses with prefix WD

PRE-THESIS REVIEW

Prior to beginning the final year of study, BFA students engage in a pre-thesis review process. Through this process, students prepare and present a representative sample of their work from each semester of study. The review is an hour-long evaluation that allows both the student and faculty to participate in presentation and assessment. A faculty committee evaluates the work based on published criteria and assigns a Pass, Provisional Pass, or No Pass. Students receiving a Provisional Pass will be required to complete additional or remedial work. Passing pre-thesis review is a prerequisite to Thesis Studio, Senior Seminar and Professional Practices coursework.

THESIS

All BFA students are required to complete a thesis at OCAC, including a created body of work, thesis paper, oral defense of the thesis body, exhibition, and public presentation. A Thesis Handbook outlining the thesis procedures is published and made available to all thesis students. The Thesis Handbook lists the thesis requirements and a timetable for completion.

CERTIFICATE IN CRAFT

The Certificate in Craft is for students interested in studying a particular studio area in-depth without taking the full complement of general studies courses required for the BFA degree. The certificate focuses on attaining the proficient skills necessary to create a body of work in a studio area of study while encouraging the exploration of a variety of media. The program is designed to support students' personal goals, which may include the preparation of a comprehensive portfolio for graduate school for those who have previously earned a bachelor degree, the development of knowledge of a variety of materials and processes, or the enhancement of studio practice with the contemporary skills and innovative directions critical for success in today's creative industries. Students pursue a concentration in one of the following areas: Book and Print; Ceramics; Cross Media; Digital Strategies; Drawing and Painting; Fibers; Functional Object; Image and Narrative; Metals; Photography; Sculptural Practice; or Wood. The program is designed to be completed in 3 years.

TRANSFER CREDITS

Student must complete at least 48 credits at OCAC, including all of the following courses: WR301 & WR302 Writing for Artists (6 cr.); and CP301 & CP302 Certificate Project (9 cr.) Studio coursework accepted in transfer will normally be applied to studio electives: a maximum of 6 credits taken in transfer may be applied to the major. Eligible transfer credits may be applied to the General Studies and Art History (6 cr. only) as described in the BFA requirements.

CERTIFICATE REQUIREMENTS

Students earning the Certificate in Craft must have a cumulative GPA of 2.0 or higher in all coursework taken at OCAC. Successful completion of a certificate project is required to pass the second semester of Certificate Project (CP302).

REQUIRED COURSEWORK – 78 cr.

PP101 Professional Skills Seminar (0 cr.) Waived for students with 30 or more transfer credits or have previously passed a college success course.

Art History

AH101 History of Art: Survey of Western Art I (3 cr.)

AH102 History of Art: Survey of Western Art II (3 cr.)

General Studies

WR301 Writing for Artists I (3 cr.)

WR302 Writing for Artists II (3 cr.)

Natural Science and Mathematics (6 cr.)

General Elective

Any studio, art history, or general studies course (3 cr.)

Studio Major and Electives

FD101 Image: Perception and Context (3 cr.)

FD102 Image: Interpretation and Content (3 cr.)

FD103 Object: Form and Materials (3 cr.)

FD104 Object: Construction and Concept (3 cr.)

Studio courses in the concentration (27 cr.)

100- to 300-level courses (as detailed under the BFA majors; 18 cr.)

CP301 Certificate Project I (3 cr.) *

CP302 Certificate Project II (6 cr.) *

Studio electives (any studio course; 12 cr.)

PP495 Professional Practices (3 cr.) *

PP496 Professional Practices (3 cr.) *

*Must be completed with a grade of C or better

POST-BACCALAUREATE CERTIFICATE IN CRAFT

The Post-Baccalaureate Certificate in Craft is designed for students with an undergraduate degree and prior studio art experience. Students may take studio courses in any medium to develop their skills and knowledge. Through the tutorial and critique seminar courses, students further explore their area of concentration: Book and Print; Ceramics; Cross Media; Digital Strategies; Drawing and Painting; Fibers; Functional Object; Image and Narrative; Metals; Photography; Sculptural Practice; or Wood. The program is designed to be completed in 2 semesters.

TRANSFER CREDITS

No credits are accepted in transfer into the post-baccalaureate certificate.

CERTIFICATE REQUIREMENTS

Students earning the Post-Baccalaureate Certificate in Craft must have a cumulative GPA of 2.0 or higher in all course-work taken at OCAC.

REQUIRED COURSEWORK – 30 credits

Studio art courses at the undergraduate level (18 cr.)

TU495 & TU496 Post-Baccalaureate Tutorial (9 cr.; each may be taken more than once)

PB301 & PB302 Post Baccalaureate Critique Seminar (3 cr.; each may be taken more than once)

GRADUATE PROGRAMS

MASTER OF FINE ART IN APPLIED CRAFT AND DESIGN

The MFA in Applied Craft and Design is a collaborative program with Pacific Northwest College of Art, with a curriculum focused on the development of a strong artistic voice, the realization of work for a specific community or client, and entrepreneurship that connects making a living with making a difference. The program is grounded in hands-on making, entrepreneurial strategies, and social and environmental engagement. The program is designed to be completed in 4 semesters.

TRANSFER CREDITS

A maximum of 6 transfer credits may be applied toward the degree.

DEGREE REQUIREMENTS

Students earning an MFA in Applied Craft and Design must have a cumulative GPA of 3.0 or higher in all coursework taken at OCAC. Successful completion of the thesis project, paper, exhibition, and defense, as described in the MFA in Applied Craft and Design Thesis Handbook, is required to pass the second semester of Practicum (ACD672).

REQUIRED COURSEWORK – 60 cr.

ACD 501/502/601/602 Studio Practice (24 cr.)
ACD 525/526/625/626 Critique Seminar (12 cr.)
ACD 531/532 Creative Entrepreneurship (6 cr.)
ACD 551 Modern Craft and Design History (3 cr.)
ACD 552 Critical Studies: Theory of the Object (3 cr.)
ACD 671/672 Practicum I-II (6 cr.)
Elective (any graduate-level studio course; 6 cr.)

MASTER OF FINE ARTS IN CRAFT

The MFA in Craft provides a broad and intensive environment for the understanding and application of advanced craft study. Highly skilled and motivated students work with a dedicated core faculty to develop the conceptual and expressive potential of their materials. This program emphasizes advanced creativity through the manipulation of materials and the dynamic exchange between disciplines and media. Required coursework emphasizes a strong engagement in advanced critical discourse, contextual understanding of work within the canon of craft, and a profound commitment to a vigorous creative practice. Successful graduates complete a thesis in their second year, which includes a body of work, an exhibition, a thesis paper, and public orals. The program is designed to be completed in 5 semesters.

TRANSFER CREDITS

A maximum of 6 transfer credits may be applied toward the degree.

DEGREE REQUIREMENTS

Students earning an MFA in Craft and Material Studies must have a cumulative GPA of 2.7 or higher in all coursework taken at OCAC. Successful completion of the required thesis project, paper, exhibition/presentation, and defense, as described in the MFA in Craft Thesis Handbook, is reflected on the transcript as a grade of Pass (P) in MFA699 Thesis Requirements. Students not completing these requirements by the last day of the semester in which their coursework is completed will be given a temporary grade of In Progress (IP) and will be allowed one additional semester to complete the requirements, after which the grade will revert to No Pass (NP).

REQUIRED COURSEWORK – 60 cr.

MCP 545/546/547/645/646 Creative Practice (30 cr.)
MIP 525/526/527/625/626 Integrated Practice (12 cr.)
MCI 535/536/635/635 Critical Inquiry (12 cr.)
Exploratory Focus (any graduate-level studio course; 6 cr.)

MASTER OF FINE ARTS IN CRAFT AND MATERIAL STUDIES

The MFA in Craft and Material Studies fosters the creative practice, materials knowledge, and academic achievement of independent, self-motivated artists, makers and designers. A major tenet of this program is its cross-media approach to pursuing the qualities and potential of materials and processes. Students are challenged to apply an expanded understanding of material literacy to their creative work in relation to individual interests and awareness of personal, social and cultural contexts. MFA in Craft and Material Studies students are an integral part of the existing MFA in Craft program, alternating between being immersed in the MFA in Craft curriculum on the OCAC campus and an autonomous, mentor based studio practice within their home community. The program is designed to be completed in 7 semesters.

TRANSFER CREDITS

A maximum of 6 transfer credits may be applied toward the degree.

DEGREE REQUIREMENTS

Students earning an MFA in Craft and Material Studies must have a cumulative GPA of 2.7 or higher in all coursework taken at OCAC. Successful completion of the required thesis project, paper, exhibition/presentation, and defense, as described in the MFA in Craft and Material Studies Thesis Handbook, is reflected on the transcript as a grade of Pass (P) in MFA699 Thesis Requirements. Students not completing these requirements by the last day of the semester in which their coursework is completed will be given a temporary grade of In Progress (IP) and will be allowed one additional semester to complete the requirements, after which the grade will revert to No Pass (NP).

REQUIRED COURSEWORK – 60 cr.

MAT 511/512/611/612 Critical Studies I-IV (9 cr.)

MAT 651/652/653 Thesis Studio I-III (15 cr.)

Studio coursework chosen from the following (24 cr.):

- MAT 531/532/533/631/632 Independent Studio I-V
- MAT 541/542/641 Intensive Studio I-III
- MIP 527/528 Integrated Practice

Electives (12 cr.)

- MAT 521/522/523/524 Research
- Other graduate coursework by advisement

MASTER OF FINE ARTS IN INDUSTRIAL DESIGN

The MFA in Industrial Design is intended for student who imagine a self-producing and self-sustaining future. Students balance personal research with studies in the creative and professional methods of industrial design. The program involves human-centered research, sustainable practices, start-up business knowledge, sketching and computer skills, materials experimentation, model and making skills, craftsmanship, and a willingness to get lost in the work before you get found. The program is designed to be completed in 4 semesters.

TRANSFER CREDITS

A maximum of 6 transfer credits may be applied toward the degree.

DEGREE REQUIREMENTS

Students earning the MFA in Industrial Design must have a cumulative GPA of 3.0 or higher in all coursework taken at OCAC. Successful completion of the thesis project, paper, exhibition/presentation, and defense, as described in the MFA in Industrial Design Thesis Handbook, is required to pass the final semester of MID541.

REQUIRED COURSEWORK – 60 cr.

MID511 Make Studio: Product Design (3 cr.)

MID512 Make Studio: Furniture (3 cr.)

MID513 Make Studio: Ambient Design (3 cr.)

MID514 Make Studio: TBD (3 cr.)

MID521 Semantics + Semiotics (3 cr.)

MID522 Jump (3 cr.)

MID523 The Future of Thing-ness (3 cr.)

MID524 Sustainable Futures (3 cr.)

MID541 Work Life Studio (27 cr.)

