

Term Information

Effective Term Spring 2016

General Information

Course Bulletin Listing/Subject Area Art
Fiscal Unit/Academic Org Art - D0215
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3009
Course Title Art Film/Video 1
Transcript Abbreviation Art Film/Video 1
Course Description Introduction to the creation and analysis of video artwork; including techniques of video capture, post production, manipulation and critique within the context of art.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Laboratory
Grade Roster Component Laboratory
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions Not available for students with credit for Art 5501

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0701
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- familiarize students with the technologies of video production including
 - basics of shooting HD video
 - basics of editing
 - exporting and disseminating video online
- Develop a precise technical vocabulary

Content Topic List

- CAMERA BASICS:
- VIDEO VOCABULARY
- INTRODUCTION TO EDITING
- CRITICAL THEORY
- ADVANCED EDITING TECHNIQUE
- ADVANCED IDEAS FOR ADVANCED TECHNIQUES

Attachments

- Art (3009) Film-Video 1.docx
(Syllabus. Owner: Harvey,Rebecca Clare)
- Art Film-video assessment plan.docx
(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)
- ART CURRICULAR MAP 1:2015.xls
(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)
- Art Film-Video curriculum overview 1-28-15.docx
(Cover Letter. Owner: Harvey,Rebecca Clare)
- F-V concurrence.pdf
(Concurrence. Owner: Harvey,Rebecca Clare)

Comments

- See 4-28-15 e-mail to RHarvey. *(by Vankeerbergen,Bernadette Chantal on 04/28/2015 04:00 PM)*
- The current Art 5501 (video 1) and 5551 (video 2) will be removed.
Concurrence sent on to FS as requested. *(by Harvey,Rebecca Clare on 03/19/2015 04:21 PM)*
- Hello, there need to be three (at least) content topics so take what you have course details and put them as separate topics (no bullets) and you can't write see attached. Also, I don't see a concurrence from Film Studies. Did you ask them? *(by Heysel,Garett Robert on 03/19/2015 12:53 PM)*

COURSE REQUEST
3009 - Status: PENDING

Last Updated: Heysel,Garett Robert
11/05/2015

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Harvey,Rebecca Clare	03/16/2015 11:36 AM	Submitted for Approval
Approved	Harvey,Rebecca Clare	03/16/2015 11:39 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	03/19/2015 12:54 PM	College Approval
Submitted	Harvey,Rebecca Clare	03/19/2015 04:21 PM	Submitted for Approval
Approved	Harvey,Rebecca Clare	03/19/2015 05:01 PM	Unit Approval
Approved	Heysel,Garett Robert	04/15/2015 10:53 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	04/28/2015 04:00 PM	ASCCAO Approval
Submitted	Harvey,Rebecca Clare	11/02/2015 09:44 AM	Submitted for Approval
Approved	Harvey,Rebecca Clare	11/02/2015 10:15 AM	Unit Approval
Approved	Heysel,Garett Robert	11/05/2015 07:35 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	11/05/2015 07:35 PM	ASCCAO Approval

Film/Video curriculum overhaul proposal Department of Art

In the Department of Art, since the switch to semesters, our film and video curriculum has been contained primarily in two classes: Video Art 1 (ART 5501) and Video Art 2 (ART 5551). These were courses designed as electives for the Art + Technology program and are shared as electives by a number of additional areas as well.

With the addition of filmmaker Roger Beebe to our faculty in January 2014 and video artist Dani Leventhal in August 2013, there is an opportunity to offer a more robust slate of courses within the department. Further, revisiting these courses gives us an occasion to clarify the learning outcomes and course objectives for these classes, hopefully creating a series or classes that build a cumulative set of skills and one that also is more transparent to undergraduates both inside the department and outside.

