

## Term Information

Effective Term Autumn 2016

## General Information

Course Bulletin Listing/Subject Area Art  
Fiscal Unit/Academic Org Art - D0215  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5009  
Course Title Film/Video 3: Topics in Technologies and Strategies  
Transcript Abbreviation Film/ Video 3  
Course Description Film/ Video 3 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.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term No  
Max Credit Hours/Units Allowed 9  
Max Completions Allowed 3  
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 Film/Video 1 (Art 3009 proposed)  
Film/Video 2 (Art 4009 proposed)

Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0701  
Subsidy Level Masters Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

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

- see attached assessment sheet

### Content Topic List

- found objects, cameraless films
- place studies
- optical printing
- hand-processing, tinting & toning, rayographs
- finishing to film vs. finishing to video

## Attachments

- F-V concurrence.pdf  
*(Concurrence. Owner: Harvey,Rebecca Clare)*
- ART CURRICULAR MAP 1:2015.xls  
*(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)*
- Art Film-video assessment plan.docx  
*(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)*
- Art Film-Video curriculum overview 1-28-15.docx  
*(Cover Letter. Owner: Harvey,Rebecca Clare)*
- SemesterCheckSheetsspecializationsArt.pdf  
*(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)*
- Concurrence from Film Studies.pdf  
*(Concurrence. Owner: Heysel,Garett Robert)*
- Dance concurrence.pdf  
*(Concurrence. Owner: Heysel,Garett Robert)*
- Theatre Concurrence\_Form\_2.23.16 \_281\_29.pdf: Theatre  
*(Concurrence. Owner: Heysel,Garett Robert)*
- Art (5009) Film-Video 3.docx  
*(Syllabus. Owner: Harvey,Rebecca Clare)*
- film video 3 proposal - cameraless.pdf: Film/Video 3: Technologies and Strategies:Cameral  
*(Syllabus. Owner: Harvey,Rebecca Clare)*

**Comments**

- Course title updated - Curricular map is current course appears as Art 5XXX

Part of a package of Art Film/Video curricular updates and changes. *(by Harvey,Rebecca Clare on 04/29/2016 04:03 PM)*

- Returned for Dept update. *(by Heysel,Garett Robert on 03/13/2016 08:51 PM)*
- See 12-7-15 feedback e-mail from A&H Panel. *(by Vankeerbergen,Bernadette Chantal on 12/07/2015 12:03 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Harvey,Rebecca Clare	03/19/2015 04:55 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	04/20/2015 09:12 AM	ASCCAO Approval
Submitted	Harvey,Rebecca Clare	11/02/2015 09:48 AM	Submitted for Approval
Approved	Harvey,Rebecca Clare	11/02/2015 10:16 AM	Unit Approval
Approved	Heysel,Garett Robert	11/05/2015 07:35 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	12/07/2015 12:03 PM	ASCCAO Approval
Submitted	Harvey,Rebecca Clare	02/25/2016 09:07 PM	Submitted for Approval
Approved	Harvey,Rebecca Clare	02/25/2016 10:10 PM	Unit Approval
Approved	Heysel,Garett Robert	03/01/2016 03:33 PM	College Approval
Revision Requested	Heysel,Garett Robert	03/13/2016 08:51 PM	Ad-Hoc Approval
Submitted	Harvey,Rebecca Clare	04/01/2016 10:03 AM	Submitted for Approval
Approved	Harvey,Rebecca Clare	04/01/2016 10:09 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	04/19/2016 12:36 PM	College Approval
Submitted	Harvey,Rebecca Clare	04/19/2016 04:51 PM	Submitted for Approval
Approved	Harvey,Rebecca Clare	04/29/2016 04:03 PM	Unit Approval
Approved	Heysel,Garett Robert	06/02/2016 11:41 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	06/02/2016 11:41 AM	ASCCAO Approval

## Film/Video curriculum overhaul proposal Department of Art

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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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NOTE: ART 5601: Film/Video 3 is meant to be a variable-topics seminar that pushes deeper with one of the strategies surveyed in Film/Video 2. This syllabus is a second possible seminar that would work under the F/V 3 rubric.

### **ART 5009: Film/Video 3: Technologies and Strategies: 16mm Filmmaking**

professor: Roger Beebe

email:

beebe.77@osu.edu

office: 376 Hopkins

meeting times: MW 3:55-6:40, 356

Hopkins office hours W 2-3:45 p.m.,

(or by request) **description:**

This course is designed as an ambitious introduction to film (as opposed to video) production.