Electives (9 cr.): MID551 Internship, MID531 Digital Studio, or other MFA classes

COURSE DESCRIPTIONS

Courses listed may not be offered every year. Consult the Master Schedule of Classes for current offerings.

COURSE PREFIXES

UNDERGRADUATE

AH	Art History	IM	Image & Narrative
BP	Book & Print	ME	Metals
CE	Ceramics	MTH	Math
CP	Certificate Program	NS	Natural Science
CS	Concept Seminar	PB	Post-Baccalaureate Certificate
DR	Drawing & Painting	PH	Photography
DS	Digital Strategies	PP	Professional Practices
FD	Foundations	SP	Sculpture
FO	Functional Object	SS	Social Science
FT	Fibers	ST	Senior Seminar
HU	Humanities	TH	Thesis
HU/SS	Humanities/Social Science	TU	Tutorial
IL	Illustration	WD	Wood
IN	Independent Study	WR	Writing

GRADUATE

ACD	Applied Craft & Design	MCP	Critical Practice
IN	Independent Study	MFA	MFA (Administrative)
MAT	Craft & Material Studies	MID	Industrial Design
MCI	Critical Inquiry	MIP	Integrated Practice

UNDERGRADUATE COURSES

AH101 History of Art: Survey of Western Art I

3 semester credits

An overview of the major artistic developments in Western Art from the Paleolithic to the fourteenth century, this course analyzes works of art and architecture as part of a cultural continuum with emphasis on content, meaning and function in addition to aesthetic concerns. The goal of the course is to equip students with an understanding of the history of Western art and the ability to describe and analyze works based on that framework. It provides an important foundation for subsequent courses in the College's curriculum by familiarizing students with major individuals and movements in Art History and providing them with the critical tools to chronologically place and assess works of art. Offered Fall.

Prerequisite: None.

AH102 History of Art: Survey of Western Art II

3 semester credits

Addressing the major artists and movements, relating them to their historical context, this course provides an overview of the visual arts from the Renaissance to the early 20th century. Special attention will be paid to the major philosophical, political and social developments—the Renaissance, the Reformation, the Enlightenment, the Industrial Revolution--and the ways in which they affected cultural production. The class also charts the radical shifts in visual culture and visual literacy that attended these developments. As in the first half of the survey, students will analyze the ways in which works of art reflect political, religious and social values, the intentions of the artists, and the reception of those works by the public. Offered Spring.

Prerequisite: None.

AH302 Modern and Contemporary Craft

3 semester credits

Delving into an exploration of the history of craft, this course begins with the nineteenth-century Arts and Crafts movements and ends with a survey of contemporary craft artists. Students will be expected to document the development of craft, providing an historical and critical context that draws on art history, aesthetics, material and visual culture, and the nascent field of craft theory. The course will address the relationship of art, craft, and design and the reasons why they have been defined as distinctive practices. The goal of the course is to equip students with a general understanding not only of the history of craft in the 20th and 21st centuries, but also the ways in which it has been theorized and contextualized. Not offered every year.

Prerequisite: AH101, AH102 and 6 semester credits of Humanities.

AH303 Artists and the Sciences

3 semester credits

Art and science have long been engaged with many of the same issues, influencing and, at times, indistinguishable from one another. Studies of space, time, optics, color, mechanics, astronomy, botany and biology can be found in the art and science of cultures both ancient and modern and reflect the larger concerns and characteristics of those cultures. In the 20th and 21st centuries, the interests of scientists and artists continue to evolve, often in tandem. This course will explore the work of contemporary artists who draw upon the physical, natural, and social sciences as a source for their work. Not offered every year.

Prerequisite: AH101, AH102 and 6 semester credits of Humanities.

AH306 Art Since 1945**3 semester credits**

Focusing on works produced in the second half of the twentieth century, this course explores the visual arts – painting, sculpture, photography, performance, and video. Students will investigate the ways in which the avant-garde defined itself and its artistic strategies in relation to broader cultural concerns. These include not only aspects of a shifting visual culture – advertising, industrial production, television, the computer, and consumer culture – but also the social and political struggles that characterized the recent past: the civil rights movement, feminism, environmentalism, the anti-war movement, and globalization. In addition, the class will consider the critical constructs of Modernism and Postmodernism and the ways in which they have been applied by artists and critics alike. Together with AH101 and AH102, this course completes the comprehensive survey of Western Art. Not offered every year.

Prerequisite: AH101, AH102 and 6 semester credits of Humanities.

AH310 Advanced Topics in Art History**3 semester credits**

Presents a focused topic in art history. Topics vary by semester. Not offered every year.

BP109 Book Arts Survey**3 semester credits**

An introduction to the concepts, materials, techniques and structures related to the book and the book arts is presented through weekly assignments that are designed to challenge the student to explore the book on different conceptual levels. Students have the opportunity to learn a variety of traditional and non-traditional binding structures, basic editing and low-tech printing techniques. Some projects involve collaboration and exchanges with other students. Offered Fall.

Prerequisite: None.

BP110 Beginning Letterpress**3 semester credits**

Building upon the book arts techniques and concepts introduced in BP109, an emphasis is placed on using letterpress printing as a tool for generating both text and image. Students have the opportunity to explore basic principles of typography while setting type and printing by hand, as well as studying the history of printing and examining book art activity in the last 50 years. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. The culmination of the coursework will be printing an edition book or related multiple project. Offered Spring.

Prerequisite: BA109 for students in Book and Print area of study; none for students in other areas.

BP201/BP301 Bookbinding**3 semester credits**

Covering the materials, structures and methods for creating traditional and non-traditional book and box structures, this course provides information about the basics of adhesives, materials and procedures needed to create boxes such as the portfolio, clamshell, and lidded box. Traditional book structures covered are the German case binding and round-back binding, as well as innovative structures such as the Kelm wire-edge binding, the Frost sewn-boards binding and others. Students have the opportunity to learn paper decoration, adhesive preparation, clasp and enclosure possibilities, and examine contemporary artists' examples. Offered fall in alternate years.

Prerequisite: BA110 for students in Book and Print area of study; FD102 and FD104 for students in other areas.

BP202/BP302 Design Concepts**3 semester credits**

Explore the dynamic elements and relationships within the book and the printed page, focusing primarily on the relationship between text and image. Readings and examples of contemporary art are discussed in class and assignments relate to the material covered. Letterpress techniques building on those covered in BA109 are also taught. Students are expected to produce a limited edition book or related independent project.

Offered Spring in alternate years.

Prerequisite: BA110 for students in Book and Print area of study; FD102 and FD104 for students in other areas.

BP203/BP303 Book and Box Structures

3 semester credits

Investigating the materials, structures and methods for creating traditional and historic book and box structures, this course offers students the opportunity to learn the basics of adhesives, materials and procedures needed to create boxes such as the portfolio, clamshell, and lidded box. Traditional book structures covered are the German case binding and round-back binding, as well as historic structures such as a wooden-boarded coptic binding, decorative long-stitch, 16th century paper-case binding and others. In addition, students will have the chance to learn about paper decoration, adhesive preparation, clasp and enclosure possibilities, and examine the history of book structure. Offered fall in alternate years.

Prerequisite: BP110 for students in Book and Print area of study; FD102 and FD104 for students in other areas.

BP204/BP304 Integrated Book Arts

3 semester credits

This class investigates the relationships of time and sequence and structure and content within the form of the book and the design of the page. Assignments, readings, research and presentations encourage new directions in content generation, print techniques and book structures. Students have the opportunity to bring together formal, conceptual and technical skills they have acquired in previous book arts courses. The course culminates in the production of a limited edition book or related project. Offered Spring in alternate years.

Prerequisite: BP110 for students in Book and Print area of study; FD102 and FD104 for students in other areas.

BP205/BP305 Printmaking: Relief, Monotype, Collagraph and Drypoint

3 semester credits

This elective class is an introduction to a variety of printmaking processes with a focus on relief printing, including the linoleum cut and woodcut. The printmaking techniques of monotype, collagraph and drypoint are also covered. Students explore new ways of creating imagery and surfaces unique to printmaking, and gain expertise and control over a range of tools and materials. Printing single and multiple plates, in black and white and color, will help students explore both consistent and variable editions. Students study historical and contemporary approaches to printmaking by viewing actual print examples. The course culminates in an editioned print portfolio exchange and exhibition in the colleges' Centrum Gallery. Offered Fall.

Prerequisite: BA110 for students in Book and Print area of study; FD102 for students in other areas.

BP206/BP306 Printmaking: Beginning Intaglio and Photo Transfer

3 semester credits

An elective class exploring traditional metal plate etching on copper and contemporary photo-polymer plate making -- available to students with no prior printmaking experience -- the class begins with an introduction to intaglio printing (metal plate etching), covering the classic techniques of softground, hardground and aquatint. Photo applications are also covered with low-tech transfer techniques and exposing and developing photo-polymer plates for intaglio printing. Students have the opportunity to study historical and contemporary approaches and view actual print examples. The course finishes with a multi-plate color print using photo-transfer and intaglio techniques. Offered spring semester alternate years. Offered Spring in alternate years.

Prerequisite: BA110 for students in Book and Print area of study; FD102 for students in other areas.

BP207 Beginning Lithography and Photo-Litho

3 semester credits

A beginning course designed to introduce students to lithography and the art of the hand-pulled print, the class begins with traditional lithographic drawing techniques allowing students to become comfortable with processing and printing the plate and concludes with the experimental use of photographs and computer images. Students have the opportunity to explore both hand drawn and low-tech photographic applications on ball-grained aluminum plates and photo-positive litho plates. Through demonstrations, lectures on the history of lithography, print viewing, field trips, slides, books, and open work sessions and critiques, the four assignments focus on developing a visual voice with lithography, including: crayon drawing, washes, transfers and photographic applications. Offered spring semester, alternate years.

Prerequisites: BP110 for students in Book and Print area of study; FD102 for students in other areas. Offered Spring in alternate years.

Prerequisite: BP110 for students in Book and Print area of study; FD102 for students in other areas.

CE109 Handbuilding

3 semester credits

Clay making, electric kiln firing, and ceramic history are addressed by introducing students to handbuilding techniques and low temperature surface decoration including underglazes, glaze, china paint and luster.

Functional and sculptural works are assigned with an emphasis on craftsmanship and personal expression. Offered Fall.

Prerequisite: None.

CE110 Wheel Throwing

3 semester credits

Focused on the techniques used to create functional and sculptural forms using the potter's wheel, students have the opportunity to explore throwing a wide variety of functional and sculptural forms, trimming, handles, altering, combining multiple thrown pieces and the use of handbuilding in conjunction with thrown pieces. An extensive survey of decoration and firing techniques is intended to increase the students' vocabularies and understanding of surface treatments. Craftsmanship and creative problem solving are emphasized. Offered Spring.

Prerequisite: None.