In the interest of achieving these goals, we propose first to change the name of this series of courses from “Video Art” (1, 2) to “Film/Video” (1, 2, 3, 4). There are a number of reasons for this change. First, since Roger Beebe’s course offerings often include celluloid filmmaking (16mm, super 8mm), the designation “video” does not adequately describe the range of technologies used in these classes. Second, “video art” is a term usually used to designate a specific and fairly recent tradition that traces its origins to a gallery/museum practice initiated in the 1970s. There is a longer moving-image history that’s usually designated by the terms “avant-garde film” or “experimental cinema” that goes back at least to the European avant-garde of the 1920s, and that longer history is often important in these classes. Changing the designation of these classes to Film/Video allows both a broader range of technologies and a broader survey of the history of the moving image to be adequately covered by the name used to advertise these courses.

Further, we propose to clarify and bolster the curriculum in the following ways:

Film/Video 1 will exist at the 3000 level—we’re proposing 3009 in keeping with naming Conventions within the department—and will be an introduction to shooting and editing video. The class will essentially be an initiation into the technology and terminology that students will need for meaningful work in video. We hope the move to this level will make clear to students in the department that this course offers foundational skills that will be useful in upper-division seminars (and not just in the Film/Video sequence); we further hope that a course at this level will attract more students from outside the Department and outside the College, since it will offer a more explicitly introductory rubric. (At the current 5000-level offering, Video Art 1 seems to be lost among many other upper-division offerings and is not clearly advertised as an introduction.)

Film/Video 2, which will exist at the 4000 level (proposed as 4009, in keeping with the designation of F/V 1) furthers the development of shooting and editing skills, but in the narrowed context of a survey of experimental strategies. The course is structured to explore fundamental issues in experimental film and video, including duration (often marked by the use of the long take), sequence (patterning of shots outside of the logic of narrative), abstraction, and experimental audio. This class will have as a pre-requisite Film/Video 1, so that all students arrive with a certain baseline of technical knowledge about shooting and editing. (Multiple sections of F/V1 will be offered each semester to avoid a bottleneck; F/V2 will also be offered each semester to avoid a bottleneck for F/V3 and F/V4.)

Film/Video 3, which will exist at the 5000 level (proposed 5009, again in keeping with the designation of F/V 1 and 2), is a variable-topics course that focuses in on one set of strategies or technologies touched upon in Film/Video 2, offering a much deeper engagement with that particular set of strategies. Examples of classes that might be offered under this rubric include 16mm filmmaking, video performance, confessional/autobiographical cinema, alternative camera systems, installation art (work designed specifically to be encountered in a looping format in a gallery or museum), cameraless filmmaking (working directly on the film material), "slow cinema" (a course focused on durational works), and expanded cinema (work made to be seen outside of the black box of the theater or white cube of the gallery/museum).

Film/Video 4 (proposed 5019) is also a variable-topics course, but the focus of this course is more conceptual than technical. Examples of classes that might be offered under this rubric would be the two sample syllabi included with this proposal (for Experimental Documentary as well as Found Footage and the Culture of the Copyright) among numerous other potential offerings with a theoretical focus that allows for a number of different strategic or technological approaches. This course is also designed to allow faculty members in other areas of the department who use video as part of their practice to contribute to the Film/Video curriculum by offering classes exploring those intersections (between film/video and sculpture, drawing, painting, screen-printing, photography, etc.).

Film/Video 2 serves as the pre-requisite for both Film/Video 3 and Film/Video 4; with the current limited number of faculty teaching in this sequence, we imagine one section of Film/Video 3 or 4 to be offered each semester.

With the concurrent development of the Moving-Image Production Program, it is important to note that Film/Video 2, 3, and 4 are designed to run parallel to the proposed "toolkit" courses in the experimental track of that program. All of the proposed F/V courses are designed to fit in the "studio elective" section of the current undergraduate major (see curricular map attached). The current Art courses Video Art 1 (ART 5501) and Video Art 2 (ART 5551) will be withdrawn. Concurrences have been

submitted to the Departments of Dance and Theatre, the Art Department is happy to ask for additional concurrences if the committee deems it appropriate. The current check sheets are included here, they will be updated to reflect the changes, I am happy to provide the updated versions if requested.