Work will be exclusively in 16mm and will be working exclusively in experimental forms. We will explore all aspects of the process of image-making on celluloid from the most basic (e.g., how to load the camera) to relatively advanced approaches cinematography and editing. There will be no synchronous sound production in this course, so all films will be dialogue-free, although we will experiment with ways of adding sound (including double-system sound and video transfer).

**texts and materials:**

All short readings will be available online through Carmen. In addition, I strongly recommend that each of you consider purchasing a copy of *The Filmmaker's Handbook* (6<sup>th</sup> Edition) by Steven Asher and Edward Pincus. It's an invaluable resource, both for the course and if you pursue your interests in filmmaking after the end of this course. I would really recommend reading it from cover to cover (maybe even more than once), because, given the time constraint of the semester, it will go into much more depth than we'll be able to about almost all technical matters. In case you forget technical lessons, it would also be a great backup for you to refer to. Another useful guide for advanced filmmaking is *The American Cinematographer's Manual*—almost every practicing cinematographer carries with him or her at all times (and this is no exaggeration). It's pretty expensive, so you might hold off on purchasing this until later in the semester when you decide that you want to pursue filmmaking further.

Cameras and editing gear will be provided, but students are expected to pay for their own film and processing. While we will take a very economical approach to 16mm filmmaking, costs per student are likely to be in the range of \$250-\$350.

**assignments:**

A majority of the course will be spent on a series of practica and projects that seek to put the technical lessons to use. The practica will be done together during class time, whereas the projects will be done on your own. These projects are as follows:

PRACTICUM 1: 20-foot (33 second) color plate study  
PRACTICUM 2: hand processing, tinting & toning practicum

PROJECT 1: 6-foot (10-second) B-wind Leader  
PROJECT 2: 33-foot (55 second) abstract study  
PROJECT 3: 20-foot (33 second) optical printing exercise  
FINAL PROJECT: 3-5 minute film of your own devising

The exact contours of each of these projects will be explained as the assignments approach. All but the final project are very brief and are mostly designed just to make sure that you've understood the technical lessons at each stage, but I also expect to see you start experimenting with form (i.e. giving these things interesting and experimental structures). Each of these



exercises is to be accompanied by a short writing assignment (1-2 pages) wherein you explain the theory behind your practice. Those papers are due at the start of class on the day that the project is to be critiqued.

Because of the delays involved with shipping film to and from the lab, you may want to begin thinking about the final projects very early in the semester and should feel free bounce your ideas off of me as they develop. However, I would encourage you not to become too committed to ideas that you've had before the start of the class or at the start of the semester, because the hope is that your ideas will change as the semester progresses and as you see different working models. The only constraints that I put on this final project are that it be non-narrative and that it reflect some aspect of your experience of the class.

#### **grading:**

Grades will be calculated according to the following formula:

Project 1 5%  
Project 2 15%  
Project 3 15%  
Final Project 40%  
Participation 25%

There will be three general criteria that determine your grade:

1. Your technical mastery of the processes of filmmaking. I'll be able to judge this as we move along, but it should also be evident in your final projects. I don't like to overemphasize the technical or technological in my production classes, but 16mm filmmaking is at some basic level a tech-heavy enterprise. If you get to the end of the semester and are still having trouble with using a light meter or loading a camera, then you should expect to fare badly in this category. Some will surely have less trouble than others with these issues, so you may need to do a bit of extra work (e.g., re-reading *The Filmmakers Handbook*, for example) if the tech stuff scares you. If I sense problems with the technical component of the class, I may surprise you with a pop quiz to get an exact sense of what you know and what you don't, so be sure to keep up with this as we go along.

2. Your participation in the course. I expect regular participation in discussions and active involvement in the practica. This is a pretty standard criterion in my classes, and I'm hoping that because this is an advanced class, you'll all be prepared to contribute fully. I don't want you to be excessively garrulous, but you do need to talk in pretty much every discussion we have. (If that seems burdensome, imagine if I decided to not talk for an entire class—that's often how it feels on my end.) If you don't plan on participating regularly, consider yourself warned.