CE202 Ceramic Materials and Surfaces

3 semester credits

Emphasizing clay body, engobe and glaze formulation, the empirical method of glaze calculation is presented as well as experimental methods to adjust glazes. Extensive testing, analysis and problem solving is employed with a focus on ceramic toxicology and safe use of studio materials. Offered Spring.

Prerequisite: CE109 or CE110 for students in Ceramics area of study; FD102 and FD104 for students in other areas.

CE203 Mold Making

3 semester credits

Mold making and casting allows for the reproduction of found objects and original designs in clay, wax and other castable materials. Plaster, casting slip, multiples, reproducibility, and industrial processes are explored. Providing a strong foundation in creative and production possibilities, a variety of materials are employed to produce models and molds. Casting slip formulation, press molding techniques, and alternative moldable materials are covered. Students explore sculpture, installation, product design, and utilitarian forms while developing material knowledge and resolved presentation strategies. This course adds to the repertoire of materials and techniques covered in Hand Building and Wheel Throwing, moving beyond the creation of discrete objects and into realms of installation and production design. Offered Fall.

Prerequisite: CE 109 or 110 for students in Ceramics area of study; FD102 and FD104 for students in other areas.

CE304 Ceramic Sculpture

3 semester credits

Within the context of ceramic sculpture, a variety of methods are presented from which students can choose to explore and develop their personal approaches to making ceramic sculpture. Topics discussed include the figure, the vessel, installation, mixed media, contemporary and/or personal issues. Offered Spring.

Prerequisite: CE202 for students in Ceramics area of study; CE109 for students in other areas.

CE305 Advanced Ceramics

3 semester credits

Clay carries social, cultural, personal, and historical significance and associations. This layered material legacy allows for the ceramist to highlight or obfuscate clay's inherent meanings to serve their creative pursuits. Students are required to research areas of personal interest and apply an understanding of relevant fields of art, craft, and design towards projects utilizing clay and ceramics. Advanced wheel throwing, surface treatments, and construction techniques are demonstrated. Concepts regarding both sculptural and utilitarian approaches are addressed through group discussion and technical demonstration. Offered Fall.

Prerequisite: CE202 or CE203 for students in Ceramics area of study, CE110 for students in other areas.

CP301 Certificate Project I

3 semester credits

Through research and reflection this course provides an opportunity for students to explore a wide range of materials, processes, approaches, and conceptual thought. Students will be encouraged to set goals for their continued practice and career. Students individually work with an instructor, selected and approved by their academic advisor.

Prerequisite: Completion of 51 credits, including WR301 and WR302.

CP302 Certificate Project II

6 semester credits

Taking up where Certificate Project I left off, students continue to pursue individually established goals by working closely with an instructor, selected and approved by their advisor. Paired with academic research or entrepreneurial research and planning, students will present their proposal at the beginning of the semester and, with the guidance of the instructor, the course will be designed with the necessary components to achieve the identified goals. The public exhibition or presentation is not required but encouraged.

Prerequisite: CP301.

CS301 Concept Seminar: Time and Sequence

3 semester credits

As part of the concept seminar sequence, this course is designed to complement students' academic and studio practices. It will deal with the themes of time and sequence in art and the multivalent ways in which these larger themes are expressed. Students will examine the marking of time, the assessment of time as personal experience and as memory, and time as a marker of identity – of the past and our relation to it. Based on these larger categories, we will examine the work of contemporary artists and writers who grapple with ways in which to express these concepts. These include time-based work like performance and film as well as work that comments or depends on the effects of time's passing. Sequencing will be addressed directly in the first two projects and will probably form some part of the third and final project. Concept seminar may be used meet the studio elective requirement. Not offered every year.

Prerequisite: 18 semester credits of studio courses, including Foundations.

CS303 Concept Seminar: Contemporary Issues

3 semester credits

Art can never be explained in purely formal, artistic, intellectual or individual terms, without reference to the time and place of its origin. It is always created in a political, social, or other public context. In this course, students investigate controversial contemporary issues to motivate their ideas and influence their work. The class will examine the work of a variety of contemporary artists whose work is issue-based. Students will learn to research issues and then create artworks that effectively address the topics they find consequential. Students may work in any medium. May be repeated for credit. Concept seminar may be used meet the studio elective requirement. Not offered every year.

Prerequisite: 18 semester credits of studio courses, including Foundations.

CS304 Concept Seminar: Beauty

3 semester credits

What is beauty? How do we know what is beautiful? Concept Seminars are upper-division interdisciplinary studio classes that involve a great deal of reading/discussion centered on a concept, style or historical topic. In this seminar, students are required to read and discuss various aspects of aesthetics and anti-aesthetics as practiced historically and in contemporary art practice. Intellectual and academic concepts developed throughout the class will be explored and tested as students create work and participate in critiques based on the vocabulary of beauty. Not offered every year.

Prerequisite: 18 semester credits of studio courses, including Foundations.

CS310 Into the Wilderness

3 semester credits

This class combines practical instruction on backcountry travel with a series of art projects and readings designed to illuminate the possibilities of making art in, and in response to, remote natural landscapes. The structure of the course is immersive: students will travel together for the duration, embarking on a sequence of backpacking and camping trips separated by brief resupply stops. Through a suite of individual and collaborative projects in various media, students will explore and actualize the potential for relocating their studio practice, working 'on site' and far from civilization. Readings, discussions, and visiting scholars will invite students to consider the rich natural and human histories of the region and weigh various perspectives on an artist's role as it relates to wilderness and wildness. This is not a course in survivalism, but will impart the basic skills of preparation and self-sufficiency for safe and ethical wilderness living using the tenets of 'leave-no-trace.' Students will complete a significant self-directed project, combining course content with research from the 'frontcountry.' The class will culminate in a 36-hour 'solo,' a period of stillness and solitude for self-reflection. This course is offered through a partnership with Signal Fire, and students must enroll through OCAC as well as be admitted through a separate, free application via signalfirearts.org. Concept seminar may be used to meet the studio elective requirement. Offered Summer.

Prerequisite: FD102 and FD104.

CS311 Scotland: Glass Casting & Site-Specific Sculpture

3 semester credits

Using the rugged Caithness region of Scotland as both backdrop and inspiration, this course explores glass casting while encouraging students to explore the importance of place, history and memory on the creative process. In the intensive studio sessions at the renowned North Lands Creative Glass Studio, students will explore glass casting techniques using kilnforming processes. Lectures, readings, in-class discussions and critiques will introduce students to the history of glass, the role of space and landscape in contemporary practice, and contemporary glass concerns. Preliminary meeting and discussion in Portland will prepare students for the trip and a deeper consideration of place and landscape. Following the trip, students will submit a research paper on their experience. (Preliminary and post-trip meetings are optional for non-degree seeking students.) Concept seminar may be used to meet the studio elective requirement. Offered Summer.

CS315 Concept Seminar: Beyond Color Theory

3 semester credits

Intended to broaden the historical, practical and conceptual knowledge of color as a key element in art making, this course explores the function and effect of color in two-dimensional, sculptural, installation, decorative and utilitarian objects. Topics include the history of color theories, the cultural contexts of color, color and science, symbolism and language. Design experiments with research-based materials and techniques expand the practical and conceptual capabilities of the student. Concept seminar may be used to meet the studio elective requirement. Not offered every year.

Prerequisite: One year (6 semester credits) in student's area of study.

DR106 Introduction to Painting

3 semester credits

An introduction to studio practices for painting, the class covers instruction in the safe use of oil and acrylic paint; including the choice, construction and preparation of supports, and appropriate grounds and mediums for both types of paint. Setting up a palette, instruction in color theory as it applies to color mixing will also be covered. Initially, students have the opportunity to gain technical experience with the medium through a variety of observational approaches to imagery; with the objective of achieving basic skills in rendering with paint. Progressing from fundamentals to experiments with expressive and abstract imagery and the use of three dimensional or alternative supports, students will break into all aspects of a foundational painting practice. Non-toxic studio procedure with oils and solvents will be taught. Offered Spring.

Prerequisite: FD101.

DR113 Drawing: Color and Process

3 semester credits

This class is designed to develop your drawing practice. We will open the term with the practicalities of understanding and using color with dry drawing media. Drawing from direct observation using limited palettes will strengthen your perceptual muscles while helping you manage the complexities of color. During the center of the term we will switch our attention to the notion of process and markmaking. Time-based assignments, both short and long, will help you expand your definition of observation by selecting elements of the observed world and from your imagination to use in your drawings. We will close the term with two assignments that allow ample exploration of personal symbols, color palettes and processes. This class explores drawing as a process that is both conventional and idiosyncratic. You will be evaluated on developing observational skills in conjunction with innovation of technique and ideas. You will be working with a wide range of representation - from abstraction to careful depiction, and with the notion of drawing as a non-precious activity as well as a unique and finished end product. Offered Fall.

Prerequisite: None.

DR202 Beginning Life Drawing

3 semester credits

Students have the opportunity to become familiar with the basic approaches to drawing the human figure as they develop their observational skills and discover the expressive potential of drawing from a live model each week. Offered Spring.

Prerequisite: FD102.

DR205 Painting Studio

3 semester credits

Intended to build on the foundational experience of the 100-level painting course, a range of approaches to the paint medium, painting technique and to imagery will be covered with continued practice in all aspects of painting. Students will be expected to develop skill with observational styles as well as experiment with abstract approaches. Color management, composition, sensitivity to surface, scale and appropriate choices with supports and grounds will be emphasized. Students will have the opportunity to gain knowledge about the conceptual issues implicit in a contemporary painting practice such as development of subject matter and source material, understanding the complex relationship between photography and painting and translating ideas into imagery. The first weeks will be focused on handling materials, the use of color, and building surfaces through the translation of other imagery such as photography and painting. Subsequent weeks will be spent working observationally to develop color and surface while introducing issues of space and representation. Both historical and contemporary approaches to observation and the picture plane will be addressed. A final project consisting of a small body of paintings will be required. Offered Fall.

Prerequisite: FD102 and DR106.

DR300 Advanced Topics in Drawing and Painting

3 semester credits

Focusing on further developing drawing and painting skills, students have the opportunity to draw, paint or may elect to work with mixed media working independently on long term projects from a particular set of topics. Idea generation and contemporary responses to the practice of painting/drawing and collage will be explored through the development of content and source material in specific brainstorming exercises culminating in a set of visual and written proposals to be critiqued. Based on their proposals, students will then embark on two independent projects, each lasting approximately five weeks. There will be an interim two- week period for critique and revision. In consultation with the instructor, students will be required to determine scope, scale, subject, content, supports and materials to be used in each project. The projects may or may not be related in subject, content or materials. Students will be encouraged to develop a personally expressive approach to the media they choose. Field trips will be included. Offered Spring.

Prerequisite: DR205.