Please do not hesitate to contact me with further questions.

Best,



THE OHIO STATE UNIVERSITY

Rebecca Harvey

Interim Chair, Professor

Department of Art, College of Arts and Sciences

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harvey.113@osu.edu art@osu.com

ART 3009: Film/Video 1

instructor: Dan

Shellenbarger email:

danchannel@gmail.com

meeting times: M/W, 3:50-6:45

classroom location: 346 Hopkins

Hall

description:

This course is designed as an introduction to the technologies and terminology of video production. In the class you will learn the basics of shooting and editing HD video as well as ways of disseminating that video after completion. Alongside that, you will learn to use a precise technical vocabulary to describe your tools and techniques, so, for example, you will leave knowing the difference between a tilt and a pan or between a long take and a long shot.

Note that this is an art class. Though we will learn the technical theory and basics of video capture and editing, this will serve as a foundation of making non-traditional time-based art work. You do not need to be an artist or art major to take this class. Ideally, you will become an artist as you work through the semester.

texts and materials:

The readings assigned for this class will be available through Carmen. Those looking to dig deeper might be interested in picking up copies of the books from which those readings are taken: Rudolph Arnheim's *Visual Thinking*, Terry Barrett's *Interpreting Art*, Walter Murch's *In the Blink of an Eye*, Liz Stubbs' *Documentary Filmmakers Speak*, and Italo Calvino's *If on a Winter's Night a Traveler...*, all of which are readily available through Amazon.com.

Access to equipment necessary for student projects will be provided by the department: cameras, tripods, etc. are available for checkout from the Cage (373 Hopkins Hall); the workstations in our classroom come equipped with Adobe Premiere and will serve as edit stations for your projects.

assignments:

The core of the class will be two short videos (less than 3 minutes), a presentation, and a final project. The first short exercise focuses on getting you acquainted with the camera while you make your first aesthetic choices. The second assignment is more involved and developed, and requires you to make a short self-portrait that will both get you working with the editing software and develop your shooting strategies. The final video, which should be no more than 5 minutes, can be on any subject of your choosing but should show a mastery of both camera capture and editing. The presentations, an assignment I call "In Your Eyes," allows you to show a video that you've found online and discuss the techniques used in it. These

presentations should be 15-20 minutes in length.

grading:

Grades are established on a point system up to 100. They are broken down in the following manner:

Class participation/attendance (i.e. DISCUSSING): 10 pts

First shooting assignment (this is to give you material to edit in class) 10 pts In Your Eyes assignment 10 pts

Video self-portrait 10 pts

Artist Statement (what you want to do with your art making/why you make art) 10 pts Final Project Draft (first draft) 20 pts

Final Project (re-work of your first draft) 30 pts

100-90 = A range (90-93 = A-)
80-89 = B range (87-89 = B+, 80-83 = B-)
70-79 = C range (77-79 = C+, 70-73 = C-)
60-69 = D range (67-69 = D+, 60-66 = D)
0-59 = Failure

attendance:

Absences are not excused, Attendance is mandatory in all scheduled classes and labs as all absences in a studio environment impede student progress. A student who is absent a fifth time will be required to withdraw from the course if this absence occurs during the withdrawal period of the semester. If this absence occurs after the withdrawal period, the student will receive a failing (E) grade in the course.

late work:

All assignments must be handed in on time. On time means at the beginning of class. Assignments not handed in at the beginning of class on the due date will result in a letter-grade penalty for each week they are overdue.

academic misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

course outline:

WEEK ONE: INTRODUCTIONS/OVERVIEW

Monday: syllabus overview: course policies.
introductions. Wednesday: camera basics: framing,
focus

WEEK TWO: CAMERA BASICS (cont.)

Monday: iris/gain, zebra striping, white balance; read *Interpreting Art*, Chapter 1 Wednesday: shutter, zoom, recording formats

WEEK THREE: FIRST (shooting) ASSIGNMENT DUE

Monday: in-class critique
Wednesday: in-class critique
(cont.)