3. Your aesthetic achievement. This is obviously the hardest criterion to quantify. What I expect is to see your work engaging with the aesthetic and theoretical issues

we're exploring in the discussions and through the screenings. I expect this even in the practica (although the primary focus of those exercises will be primarily technological), but most of the weight of this part of your grade will be on the independent projects and, above all, the final project.

An A in the class means that you've excelled in all three areas. A B indicates success in two of the three but struggles in the third. A C indicates significant concerns in two of these areas.

Students with issues in all three areas will receive a D or F depending on the severity of those issues.

In the interest of letting you know where you stand, I will issue you midterm grades with evaluations of your performance in each of these categories. I expect, however, that, especially with regard to the aesthetics of your work, your final grade will be weighed more heavily toward

your performance on your final projects. In other words, the midterm grade is not 50% of your grade—it's just a checkup on how you're doing so far.

16mm is, of course, a largely unknown and treacherous and often difficult medium you'll all be dealing with, and I do expect some failures (mostly of the technological variety). The way I've redesigned the class is meant to encourage you to get these failures out of the way early on. Shifting the weight of your grade toward your performance later in the class should be extra protection against being damned by the tentative steps (and missteps) you'll be making at first.

#### *absences:*

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.

#### *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/>

Film/Video 3  
sample syllabus 2

week	day	technical	screening	reading
1 Getting to know you, getting to know film	WED	celluloid; editing/splicing	Tomonari Nishikawa, "Market Street"; David Gatten, "What the Water Said, No. 4"; Academy leader	
2 found objects, cameraless films [reading, Hollis Frampton, "A Lecture"]	MON	bleaching, scratching, direct animation, etc.	Norman McLaren, "Lines--Horizontal," "Blinkity Blank," "Synchrony"; Naomi Uman, "Removed"; Brakhage, "Mothlight"; Ortiz, "Cowboy and 'Indian' Film," "Golf"; Len Lye; Harry Smith; K. Rafferty, The Atomic Café; Alan Berliner, The Family Album; Gustav Deutsch, Film Ist.	Robert Russett and Cecile Starr, Experimental Animation, pgs. 116-128
	WED	camera basics, lenses		
3 place studies	MON	lighting, exposure & metering	Rob Todd, "Stable"; Jeff Scher, "Grand Central"; Bill Brown, "Invisible Bridges"; "S A V E" & "FragHist21" (excerpt); Meesoo Lee, "Pop Song 1"; Bruce Baillie, "Castro Street"	Scott MacDonald, Canyon Cinema, Introduction
PRACTICUM #1	WED		MEET AT THE THOMAS CENTER	
4 abstraction	MON	film stocks, loading the camera	Hans Richter, "Rhythmus 21"; Chris Jolly, "Only"	Experimental Animation, pgs. 49-56
PROJECT 1 DUE	WED	the projector	In-class critique	
5	MON	watch/critique practicum 1	Stan Brakhage, selected films (The Act of Seeing with One's Own Eyes, Sirius Remembered, &c.)	Stan Brakhage interview in A Critical Cinema
form	WED		Bill Brown, "Confederation Park"; Peter Greenaway, "dear phone"; Hollis Frampton, "(nostalgia)", Peter Kubelka, "Unsere Afrikareise"; Paul Sharits, "Dots 1 & 2"	
6 optical printing	MON	optical printer		
	WED		Martin Arnold, "Alone: Life Wastes Andy Hardy"; Peter Rose, "Analogies" and "The Man Who Could Not See Far Enough"; Scott Stark, "Angel Beach"; Lauren Cook, "Altitude Zero"	"Scott Stark: More than Meets the Eye"
7	MON	NOTE: screening at the Wex Feb. 17 7:30 p.m. Matt Wolf's Wild Combination: A Portrait of Arthur Russell		
PROJECT 2 DUE	WED		In-class critique	
8	MON		In-class critique (cont.)	
AAFF	WED	NO CLASS--Ann Arbor Film Festival		
9 PROJECT 3 DUE	MON		In-class critique	
	WED		In-class critique (cont.)	
SPRING BREAK	MON			
SPRING BREAK	WED			
TREATMENTS FOR FINAL PROJECTS DUE	MON		in-class critique	
10 sound, music, musique concrète	WED		Negativland, "Truth in Advertising"; Paul Hunter, "Freestyle"; Joyce Ventimiglia, "Lena"; Delicatessen; Peter Rose, "Secondary Currents"	"No Text/No Truth: Jouissance and Revolution" in Senses of Cinema
11 cameraless films 2	MON		Man Ray, "Emak Bakia"; Cade Bursell, "Skate"; David Gatten, "Hardwood Process"	
PRACTICUM #2	WED	hand-processing, tinting & toning, rayographs		
12 FINAL PROJECT FOOTAGE DUE	MON	finishing to film vs. finishing to video	Jem Cohen, Lost Book Found	Dziga Vertov, "Kino Eye"
	WED	animation motor, extension tubes, hand crank, backwinding, &c.		
13 Art/Politics	MON		Trinh T. Minh Ha, "Reassemblage"; Fusco and Heredia, The Couple in a Cage; Kenneth Anger, "Kustom Kar Kommandos"	Trinh T. Minh Ha, When the Moon Waxes Red (excerpts)
	WED		students' choice screening	
14 SCREEN ROUGH CUTS	MON		In-class critique	
ROUGH CUTS (cont.)	WED		In-class critique	
15	MON	final viewing of fine cuts		
FINAL SCREENING	WED			