DR303 Advanced Life Drawing

3 semester credits

Students have the prospect of taking prior observational drawing experience with the human figure to a new level, experimenting with color and scale while using a variety of media (their choice of charcoal, pastel, ink and mixed media). Elements of line, shape and value are reinforced with a greater emphasis on composition and viewing the model within an environment. Students will be encouraged to create finished works and develop a "figurative visual voice." Offered Fall.

Prerequisite: DR202.

DR320 Master Class: Contemporary Painting Practice Intensive

3 semester credits

An immersive painting intensive intended to enhance and expand your painting practice by exploring materials and contemporary conceptual approaches to painting. Activities include presentations of contemporary painting, material demonstrations and visiting artists, group meetings, studio work time, and individual consultation with the instructor and visiting artists. Students will be asked to bring in current work and encouraged to leverage feedback from the group to start new projects. Offered summer; not offered every year.

DS101 Digital Media and Culture

3 semester credits

Through the exploration and investigation of images as vehicles for ideas, this class enables students to leverage more effective contextual frameworks concerning the digital as a form and material. Experimenting with gathering images and information from cameras and scanners, students explore two-dimensional and time-based image creation and manipulation. Adobe Photoshop, Bridge and Illustrator are introduced to gain the fundamental skills and knowledge needed to incorporate digital technology into students' studio practice. The class will experiment with printing images, creating GIFs and explore the possibilities of mixed-media presentation. Students investigate culture, art and design, history, personal ideas, cultural consciousness and current media as a constructed framework for generating images. Through lectures, reading, discussions, and interactions with visiting artists, students are encouraged to create innovative projects that challenge the historical boundaries of image making. Offered Fall.

Prerequisite: None for students in Digital Strategies area of study; FD102 for students in other areas.

DS102 Digital Design and Fabrication I

3 semester credits

Students are introduced to the basic technical and material skills necessary for working with digital fabrication tools and software, while giving them an understanding of the use and scope of digital fabrication in contemporary art, craft and design. Assignments focus on using Rhino along with supporting software and include hands-on experience with the laser cutter, vinyl cutter, 3D printer, CNC router and digital scanner.

Digital Design and Fabrication I offers a setting for students to explore the possibilities of these technologies as they apply to production design and the entrepreneurial opportunities of art, craft and design. Offered Spring.

Prerequisite: DS101 for students in Digital Strategies area of study; FD104 for students in other areas.

DS201 Digital Design and Fabrication II

3 semester credits

Building on the skills and concepts addressed in DS102 approaches to digital scene and object rendering, parametric design, and coding for sensors and robotics are addressed. Structured around the components of technical skills, conceptual development, and design methodology, the course seeks to engage digital fabrication tools as a support for intentional, in-depth, and considered making. The use of digital design and fabrication in conjunction with various media and analog approaches are specialized to the individual students' interests. Students will become fluent in design and fabrication software in order to realize their ideas in various forms. The course concentrates on using Rhino, with an introduction to Grasshopper and Arduino. Discussions include examination and critique of art and design utilizing this technology in relationship to contemporary culture. Offered Fall.

Prerequisite: DS102.

DS202 Digital Media: Time, Text, and Motion

3 semester credits

Focus on multimedia centered work and conceptual development of letterforms and design methodologies to generate inventive images and compelling visual language in video, sound, installation, motion graphics, and publication. We will delve into the processes of editing, arranging, layering, and amplifying our experience of sound and interaction with moving images. Adobe InDesign, Photoshop, After Effects and Premier programs support students in their investigation of assemblages and juxtapositions between typography, language, image and time-based media. Students examine culture, art and design, history, personal ideas, cultural consciousness and current media as a constructed framework. Topics addressed include the relationship of art and craft to new digital media, global media, visual literacy, and ways digital media can be utilized in entrepreneurial applications. Various aspects of new digital media such as the internet will be utilized to research and generate artist projects. Offered Spring.

Prerequisite: DS101 for students in Digital Strategies area of study; FD102 for students in other areas.

FD101 Image: Perception & Context

3 semester credits

Students explore the fundamentals of image production through elements and principles of drawing, basic design, and problem solving. Within the context of our shared world experience the focus of this course is to unite a fruitful process of ideation with the making of work. Integrating an understanding of the formal elements of design and color with observational drawing, students explore two-dimensional images through a variety of materials and techniques. Examples of relevant historical and contemporary images are studied to link seeing, making and interpretation. Emphasis is on effective creation, improving perception, and enhancing the understanding of how images function meaningfully for the artist and the viewer. Offered Fall.

Prerequisite: None.

FD102 Image: Interpretation & Content

3 semester credits

Building on the fall semester experience, students move into experimenting with two-dimensional works that are more complex. Longer projects allow for a deeper exploration into visual possibilities, a broader exposure to potential ideation processes, as well as greater contextual intention and meaning. Students examine and use several color palette limitations in order to highlight the potential of each of the color contrasts. Working in the drawing media, style, and format of their preference, students choose the best way to communicate their intentions, while integrating drawing with their craft concentration when appropriate. This semester concludes with a three week Series proposal and project of the student's own design. Offered Spring.

Prerequisite: FD101.

FD103 Object: Form & Materials**3 semester credits**

Students are introduced to the fundamental principles of design as it relates to the perception and creation of form. Working in collaborative teams and on individual projects, this hands-on course emphasizes creative problem solving, explores different design strategies and develops manual building skills. A variety of 3D tools, techniques and materials are explored. This studio environment encourages exploration, promotes the exchange of ideas and supports calculated risk-taking as a component of the making process. Relevant historical and contemporary images are shown to link seeing and making. The focus of this course is to unite a fruitful process of ideation with the making of work in order to a grow understanding of form. Relevant technologies are explored for ideation, documentation and building skills that can be applied to a variety of disciplines. Offered Fall.

Prerequisite: None.

FD104 Object: Construction & Concept**3 semester credits**

Building on the fall semester experience, students move into creating three-dimensional works that are more complex. Longer projects allow for a deeper exploration into visual possibilities, a broader exposure to ideation strategies, as well as greater contextual intention and meaning. Students examine a broader set of construction skills while exercising their ability to effectively comprehend, visualize, and communicate the fundamental principles of design as they relate to concepts of objects in space. The relationship of the body to the built environment, narrative, and a greater correlation between object and concept are explored.

Offered Spring.

Prerequisite: FD103.

FO403 Production Design**3 semester credits**

Students will explore the issues and challenges of working in multiples with the goal of designing a limited production line of their work. Through research, design and production, students create a prototype "product line" utilizing their individual creativity and skills. They investigate existing markets and production lines, adapting and improvising, jobbing-out and subcontracting, fabricating, packaging and graphic identity, pricing and other related issues. Presentations by working artists and offsite visits will supplement discussion, demonstration and assignments. Not offered every year.

Prerequisite: Two years (12 semester credits) in student's area of study.

FT113 Surface Design**3 semester credits**

This course is a survey of fiber materials, processes and forms with its content structured for art majors wishing to develop their skills in visual communication through surface design. Basic properties of cellulose and protein fibers using MX reactive dyes and natural dyes are investigated. Studied processes include immersion dyeing, direct application such as painting and screen-printing and resist dyeing processes. Students are encouraged to express well-developed ideas through layers of colors, textures, and patterns on fabric. Both historical and contemporary textiles are discussed to expand technical skills and concepts. Demonstrations and critiques are a significant part of the course in order to learn critical thinking and problem solving skills. Offered Fall.

Prerequisite: None.

FT114 Introduction to Weaving**3 semester credits**

An introduction to the conceptual and technical aspects of weaving. Students will be introduced to hand weaving on a floor loom as a way to understand basic woven structures and how to utilize weaving to create color, pattern, and texture. Students will be assigned a series of samples and projects that incorporate dyeing and hand-manipulated techniques in addition to basic structures. Students are encouraged to experiment with materials and develop an individual expressive style. Demonstrations, lectures, readings, and critiques will incorporate historic and contemporary textiles to provide a basic understanding of the possibilities of weaving in a fine art and design context. Offered Spring.

Prerequisite: FT111 for students in Fibers area of study; none for students in other areas.

FT218 Sculptural Fiber**3 semester credits**

This course investigates the sculptural possibilities of fiber. Students will be introduced to three-dimensional pattern-making through the use of ready-made patterns and pattern-drafting techniques. These techniques will be the foundation for soft-sculptural exploration, tensile forms, and installation. Additionally, material construction techniques such as felting, netting, knitting and / or crochet will be introduced. Studio work will be informed through experimentation, readings, image-based presentations, and in-depth exploration of concept. Lectures and readings will emphasize fiber history, contemporary fiber sculpture, and the role of fiber materials and techniques in sculpture and installation. Assignments and class discussions will encourage material exploration, critical reflection, and the development of personal voice. Offered Spring.
Prerequisite: FT112 for students in Fibers area of study; FD104 for students in other areas.

FT219 Body, Cloth and Culture**3 semester credits**

A survey of the functional and conceptual elements of textiles through the investigation of historical and contemporary cloth and garment construction. Students are introduced to cloth construction and surface embellishment techniques including piecing, applique and embroidery. Additionally, introductory garment-making techniques such as patterning and draping on a dress form will be explored. Lectures and critiques will investigate the history of textiles and the relationship between the body, cloth, and contemporary culture. Readings, presentations, research and discussions will highlight questions of production, labor, ethics, popular culture, and beauty. Offered Fall.

Prerequisite: FT112 for students in Fibers area of study; none for students in other areas.

FT317 Digital Weaving**3 semester credits**

This course introduces the Jacquard loom and its use in fine art, contemporary design, and textile production. The TC-2 Jacquard loom is computer controlled and makes the creation of complex textiles from image files possible. Using Adobe Photoshop, students develop designs, drawings, or images that are translated into a woven textile with the TC-2 electronic Jacquard loom. A significant portion of the class is dedicated to an investigation of image-making. Students have the opportunity to develop a body of work through drawing, painting, and Adobe Photoshop and translate these images into woven textiles. Through this process students investigate the possibilities of the digital image, pattern, materiality, surface, and color. Weaving is explored both technically and conceptually. Image-based presentations, lectures, readings, and research examine weaving theory and contemporary art in addition to the relationship of technology to craft.

Coursework and critiques emphasize development of the idea, personal expression, and technical proficiency. Offered Fall.

Prerequisite: FT216 for students in Fibers area of study; DM101 (or permission from instructor), FD102 and FD104.

FT318 Experimental Fashion**3 semester credits**

Experimental Fashion addresses the relationships, crossover and theories of fashion, costume, sculpture and culture. Students are presented with the opportunity to explore fashion as an expression of identity, values, and form. Demonstrations include methods of pattern-making and alteration, surface embellishment on pliable/flexible planes, fabric manipulation and stiffening, and working with armatures and structural materials. Additionally, immersion dyeing and screen-printing techniques are reviewed. Students are encouraged to integrate their skill set to create work that is printed, patterned, structural, and interdisciplinary. Structured around student's experimentation with a development of a multifaceted research and creative practice, this course supports their artistic concerns. Readings, discussions and research enhance the student's skills in interpreting and articulating their understanding of art, fashion, costume and theory. Coursework and critiques emphasize development of the idea, personal expression, and technical proficiency. Offered Spring.