WEEK FOUR: VIDEO VOCABULARY

Monday: read Glossary from *Film Art: An Introduction*; review Yale Film Analysis website— cinematography, mise en scène
Wednesday: Film Analysis website (cont.)— editing, sound

WEEK FIVE: INTRODUCTION TO EDITING

Monday: setting up your computer— folder structure, events and projects, in and out points; read Walter Murch, “Why Do Cuts Work?”
Wednesday: screen videos: *Authentic Tears*, music videos by Yuki, Beta Band, *Cibo Matto*

WEEK SIX: IN YOUR EYES PRESENTATIONS

Monday: presentation of *In Your Eyes*
projects Wednesday: presentations (cont.)

WEEK SEVEN: CRITICAL THEORY

Monday: description, interpretation, evaluation; read *Documentary Filmmakers Speak*, Chapter 6: Ross McElwee and Rudolf Arnheim, *Visual Thinking* (excerpts)
Wednesday: the creative process (lecture)

WEEK EIGHT: SELF-PORTRAIT PROJECTS DUE

Monday: in-class critique
Wednesday: in-class critique
(cont.)

WEEK NINE: NARRATIVITY

Monday: Camera & psychology— basics of story structure, story and narrative (lecture); Wednesday: screen *The Realist*, Leighton Pierce shorts, *Yard Work is Hard Work*

WEEK TEN: ADVANCED EDITING TECHNIQUE

Monday: importing, color correction; read: Walter Murch, “The Decisive

Moment³ Wednesday: filters, layers, animating keyframes

WEEK ELEVEN: ON THE ARTIST

Monday: ARTIST STATEMENTS DUE. present/discuss

Wednesday: read Italo Calvino, *If on a Winter's Night a Traveler...* (excerpt), screen David Lynch ad. On art and artists (lecture)

WEEK TWELVE: ADVANCED IDEAS FOR ADVANCED TECHNIQUES

Monday: screen Jed's *Other Poem*, *Come into My World*, the making of *Come into My World*

Wednesday: read "The MFA is the new MBA"

WEEK THIRTEEN: FINAL PROJECT DRAFTS DUE

Monday: *in-class critique*

Wednesday: *in-class critique*

(cont.)

WEEK FOURTEEN: FINAL STRETCH/FINAL THOUGHTS

Monday: *screen Robert Rodriguez Film School, Hitchcock on Editing*
Wednesday: *screen Muto by Blu, Terri Timely videos*

WEEK FIFTEEN:

Monday: *final chance/final cuts*

Wednesday: *public screening of final projects*

Film/Video Assessment Plan

FV 1

Introduction to shooting and editing video, learning the basic technology and terminology that students will need for meaningful work in video.

Learning objectives:

familiarize students with the technologies of video production including

- basics of shooting HD video
- basics of editing in Adobe Premiere
- exporting and disseminating video online

Develop a precise technical vocabulary to describe video tools and techniques.

Assessment assignment: Short reflection paper on final project -- grading rubric

FV2

A continuation of the work of FV1, furthering the development of shooting and editing skills, but in the narrowed context of a survey of experimental strategies. The course is structured to explore fundamental issues in experimental film and video, including duration (often marked by the use of the long take), sequence (patterning's of shots outside of the logic of narrative), abstraction, and experimental audio. This class will have as a pre-requisite Film/Video 1, so that all students arrive with a certain baseline of technical knowledge about shooting and editing.

Learning objectives:

Develop an advanced level of competence with shooting and editing HD video.

Expose students to a broad range of strategies and issues unique to experimental approaches to the theory and practice of film and video.

Make first video work explicitly engaging with those strategies and

issues.

Assessment assignment: Short reflection paper on final project --- grading rubric

FV3

A variable-topics course that focuses on one set of strategies or technologies touched upon in Film/Video 2, offering a much deeper engagement with that particular set of strategies.