Prerequisite: FT215

HU/SS201 Origins of Modernism

3 semester credits

In order to understand the evolution of a present-day society, students examine the material, social and cultural consequences of the rise of “modern” Euro-American culture. This first semester of a yearlong sequence begins with the period in the late 18th century leading up to the French Revolution, and concludes at the end of the nineteenth century. Using historical, literary and philosophical writings, students examine the relationship between an emergent democracy, the spread of mass culture, the shifting canons and practices of art, and the development of industry and the sciences. Offered Fall.

Prerequisite: None.

HU/SS202 Modernism in the 20th Century

3 semester credits

In this second term of the class, students explore the development of modernist literature and art in Europe and the United States, beginning in the first decades of the 20th century. Chronologically, the course tracks the changing ideas and preoccupations of consciously modern societies: rebellious new forms of art at the beginning of the century; World War I and its ramifications; the restlessness and reforms of the twenties and thirties; the trauma of the Second World War; the tension between cultural consensus and dissent in the post-war period; and the emergence of countercultures in politics, art and literature in the sixties. The course emphasizes the interplay between innovation and tradition in the spheres of literature, music, film, and the visual arts. Offered Spring.

Prerequisite: None.

HU205 Art & War: Protest and Propaganda, 1900-1945

3 semester credits

An exploration of literature and visual arts of the first half of the twentieth century in the context of the political and cultural shifts created by World Wars I and II, this course examines the emergence of Modernism and the contested cultural ground between the Right and Left, the individual and society, between genders and generations. Divided into four sections, the course will consider the avant-garde of pre-war Europe, World War I, rationality and irrationality in the inter-war period, and World War II and its aftermath. Not offered every year.

Prerequisite: HU/SS201 and HU/SS202.

IL201 Illustration I

3 semester credits

Introduces basics of image based communication. Students will explore image and sequential narrative concepts, editorial illustration, compositional fundamentals, and uses of media, color and style. With emphasis on picture-making procedures, from concept development to finished art, students are encouraged to build effective work habits and develop solutions through analytical and intuitive approaches to visual problem-solving. Offered Fall.

Prerequisite: 6 credits of 100-level Image and Narrative courses for students in Image and Narrative area of study; FD102 for students in other areas.

IL202 Illustration II

3 semester credits

Same description as IL201 Offered Spring.

Prerequisite: 6 credits of 100-level Image and Narrative courses for students in Image and Narrative area of study; FD102 for students in other areas.

IM203 Text and Image

3 semester credits

The purpose of this class is to explore text and image relationships from historical, conceptual and technical perspectives. Students will investigate the inclusion of text in 2-D, sculptural, installation and time-based arts, read and discuss essays on conceptual and theoretical approaches to the subject, and explore a variety of text-to-surface techniques to add to the technical repertoire of the student. Not offered every year.

Prerequisite: FD102 and FD104.

IN301 Independent Study

Variable credit

ME109 Fundamentals of Metalsmithing

3 semester credits

Students begin with an introduction to jewelry and metalsmithing to prepare them for further work in the field. Basic fabrication skills such as sawing, filing, soldering, basic forming, cold joining and a variety of finishing metals are studied. Other techniques examined are simple forging, sweat soldering, and chain making, as well as the investigation of some surface treatments including stamping, roll printing and embossing.

Students also focus on the basics of stone setting while looking at the relationship between stones and metal. Round, oval and square cabochon stone settings are included. These skills build the framework for the creation of several pieces of jewelry and metal projects. Offered Fall.

Prerequisite: None.

ME112 Casting and Electroforming

3 semester credits

Two methods of creating three-dimensional forms in metal are exercised: casting and electroforming. Students have the opportunity to investigate centrifugal, vacuum, direct methods of casting, and work with a variety of waxes, plastics, found objects and other models for the casting process. Techniques such as sprueing, investing, burnout, finishing and rubber mold making are explored as are methods to create lightweight hollow forms with the electroforming process on either a small sculpture or jewelry scale. Students may prospectively gain technical skills in electroforming and examine a variety of matrices including wax, plastic, found and natural objects, in addition to investigating a variety of mold making technologies which allow experimentation in forming multiples. Throughout the semester, students are expected to combine new technologies with previously learned skills. Offered Spring.

Prerequisite: None.

ME204 Container Forms and Mechanisms

3 semester credits

Diverse methods of creating container forms and moveable parts in metal are exercised through complex fabrication techniques. Students investigate die forming, hinging and clasp mechanisms, tap & die processes, and anticlastic/synclastic raising through variety of assignments and sample-based experiments. Through these techniques, students gain skills that allow for the creation of lightweight hollow forms, enclosed and moveable containers, and an array of fabrication possibilities for complex forms. Throughout the semester, students are expected to work conceptually as they combine new technologies with previously learned skills. Offered Fall.

Prerequisite: ME109.

ME211 Fabrication and Surface Exploration

3 semester credits

Focusing on more advanced approaches to fabrication, students work with surface treatments such as etching and photo etching, reticulation, and other surface fusion techniques. Exploration of shell forms using Masonite® die forming in combination with chasing and repoussé and tool making allow students to add concentrated detailing in the surface their work. Other processes covered include an introduction to enameling, including basic sifting and stenciling, cloisonné, champlevé and some painting methods. With the techniques presented, students advance their fabrication skills and seek innovative approaches to their work while assignments encourage concept development and personal imagery. Offered Spring.

Prerequisite: ME202 for students in metals area of study; ME109 for students in other areas.

ME311 Functional Object Metals

3 semester credits

An investigation of metalsmithing as functional objects, this course covers metal forming processes such as raising, forging, and other forming techniques. Students begin with raising copper into small bowl forms and advance toward more challenging raising projects. Production-work and work in multiples in both hollow forming, jewelry and other metal structures are presented. With an introduction to Rhinoceros and other related 3-D drawing programs, students become familiar with this valuable drawing tool and the potentials of the 3-D printing world. Advanced students explore the teapot form and other fabrication exploits within the role of functional objects in metal. Offered Fall.

Prerequisite: ME211 for students in metals area of study; ME109 for students in other areas.

ME312 Resins, Moldmaking & Sculptural Concerns

3 semester credits

A sculptural investigation of resins, mold making and metal, this course examines resin casting, armature building, the alteration and incorporation of found objects and other materials with metal. Using silicone, latex, plaster and alginate, students investigate the different mold making processes while studying alternative casting materials such as plaster, wax, concrete and a variety of rigid and flexible resins. Techniques covered include floating objects in resin, coloration, welding armatures and other basic metal structures. Beginners in metal learn the fundamentals of metal fabrication: sawing, drilling, filing, cold connections, soldering and finishing. Advanced metal students work on further complex fabrication techniques. Students consider the relationship of resins to metal while being inspired to create concept-driven work in the sculptural format.

Offered Spring.

Prerequisite: None.

MTH203 Computation: The Business of Art

3 semester credits

Computation is part of everyday life and a necessary skill set for both personal and occupational success. This course is an introduction, which allows students to apply the basic concepts of computation including quantitative analysis, interpretation of tabular/graphical documents, estimation, budgeting, basic financial record keeping, and statistics used by individuals, business owners, product designers, contractors, and artists. Economic concepts including the time value of money, purchasing power, resource management, and transfers of resources between time periods (credit/debit, investment/savings) will also be presented in a participatory learning environment. Offered Spring.

Prerequisite: None.

NS203 Pacific Northwest Plant Ecology

3 semester credits

We reside in a diverse and dynamic floristic province: The Pacific Northwest. In this course we follow a 200 mile transect and investigate six major plant communities of the Columbia Basin. We begin our journey on the Oregon coast in a temperate rainforest where it can rain four inches in one hour and end in a Juniper/Sagebrush desert where it may rain as little as four inches in one year. With an ethnobotanical history of 13,000 years, we learn how indigenous people utilized the flora that we encounter. Additionally, basic ecological principles and climatic processes that govern patterns observed in nature will be examined. From an applied perspective, it is critical that we understand how ecology works as insights and solutions to many of the environmental issues we are confronted with today may be revealed. Lectures present concepts and biota, labs are "hands on" using plant material provided to evaluate plant anatomy, to construct diagnostic keys and to construct an illustrated flora of Pacific NW plants. Offered Fall.

Prerequisite: None.

NS204 History of Plants: Ethnobotany, Shamanism, and Culture

3 semester credits

Ethnobotany is the study of historical use of plants by native cultures. The field involves a spectrum of inquiry from botanical training for the identification and preservation of plant specimens, exploring the history of plant domestication and conservation of plant genetic resources, to the bioengineering of new crops. In this class we will study plants with significant economic and cultural importance and investigate both their evolutionary and cultural history. Using local and traditional plants we will learn about the history of dye stuff and paper and will extract dyes and make paper. Students will assess medicinal properties of selected native plant species through bioassay and we will learn about the origins of chocolate, coffee, beans, and corn. We will also explore the historical use of plant alkaloids. Along the way we will learn about plant anatomy, ecological principles, mechanisms of evolution and revelations of the geologic time scale. Offered Spring.

Prerequisite: None.

PB301 Post-Baccalaureate Critique Seminar

1.5 semester credits

Providing a platform for cross disciplinary interaction within OCAC's Post Baccalaureate community this seminar involves studio visits, group critiques, and relevant discussions. Students will spend the semester engaged in a critical dialog concerning their work and the work of their peers. Limited to students accepted into the Post Baccalaureate program, this course is required for every semester a student is enrolled in the program. Offered Fall.

Prerequisite: Post-Baccalaureate students only.

PB302 Post Baccalaureate Critique Seminar

1.5 semester credits

Same description as PB301. Offered Spring.

Prerequisite: Post-Baccalaureate students only.

PH109 Photography I

3 semester credits

Beginning with the early history of photography, compositional design strategies, camera controls, metering, and exposure, students will receive guidance on how to see and capture meaningful images with the camera. Continuing with archival black and white film processing and printing procedures, and ending with finishing and presentation techniques, students are encouraged to develop their individual creative voice as they create a well printed, strongly presented group of images. Offered Fall.

Prerequisite: None.

PH110 Photography II

3 semester credits

The black and white, intermediate level introduction to medium and large format cameras emphasizes the continued refinement of negative quality through applied Zone System techniques. Considerable attention is paid to technical detail and craft regarding photographic manipulations and processes, the behavior and control of both natural and artificial light, and the use of photography as a language for personal expression. Students are introduced to a variety of photographic genres through lectures, readings, and discussions about the history and contemporary practice of photography that are directly tied to four visual problems: landscape, portraiture, still life and the figure. Offered Spring.

Prerequisite: None for students in Digital Strategies area of study; FD102 for students in other areas.

PH201/PH301 Alternative Photo Processes I

3 semester credits

The Alternative Processes classes encourage students to explore methods and possibilities for combining photographic imagery with a variety of unconventional materials such as fine art papers, textiles, wood, clay, metal, glass, plastic and stone, among others. This course serves as an introduction to 19th century photographic processes through cyanotype and van dyke brown prints, orthochromatic film use, camera and film manipulations, image transfer techniques, and the use of liquid photographic emulsions. Students are also introduced to the use of digital technology for creating enlarged photographic negatives for contact printing. The technical focus of this course is balanced by midterm and final projects that encourage students to push the limits of concepts, materials, and techniques. Offered Fall.

Prerequisite: PH203 for 300-level students in Photography area of study; PH110 for 200-level students in Photography area of study and students in other areas.

PH202/PH302 Alternative Photo Processes II

3 semester credits

Picking up where PH201 leaves off, students have the opportunity to investigate the peculiarities and expressive possibilities of salt printing, albumen printing, handmade silver gelatin emulsions, the platinum/palladium process, and the use of digital technology to create enlarged photographic negatives for contact printing. The technical focus is balanced by midterm and final projects that encourage students to marry techniques with concepts. Offered Spring.

Prerequisite: PH204 for students in Photography area of study, PH110 for students in other areas.

PH203/PH303 Digital Imaging I

3 semester credits

Beginning with an introduction to Photoshop and moving through the use of cameras, scanners, and printers, students will break into exploring the ethical, philosophical, and technical considerations involved in contemporary digital imaging. Working with scans from traditional photographic materials and found objects, prior to moving forward to digital camera use, students have the opportunity to learn how to input, manipulate, and print their own digital images. Technical exercises, creative projects, lectures, and class discussions are intended to encourage the development of streamlined workflow strategies, color management techniques, and fine printing methods as students work to produce a final portfolio of color images. Offered Fall.

Prerequisite: PH110 for students in Photography area of study; FD102 for students in other areas.

PH204/PH304 Digital Imaging II

3 semester credits

A platform for combining contemporary digital imaging techniques with traditional (and not so traditional) photographic practice using a blend of technical, philosophical, and playful approaches to image making, students have the opportunity to explore various forms of unconventional camera vision with pinhole, toy, and vintage cameras, while honing their Photoshop skills to create meaningful and evocative new work. Students also have the opportunity to explore mixed media strategies and techniques for making digital negatives for both silver gelatin and other printing methods. The technical focus on scanning, manipulation, and output is balanced by creative exercises, long-term projects, lectures, and class discussions that encourage experimentation with new tools and techniques for integrating digital technology with a variety of traditional studio practices. Offered Spring.

Prerequisite: PH110 for students in Photography area of study; FD102 for students in other areas.

PP101 Professional Skills Seminar

0 semester credits

Students will begin their academic journey and explore OCAC as new members of the community. This includes an introduction to the college and its resources, development of study skills and personal resource management skills. Upon completion, students will have increased awareness of their learning styles, time management, research strategies, stress management, and the focus to make meaning out of their academic and studio experiences at OCAC. The Professional Skills Seminar emphasizes the ability for students to think critically and engage in scholarly discourse, succeed in college and strategize for the future beyond college. Offered Fall.

Prerequisite: First-year student with fewer than 30 transfer credits.

PP409 Internship

Variable credit

Internship supplements the College's formal studio education and gives students an opportunity to gain work experience while getting an introduction to a specific art/design-related field or industry. May be used to meet the studio elective or general studies elective requirement.

Prerequisite: Completion of one year of degree or certificate program.

PP495 Professional Practices I

3 semester credits

Designed for advanced students who are ready to begin a career as a working artist, this course prepares students to function competently in the business area. Topics covered include: professionalism and goal setting; artist's portfolios; grants; galleries; teaching and other art employment; commissions; project proposal writing; pedestals and wall hanging systems; crating and shipping; insurance, copyrights, contracts, consignment, dispute resolution, forms of doing business and taxes. Offered Fall.

Prerequisite: Successful completion of pre-thesis review.

PP496 Professional Practices II

3 semester credits

Designed for advanced students who are ready to begin a career as a working artist, this course prepares students to function competently in the business area. Topics covered include: Artists' bios and artist statements; press release writing; show announcement and postcards; health hazards and insurance; photographing artwork; digital image management; introduction to web design; and how to set up a studio, et al. Prerequisites: BFA/CP students take this course concurrently with thesis classes; non-matriculated students must have a fine arts degree or three years work experience and consent of instructor Offered Spring.

Prerequisite: PP495.

SP401 Installation

3 semester credits

Installation art is site-specific work that is assembled or constructed for a particular space within a gallery or the landscape. Through a series of projects, students experience first hand the issues of site, scale, context, and meaning. Slide lectures, individual research, and visits to galleries and museums will familiarize the class with the variety of expression possible in this rich art form. This is a 400 level all-school class for CP/BFA students who have completed their 3rd year requirements or have equivalent experience, or permission of instructor. Required text to be determined. Not offered every year.

Prerequisite: Two years (12 semester credits) in student's area of study.

SS204 Nature and Culture

3 semester credits

Where does human nature leave off and the natural world begin, and how/where/why do we differentiate between them? The purpose of this class is to study and assess the relationship between human constructs (culture) and the facts of the nonhuman world. How much of what we believe about our relationship to the natural world is simply mythology? Can we accept our placement in the larger scheme of things? How have other cultures engaged with the natural world? These questions will be approached from various points of view: anthropological, historical, scientific, religious, and aesthetic. Offered spring semester, alternate years. Required text to be determined. Offered Spring.

Prerequisite: HU/SS201 and HU/SS202 or instructor consent.

SS206 The Primitive and the "Other" in Culture and Art

3 semester credits

An examination of the various meanings and uses of the concept of the Primitive, this course discusses its persistence as a paradigm in the modern world, and the role of art in that process. Utilizing primary anthropological, scientific, critical and historical texts, the students will begin with some of the earliest writings from antiquity and continue to discover the "Other" in the 21st century. Offered spring semester alternate years. Required text to be determined. Offered Spring.

Prerequisite: HU/SS201 and HU/SS202 or instructor consent.

ST401 Senior Seminar

3 semester credits

This course positions the fall semester of the thesis year as a transition from assignment-driven coursework to independently generated work. Team-taught by one academic and one studio faculty, the course is a seminar-studio hybrid, which emphasizes conceptualization and the exploration of process. Through a combination of directed readings, studio investigations and discussion, students will address aspects of conceptual and material processes culminating in the written and oral articulation of their thesis project in the form of a proposal and the completion of one component of that project. Offered Fall.

Prerequisite: Successful completion of pre-thesis review.

ST402 Senior Seminar II

3 semester credits

The second semester of Senior Seminar is devoted to drafting, critiquing, editing and rewriting the thesis paper, and to creating, practicing and polishing the required public presentation of the thesis work. Students will also write artist statements to accompany their thesis artwork. They may also evaluate ongoing thesis work during group studio visits. Offered Spring.

Prerequisite: ST401.

TH495 Thesis Studio

3 semester credits

Students complete thesis work under the supervision of their advisor. Offered Fall.

Prerequisite: Successful completion of pre-thesis review.

TH498 Thesis Studio

6 semester credits

Students complete thesis work under the supervision of their advisor. Offered Spring.

Prerequisite: TH495.

TU495 Post-Baccalaureate Tutorial

Variable credit

Designed primarily for post-baccalaureate students, the opportunity is provided to work one-on-one with a faculty mentor, with the goal of gaining knowledge and insight that is unavailable in regularly scheduled courses. Together the student and faculty mentor develop a curriculum and appropriate assignments that addresses the student's skill level, goals, and academic needs, while providing a rigorous and personal learning environment for the student.

Offered Fall.

Prerequisite: Post-baccalaureate certificate students only.

TU496 Post-Baccalaureate Tutorial

Variable credit

Same description as TU495. Offered Spring.

Prerequisite: Post-baccalaureate certificate students only.

WD112 Process and Practice

3 semester credits

This foundation encompassing the processes and practices of woodworking expands on the previous semester in which students have the opportunity to learn and practice the safe and proper use of machine tools. Emphasis throughout the course is placed on the construction of jigs to enhance the capabilities of woodworking tools and building processes. Wood technologies, technical drawing methods and joinery techniques that are appropriate to furniture making are highlighted. Preparations of surfaces for hand-applied, opaque, and pigmented finishes are also covered. Offered Fall.

Prerequisite: WD111 for students in Wood area of study; FD 104 for students in other areas.

WD114 Utilitarian Objects

3 semester credits

Investigating wood in service of functionality, students learn and apply the processes and rationale of designing and constructing effective wooden objects. Emphasis throughout this course is placed on repetition and iteration to develop woodworking skills, including the safe use of woodworking machinery and tools.

Design methodologies, computer modeling, woodworking processes, and joinery techniques are highlighted. Historical and contemporary examples of woodworking in service of design and craft are presented and discussed throughout the class. Offered Spring.

WD201/WD301 Shape, Form and Transformation

3 semester credits

Building upon basic woodworking knowledge and skills, students are introduced to various methods of manipulating and shaping wooden forms. Creativity, innovation, and expression are encouraged, as students are asked to develop complex three-dimensional objects, while continuing to strengthen skills in planning and executing joinery, as well as other woodworking processes. Students also have the opportunity to explore the creation and use of mechanisms as integral components of their furniture projects. Not offered every year.

Prerequisite: WD112 for students in Wood area of study; FD 104 for students in other areas.

WD202/WD302 Vessels and Cabinetry

3 semester credits

Through investigating conceptual and practical issues of containment, students are challenged to create meaningful and poetic spaces that investigate the use of narratives, metaphor, and artistic expressions through furniture form. Students have the opportunity to study and practice methods of cabinet and carcass construction, learning to create sculptural form as well as good cabinetry. Not offered every year.

Prerequisite: WD112 for students in Wood area of study; FD 104 for students in other areas.

WD203/WD303 Systems and Drawers

3 semester credits

Exploring issues of function as well as personal expression, students are presented with an investigation into the design and construction of drawer and compartmental systems. Students are challenged to seek viable solutions through thorough and thoughtful design processes that are informed by material choices, building techniques, and purposeful intent. Students are expected to excel in the fabrication of wooden forms, while exploring the depth of their ideas. Not offered every year.

Prerequisite: WD112 for students in Wood area of study; FD 104 for students in other areas.