Learning objectives:

Work in depth with a single technique or technology

Develop an advanced skillset relevant to that technique or technology

Understand the history and theory behind the specific practice at the core of the class.

Assessment assignment: Short reflection paper on final project --- grading rubric

FV4

A variable-topics film or video production course focused on a conceptual issue or set of issues related to contemporary film and video practice. May focus specifically on film and video in the context of other arts or on issues with relevance outside of the narrowly defined fields of experimental film or video art.

Learning objectives:

Engage in depth with an issue or issues in contemporary film and video

Understand the theoretical basis of film and video practice

Develop sophisticated student work engaging with that issue or issues

Assessment assignment: Short reflection paper on final project --- grading rubric

Subject: Re: Concurrence Query: Art Film/Video revision
Date: Friday, March 13, 2015 5:28:23 PM Eastern Daylight Time
From: Harvey, Rebecca
To: Ferris, Lesley

From: <Ferris>, Lesley <ferris.36@osu.edu>
Date: Monday, February 23, 2015 4:12 PM
To: "Heysel, Garrett" <heysel.1@osu.edu>
Cc: Rebecca Harvey <harvey.113@osu.edu>
Subject: Concurrence Query: Art Film/Video revision

Hi Garrett---

Here is an email that addresses the Art video proposal---I am not sure if you have seen the various emails from Maria Palazzi and others about concurrence. Here are ours--see below from Janet. As you will see we do not agree with the titles of the course both Maria and Janet are concerned. I will forward Maria's comments to you shortly. Perhaps Rebecca has already done so---

Please let us know what steps -- I think I need to do a formal letter of concurrence and I can do this, however, I think the title issue needs to be addressed. I am cc'ing Rebecca so she can see my comments and those of Janet below.

All best Lesley

Lesley Ferris, Interim Chair

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From: Parrott, Janet
Sent: Tuesday, February 10, 2015 9:44 PM
To: Ferris, Lesley
Subject: RE: Art Film/Video revision

Hi Lesley,

I agree with Maria about clarifying the naming of the courses. 1, 2, 3, 4 implies a sequence with prerequisites and doesn't address the course content. It makes sense that the course name be more specific to the course content.

Additional information...

Film/Video 1 is very similar to our TH 5321 Video Production 1. I think the distinction was the word "Art" in the title. Video Art is a specific term. I don't know if the removal of that word makes it a more generic production course and less Video Art specific. Art and Theatre's Video 1 courses have co-existed fairly well sharing many

students.

TH Video Production I course enrollment could be negatively impacted by additional offerings of Film/Video I.

Film/Video 2 is more experimental specific than our Video Production 2.

I do support these changes and additions over all and think it is a good direction for moving-image curriculum at the university. I am glad both Roger Beebe and Dani Leventhal are here to teach the practical and conceptual aspects to experimental moving-image work.

Best,
Janet

From: Ferris, Lesley
Sent: Tuesday, February 10, 2015 8:13 PM
To: Rose, Mitchell; Harvey, Rebecca; Palazzi, Maria; Petry, Susan
Cc: Parrott, Janet
Subject: RE: Art Film/Video revision

Dear All---

I passed these curriculum proposals to Janet Parrott---and she and I have spoken about them. We are generally positive but do have some thoughts and questions and Janet and I will be sending them to you soon.

All best, Lesley

Lesley Ferris, Interim Chair

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From: Rose, Mitchell
Sent: Tuesday, February 10, 2015 2:02 PM
To: Harvey, Rebecca; Ferris, Lesley; Palazzi, Maria; Petry, Susan
Subject: Art Film/Video revision

Hi Rebecca —

I've had a chance to look over the proposed changes to your Film/Video courses with an eye towards Concurrence from Dance's perspective. It looks like a solid and exciting line up of offerings.

I would agree with Maria's comments about naming. Titling the courses 1, 2, 3, 4 makes them appear to be in sequence. If you want to keep those numbers, I definitely feel it's better to append them with some text that brings specificity to the course names. It will certainly make it clearer to those outside your Department who are not immediately *in the know*.