WD205/WD305 Sculptural Form

3 semester credits

Combining intuitive approaches with advanced woodworking practices, students explore the intersection between ideas, materials and construction techniques. Creativity, innovation, and expression are encouraged, as students develop complex three-dimensional objects, while continuing to strengthen skills in planning and executing joinery as well as woodworking processes including bending, laminations, and surface treatments. Alternative materials will be introduced to deepen material exploration and conceptual development. Contemporary and historical sculpture will be introduced and discussed throughout the semester. Offered Fall.

WD206/WD306 Responding to the Body

3 semester credits

Students utilize the chair as a literal, metaphorical and historical construct to examine the human body's relationship to fabricated forms. Through discussions of style, precedent, and ergonomics, students are expected to develop thoughtful and conceptual solutions to class projects. This course challenges students to seek the full, expressive potential of their concepts and designs, while demonstrating strong control of their medium, including advanced woodworking techniques. Course outcomes will include various sculptural and practical objects. Offered Spring.

WD214/WD304 Chairs

3 semester credits

Students have the opportunity to examine the quintessential, iconic piece of Western furniture through discussions of style, precedent, and ergonomics. Students are expected to develop thoughtful and conceptual based ideas, while investigating the tectonics and construction of chairs. This course is designed as a pre-thesis experience that challenges a student to seek the full potential of their ideas, concepts and designs, while demonstrating strong control of their medium.

Prerequisite: WD112 for students in Wood area of study; FD 104 for students in other areas.

WR151 The Writer's Craft I

3 semester credits

This course is geared toward today's working maker. Success in the art/craft world today demands not only proficiency in technique, but a clear understanding of ideas and the ability to articulate those ideas to oneself and others. Topics covered in this class include expository and persuasive writing, grammar and punctuation rules, self-editing, critical reading, and conventions of college-level papers. No prerequisite. Offered Fall.

Prerequisite: None.

WR152 The Writer's Craft II

3 semester credits

The aim of this course is to continue deepening the craft student's mastery of research and persuasive writing. Topics covered in this second half of the class include: organizing and managing a research-based essay using the MLA documentation style; making sense of a variety of sources; evaluating the credibility of sources; and understanding the relationships among sources; practicing and perfecting writing skills necessary for research paper writing: paraphrasing, summarizing, quoting, citing and documenting; and demonstrating control of research by approaching subject with original claims rather than simply documenting information from other sources. Offered Spring.

Prerequisite: None.

WR301 Writing for Artists I

3 semester credits

This is a course devoted to the forms of writing that artists use, find inspiring, or encounter in the course of their work. Students read and emulate models of excellent writing drawn from journals, non-fiction books, reviews and periodicals. Guided by the assumption that writers learn to write through the spontaneous, as well as the deliberate writing act, this course emphasizes learning to edit oneself by listening to the prose of others, as well as by revising one's own work. Offered Fall.

Prerequisite: To be taken in the pre-thesis year.

WR302 Writing for Artists II

3 semester credits

Encouraging evolution from writing about self in non-arts settings as practiced in WR301, to writing about students' art and the works of others, this course culminates with the artist's statement. The thesis paper is included in this course. Offered Spring.

Prerequisite: WR301.

GRADUATE COURSES

ACD500 Independent Study

3 semester credits

Students may enroll in independent study for a maximum of 3 credits. All Independent Studies must be agreed to by the student, the instructor, and the program chair. The terms of the independent study must be spelled out in the application, and all parties must sign off before the independent study can begin. The objectives and goals for the independent study must have measurable means of evaluation, and the independent study may not substitute for a required class in the student's curriculum.

ACD501/502/601/602 Studio Practice

6 semester credits

With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD525 Critique Seminar

3 semester credits

This is a graduate level seminar course offered to students in the MFA in Applied Craft and Design. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The course is intended to help students: present their work in a professional manner; articulate the issues it is intended to address; place the work in the context of historical and contemporary issues, cultural perspectives, and social & environmental concerns; and formulate a basis of evaluation of their work and the work of others. The seminar will include visiting artist lectures, critiques with several academic and industry guest critics, assigned readings, and discussions with visiting artists.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD526 Critique Seminar

3 semester credits

Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD531/532 Creative Entrepreneurship

3 semester credits

The Creative Entrepreneurship course provides a comprehensive introduction to establishing and sustaining a creative entrepreneurial endeavor, with an emphasis on professional arts practices and strategies for small businesses. The course is structured as a series of modules overseen by the instructor, exposing students to the fundamentals of business, marketing, and financial planning for a hybrid based arts practice or small business. Through intense thematic workshops students develop a creative business pitch, explore strategies for networking and self-promotion, and learn the basic fundamentals related to legal, tax, and accounting issues.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD533 Internship

3 semester credits

Students may enroll in internships for a maximum of 3 credits. The primary purpose of the internship is education, not experience. Since the internship is part of the curriculum with credit available, the Internship should be one that is artistically, educationally and professionally beneficial. It is also a mentoring, teaching, learning experience, and not simply working autonomously without a supervisor's assistance and support. Employers may not simply expect free work in exchange for academic credit, and students should not expect credit for jobs that do not have a learning/mentoring component. This requirement rules out positions such as sales person, retail clerk, or data entry. Internships should focus on assignments that will challenge and help the student enhance their creative skills.

ACD551 Modern Craft and Design History

3 semester credits

This is a graduate level course offered to students in the Applied Craft and Design Program. The course provides students with an in-depth understanding of the issues related to modern craft and design history. Beginning with the Arts and Crafts Movements of the 19th century, the course focuses on a series of case studies that represent the defining characteristics of their periods and movements. The course emphasizes a careful engagement with key individuals and movements rather than a comprehensive survey. In this way, students focus not only on the history of these fields, but on the critical assessment of the scholarship that frames them. Classes are a combination of lecture and discussion with a strong emphasis on student participation. Students will lead discussions on assigned reading and develop well-researched projects related to the issues of the course. Students will present the results of their two research projects to the class twice during the semester.

Prerequisite: None.

ACD552 Critical Studies: Theory of the Object

3 semester credits

This course attempts to map productive, perhaps unexpected, interfaces between craft, design, art, architecture, and technology, and develop means for thinking about emerging disciplines and applications that may synthesize them in interesting ways. Our questions include: What are the relations between material culture, thought, creativity, tradition, and innovation? What is a thing in the age of the telematic, and what is its fate? What does it mean to speak of an "impossible object"? What are the relations between hand and mind, human and machine, making and thinking, objects and systems, and what are the ramifications of their interaction for perception, sensibility, and intelligence? Part of our task will entail looking at some things that may or may not be things, from pots, rings, and wheels to puzzles, labyrinths, and column capitals to photographs, money, and prisms to applications that utilize the perennial techniques of craft in novel fashion, for example, textile weaving as a model for 3-D tissue-regeneration scaffolding. Criteria for judgment include scale, texture, contrast, material, dimensionality, process, pattern, hapticity, interactivity, function, and use-value, among others. Readings include works by Flusser, Kubler, Heidegger, Benjamin, Belting, McLuhan, Bachelard, Perec, Summers, Lacan, Ruskin, Tufte, and Focillon. By the end of the course, students will be able to think critically and creatively about questions relevant to their discipline, exhibit mastery of a sophisticated lexicon, and explore interesting conjunctions of theory and practice in their work and that of others.

Prerequisite: None.

ACD625 Second Year Critique Seminar

3 semester credits

This is the content, purpose and activities that this Course will deliver. This is a second year, fall semester, graduate level seminar course offered to students in the MFA Applied Craft and Design Program. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. At this midpoint juncture in the program, it is expected that each student has formulated an idea of what he/she wants to explore for the remainder of the academic year. This course is intended to help the student fully envision the ambition of that idea: in the thinking—conceptual, in the making—technical, and in the final presentation form. And if last year was about formulating a basis of evaluation of their work; this semester is about gaining the ability for more in-depth observations and articulating it with greater purpose. Furthermore, it is suggested that the act of creating is a history of accumulated experiences; the condition of “critical distance” is all the more significant for criticism in general but especially in evaluating one’s own work. You are also expected to place the work in the context of contemporary and historical issues, cultural perspective, and social & environmental concerns.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD626 Second Year Critique Seminar

3 semester credits

Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program’s Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand- made into computer based, menu-driven design assemblies.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD671 Practicum I

3 semester credits

This course is about Research, Stakeholder, and Application, in that order of importance. By Research I mean critically assessing the relevant work of others, contemporary and historical, in order to establish the cultural and creative context for your project, and identifying precedents upon which your project is based. Find your voice in your tribe, don’t reinvent the wheel. (More in Research Overview section of this document). Stakeholder refers to a person or group has something at stake, and/or what is at stake in the making and realization of your project. To whom does it matter, and/or why? Application concerns use. How will your project be used, of what use is it? Envisioning your Practicum project through these three lenses is intended to help you describe the what, why, and how of your project clearly and compellingly. You are primarily going to use writing as a tool to think through and communicate your point of view regarding the issues and concerns your project explores, and to specifically describe what your project is going to do in response to those issues and concerns. By the end of the course you should be able to: Write more clearly; Develop a line of inquiry through your work; Establish your own research process; Situate your project in its specific context; and Define the scope of your project.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

ACD672 Practicum II

3 semester credits

The Practicum is similar to a Thesis, but emphasizes practical application of knowledge or skill in a new way, through an independent project approved by the student's committee. The main thrust of the Practicum is to create work through engagement with a specific community, client, or user, and with an emphasis on addressing social and environmental concerns. The type and scale of projects students pursue for the Practicum ranges widely, but is centrally informed by the act of making and design-thinking. The Practicum is intended to be an externalized expression of the work produced in Studio Practice, and requires a capstone paper. In preparing the rationale for their proposal, students pursue rigorous methods of applied research, as well as utilizing strategies to identify and interact with various stakeholders. Students present reports of their progress to their committee at preliminary and intermediate stages. Upon completion, the Practicum culminates in a formal public presentation.

Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence.

IN501 Independent Study

Variable credit

MAT511/611 Critical Studies I/III

3 semester credits

Graduate Seminar-Critical Studies I-IV, examines diverse contemporary topics, encouraging students to address historical, theoretical, and cultural positions within an intellectual and artistic arena. Investigating creative impulses and artistic motivations from various competing positions—globalization, localism, colonialism, social cultures, politics, technology, gender and material studies—provides essential contextual understanding for students to deepen their studio practice. Whether online or on campus, the Graduate Seminar relies on an open critical exchange between students, faculty, and visiting artists, promoting diverse perspectives and generating research methodologies to create an informed critical writing practice. Offered Summer.

Prerequisite: None.

MAT512/612 Critical Studies II/IV

1.5 semester credits

Same description as MAT511. Offered Spring.

Prerequisite: None.

MAT521 Research: Materials

3 semester credits

Broadens and deepens a student's knowledge through material investigation and exploration. During regular advising sessions with OCAC Faculty, students must create a methodology to enhance their knowledge of materials relevant to their practice and graduate inquiry, addressing historical, theoretical, and cultural positions within an intellectual and artistic scope. Whether online or on campus, the course relies on an open critical exchange between students, faculty, and visiting artists, promoting diverse perspectives and generating research methodologies to create an informed material practice.