As to any possible overlap with the Department of Dance's offerings, I don't think it's an issue. All of

our video classes are dance-specific. And while some of our classes might both deal with the rudiments of video camera use and non-linear editing for a few days, the similarity ends there. Those are merely the tools, but the art forms they forge are utterly different.

Congratulations on your refresh...

Mitchell

Mitchell **Rose**

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Segment of major program	Semester course #	Semester course name	Units	Learning outcome	Level
GEC					B = Beginning I = Intermediate A = Advanced
Core major requirements in department	Art 2000	Encountering Contemporary Art	3	3	B
	Art 2100	Visual Studies- Beginning Drawing	3	1,2,4	B
	Art 2300	Visual Studies- Two Dimensional	3	1,2,4	B
	Art 2400	Visual Studies- Three Dimensional	3	1,2,4	B
	Art 2200	Visual Studies- Expanded Media	3	1,2,4	B
	Art 2500	Visual Studies- Digital Image Manipulation	3	1,2,4	B, I
	Art 2504/ Art 3107	Beginning Life Drawing /Life Sculpture	3	1,2,4	B, I
	Art 2990	BFA Portfolio review	0	Assessment Point	B, I, A
	Art 4950	Senior Seminar in Studio Art	3	3,4,5	B, I, A
	Art 5999.X	Senior Project	3	Capstone/ Assessment Point	B, I, A
Core major requirements outside department (INCLUDES COURSES COUNTED IN GE)	Hist of Art 2001	History of Western Art I: The Ancient and Medieval Periods	3	3	B
	Hist of Art 2002	History of Western Art II: Europe and the United States, Renaissance to Modern	3	3	B
	Hist of Art (3000 level or above)	Hist of Art (300 level or above)	3	3	B, I
	Hist of Art (3000 level or above)	Hist of Art (300 level or above)	3	3	B, I
	Philosophy 2450	Philosophical Problems in the Arts	3	3	B, I
Studio Emphasis Area Requirements *	Art 3XXA	Introductory Studio1	3	2,3,4	B, I
	Art 3XXB	Introductory Studio 2	3	2,3,4	B, I
	Art 4XXA	Intermediate Studio1	3	2,3,4	B, I
	Art 4XXB	Intermediate Studio 2	3	2,3,4	B, I
	Art 4XXC	Intermediate Studio 3	3	2,3,4	B, I
	Art 4XXD	Intermediate Studio 4	3	2,3,4,5,6	B, I
	Art 5XXA	Advanced Studio 1	3	2,3,4,5,6	B, I, A
	Art 5XXB	Advanced Studio 2	3	2,3,4,5,6	B, I, A
	Art 5XXC	Advanced Studio 3	3	2,3,4,5,6	B, I, A
Art Studio Electives *	Art 3XYC	Introductory Studio	3	2,3,4	B, I
	Art 3XYD	Introductory Studio	3	2,3,4	B, I
	Art 4XYE	Intermediate Studio	3	2,3,4	B, I
	Art 4XYF	Intermediate Studio	3	2,3,4	B, I
	Art 4XYG / Art 5XYD	Intermediate Studio / Advanced Studio	3	2,3,4,5,6	B, I, A
	Art 5XYE	Advanced Studio	3	2,3,4,5,6	B, I, A
	Art 5XYF	Advanced Studio	3	2,3,4,5,6	B, I, A
major and prerequisites			90	Includes 12 sem. Cr. hrs. that also fulfill GE	
Major program percentage of minimum hours/units for degree (131 semester units)			75.00%		
Major program learning outcomes	1	Students gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.			
	2	Students present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a pr			
	3	Students become familiar with the historical achievements, current major issues, processes, and directions of their			
	4	Students are afforded opportunities to exhibit their work and to experience and participate in critiques and			
	5	Students prepare materials for Graduate Studies and Professional Careers			
	6	Advanced knowledge of the materials, methodologies and critical developments of various artistic practices related to the stu			