Prerequisite: None.

MAT522/523/524 Research

3 semester credits

Prerequisite: None.

MAT531/532/533/631/632 Independent Studio I-V*Variable credit*

Working closely with a mentor, students expand on their creative processes, interest, and goals seeking depth and resolve. The Lead Faculty at OCAC will guide students to invite and select appropriate mentors from within or outside of their local communities. Mentors include prominent professionals in their creative practice who can advise students in the development and articulation of their studio work throughout the semester. With the guidance of the Lead Faculty, students meet regularly online with peers, discussing creative progress and goals as a group. Online critiques with fellow graduate students and faculty creates an open platform to assess recognize generative directions of their work within the fields of contemporary art and craft practice. Variable credit 3 or 6.

Prerequisite: None.

MAT541/542/641 Intensive Studio I-III*Variable credit*

In-resident studio practice on the OCAC campus offers students an immersive creative environment with dedicated studio space and access to all studio facilities, expanding upon students' creative inquiry and engaging other graduate cohorts. Utilizing campus facilities allows for a rigorous studio experience fueling explorations of ideas and making when students continue creating in their home community. During the first two weeks of the summer semester, taken in parallel with "Integrated Practice", students focus on experimental processes, discovering new materials or methods, while simultaneously developing and producing existing work. Students may choose to stay on campus continually developing their work for an additional two weeks. Variable credit 3 or 6.

Prerequisite: None.

MAT651/652/653 Thesis Studio I-III*Variable credit*

Variable credit 3 or 6.

Prerequisite: MAT542

MCI535/536/635/636 Critical Inquiry*3 semester credits*

Facilitated by the MFA Chair, this course provides a dynamic method of framing the intellectual context for students' studio practice. The history and theory of art, craft, and design will be explored with a nuanced view of the ways in which these fields overlap and mutually influence one another. Students will also consider the contemporary cultural, professional, and economic aspects of conducting a successful art practice. Issues of professional development including research, teaching, intellectual property and grant writing will also be addressed. Units of this course will be taught by a team of experts drawn from within the OCAC faculty as well as a broad array of visiting artists, designers, academics, critics and curators. Public lectures by some of these visitors will further enhance the college-wide critical discourse surrounding craft and its multivalent articulations. This course is open to all first- and second-year MFA students. Offered Fall.

Prerequisite: MFA students.

MCP545/546/547/645/646 Creative Practice*Variable credit*

Self-directed studio work comprises half of the student's required MFA credits, and it is expected to be an ongoing practice throughout their course of study, including the summer. Each graduate student will meet regularly with a committee to discuss and evaluate their progress. The committee consists of three members with at least one being an OCAC faculty member. Fall and spring semesters require enrollment in a minimum of six credits, and the summer session requires enrollment in a minimum of three credits. Variable credit: 3-9 cr. Offered Fall.

Prerequisite: MFA students.

MFA699 Thesis Requirements*0 semester credits*

Successful completion of the of the thesis project, paper, exhibition/presentation, and defense.

MID501 Integrated Research: Discovery Methods

3 semester credits

Inquiry-based discovery and collaboration are core to the Industrial Design profession. Integrated Research/Discovery Methods explores human-centered design, research practices and opportunity-framing. Fieldwork involves user interview protocols, empathic behavior, ideation techniques, deep dives, low fidelity prototyping for iterative design, persona profiles and testing methodologies to uncover the unmet user need. Faculty and visiting practitioners articulate mixed method lenses, such as service design, ethnography, ergonomics and behavioral psychology. Coursework addresses desirability, viability and feasibility of ideas through market, business and manufacturing filters. External field work with practitioners and client-partners culminates in the design and presentation of a narrative system to visually map research data for proposed discoveries.

Prerequisite: None.

MID502 Integrated Research 2: Sustainable Future

3 semester credits

MID511 Make Studio: Product Design

3 semester credits

The trans-disciplinary Make/Studio 1 introduces the College's product design studies as a "Laboratory for the Practice of Everyday Life". Project work explores intentionally speculative product designs through research, sketching, form, function, material and making. From collaborative "hack" to product design "shifts", themes include made-hybrids, legacy tools and domestic objects. Through acts of observation, deconstruction and reconstruction, new objects emerge as positive responses to the human experience. Each module results in a product outcome and incorporates a documented process with sketches, research, design logic, models and prototype. This first semester course exposes students to the College's material practices and the emotive, evocative and provocative trajectories for design through a participatory, optimistic dialogue with faculty and creative practitioners. Consideration is given to the public display and public feedback of project work.

Prerequisite: None.

MID512 Make Studio: Furniture

3 semester credits

We live in an age where social interactions, pervasive technology and nomadic lifestyles offer new horizons for furniture design. Design plays a fundamental role in examining these emergent trends applying research in human behavior to the performance of furniture for public and private spaces. The course reinforces the graduate student's research practices and introduces furniture as a space-making opportunity for sharing, connecting, working, intimacy, privacy and shelter. Avant-garde movements are explored and discussed to understand the expressive force of furniture designed by architects, craftspeople and industrial designers in response to social, cultural and political movements. Sketching, scale models and full-size mock-ups activate idea creation. Research includes observation of flow patterns, diurnal cycles and emergent lifestyles to support the creative trajectory. Furniture platforms are evaluated based on modularity, efficiency (sustainability), materials, product engineering, mechanical connections and methods of re-assembly.

Prerequisite: None.

MID513 Make Studio: Ambient Design

3 semester credits

MID521 Semantics + Semiotics

3 semester credits

Humans perceive the world through signs and meaning. Semantics+Semiotics is the Chair's critical theory seminar exploring the encoding of product with associative, primitive or cognitive characteristics. Exercises delve into human-object and human-machine interactions enlisting cognitive methods (ex. color, form), stimulus (ex. sound, vibration, light, scent, temperature), memory, metaphor and meaning. Influential design movements reveal the socio-cultural, economic, ecological and political influences that portend changing signs and influence meaning. In a contemporary world where screen displays are vehicles for new symbols, such as emojis, @ and swipe-scroll gestures, shorthand linguistics underscore speed and universality. Through lectures with visiting professionals, reading and media, classwork surveys the behavior, symbol, icon and index challenging the creator's self-perception. Design exercises involve sketching, graphic design, iconography and 3-D design. Fieldwork documents real-world product and package performance for semantic+semiotic study. Final project is the creation of a language of physical, tactile objects with cognitive triggers (workshop in mold-making will support the trajectory). Comparative testing with users is conducted to inform refinements.

Prerequisite: None.

MID522 Jump

3 semester credits

Jump is an intensive exploration at the intersection of business and sustainable strategies for design innovation. Students begin by exploring the principles of cradle-to-cradle (C2C) design. Applying systems thinking, they evaluate and map a product's global footprint to critically assess resource consumption. Field trips to innovative PDX upcycling, recycling and supply chain businesses deepen the understanding of the entrepreneur's sustainable practices. In subsequent modules, students pull from their own waste stream to reimagine a material's viable future and practice a behavioral change to meet one zero-waste goal. Finally, the class visits a Northwest super-green manufacturer to actively engage with business leadership. Students learn the scope of this sustainable business, then apply process mapping to build their own green business plan. Student teams address brand, market, idea creation, financial performance, IP and explore the full stages of sustainable C2C product development. Students research and deliver a business plan to 'pitch' to external professionals for critical evaluation.

Prerequisite: None.

MID523 The Future of Thing-ness

3 semester credits

MID524 Sustainable Futures

3 semester credits

MID531 Digital Studio 1

3 semester credits

The digital domain is bedrock to the Industrial Designer's practice as realized in Digital/Studio 1. From 3D printing to introductory exercises in Arduino, coursework builds digital making skills and creative exploration at the intersection of the virtual and physical worlds. Material expression and performance are open to bio-based and organic matter, smart textiles (Jacquard Loom), interactive control/product gestures, laser cutting/engraving, 3D scanning and 3D printing in synthetics or clay. Translating hand-drawn sketches into software files for machine output is required. Project work seeks to exploit the transformative qualities of materials, structures (part + assembled part), and ideas to create responsive objects that enrich the human experience.

Prerequisite: None.

MID532 Digital Studio 2

3 semester credits

The Digital Studio offers new expressive opportunities for the design student by building skills at the intersection of materials and technology. From laser cutting to 3D printing and multimedia software to Arduino circuits, explorations address the communicative power of form, texture, image and interaction to awaken our senses and enhance our lives. Material studies may include bio-based and organic matter, smart textiles (Jacquard Loom), interactive control/product gestures, surface textures, 3D scanning and mapping software. Project work seeks to exploit the transformative qualities of materials and ideas to create responsive objects that enrich the human experience.

Prerequisite: None.

MID541 Work Life Studio

3 semester credits

Giving voice to a personal body of work, Worklife/Studio 1 serves as the proving ground for focused, self-directed research and exploration of the Thesis topic. Through critical dialogue with visiting practitioners, mentors and faculty, the student applies reasoning, assesses contextual landscapes and cultivates areas of interest. Research is documented in the design journal, videographies and sketchbooks, as well as material methods of choice. Output of a thoughtful progression is required each week with a determined focus on the selection of a research direction. The studio culminates in a broad review of the graduate student's critical inquiry for debate with visiting practitioners, Thesis Advisor and Chair.

Prerequisite: None.

MID551 Internship: Into the Real World

Variable credit

Industrial Design internships and fieldwork allow students to bring their own insight, ideas, and energy to the host organization while gaining valuable professional experience, self-confidence, and a broader understanding of their chosen field. The internship experience provides a platform where students test their skills, knowledge and creative output in the context of the professional sphere. Internships are scheduled as part-time, on-site engagements that take place during the course of the semester. Job responsibilities, work hours, educational value, and measurable means of evaluation are clearly outlined and agreed to by the employer, the student, and the Chair prior to any work being completed. While the employer's internship champion submits regular feedback/reports about the student to the Chair, the student submits a weekly journal outlining measurable learning and progress toward their goals.

Prerequisite: None.

MIP525/526/527/625/626 Integrated Practice

3 semester credits

Led by visiting artists and lecturers, this course is a platform for vigorous discourse on relevant contemporary topics within the context of critiquing the work and practice of each participating student. The course is focused on assisting students in understanding and articulating the substance of their work, particularly formulating a basis of evaluation of their work and the work of others. This seminar provides a structure for gaining cultural and artistic perspectives, contemplating the dynamic issues of craft and locating students' creative endeavors within a framework of current and historical issues. Augmenting these course objectives will be discussions prompted by various outside academic and professional guests, assigned readings, and off-campus trips to exhibitions. Offered Fall.

Prerequisite: MFA students.