NOTE: ART 5009: Film/Video 3 is meant to be a variable-topics seminar that pushes deeper with one of the strategies surveyed in Film/Video 2. This syllabus is one possible seminar that would work under the F/V 3 rubric.

**ART 5009: Film/Video 3:  
Technologies and Strategies:**

**Cameraless Filmmaking** professor:

Roger Beebe email:

beebe.77@osu.edu

office: 376 Hopkins

meeting times: MW 3:55-6:40, 356

Hopkins

office hours W 2-3:45 p.m., (or by request)

**description:**

In this class, we will cover both primitive and advanced techniques for making moving images, mostly on celluloid (specifically, 16mm film) without the use of a camera. We will begin by exploring (and making) pre-cinematic technologies, including thaumatropes, praxinoscopes, and flipbooks. We will then move on to learn how to hand-process high-contrast film in Tupperware; build our own contact printers using sync blocks, flashlights, and toilet paper tubes; develop film in coffee and vitamin C; etch film with a laser cutter, and much more. These are the most experimental of experimental film practices, and hopefully through your experimentation, we'll discover new technologies and techniques for creating cameraless films as well.

**texts and materials:**

All readings will be available online through Carmen. Supplies for completion of all film assignments will largely be provided, but some assignments (like the flip book) will require you to get your own minimal materials. For those with final projects requiring more than the usual amount of film or processing chemistry, I will provide you with a list of suppliers where additional materials can be purchased, but few of you are likely to require more than we will provide.

**assignments:**

The first 2/3 of the semester will be composed of a series of short exercises where you will try your hand at a procession of moving-image processes. Each exercise is to be accompanied by a short writing assignment (1-2 pages) wherein you explain the theory behind your practice. Those papers are due at the start of class on the day that the project is to be critiqued.

The last third of the semester is dedicated to a final project that grows out of the work done with one of those processes, pushing deeper and working at greater length than you were able as we raced through them the first time. The final film should aim for approximately 100' (2 minutes, 47 seconds), but some techniques will be more labor-intensive than others, so shorter or longer assignments are acceptable.

**grading:**

Grades will be calculated according to the following formula:

Thaumatrope: 10%

Praxinoscope strip: 10%

Flip book: 10%

Distressed film loop: 10%

Contact print loops: 10%

Final film: 30%

Participation: 20%

To achieve full credit for participation, you should be contributing to EACH class meeting. This

small seminar format is driven by your contributions, so your grade will reflect those contributions.

Grades will be based on the following grading scale:

A: 93-100  
A-: 90-92  
B+: 87-89  
B: 83-86  
B-: 80-82  
C+: 77-79  
C: 73-76  
C-: 70-72  
D+: 67-69  
D: 60-66  
E: 0-59

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**course overview:**

**WEEK ONE (Aug. 27): Introductions**

W: Scott Stark, "Speechless" and "Angel Beach"; Rose Lowder; animated gifs

**WEEK TWO (Sept. 1/3): Introduction to sequential images—and thaumatrope critiques!!!**

M: Labor Day—no class

W: Thaumatrope due/in-class critique; introduce praxinoscope; Thom Andersen, *Eadweard Muybridge: Zoopraxographer*; Sculpture performance; READING: Scott MacDonald, *Avant-Garde Film: Motion Studies*, Introduction

**WEEK THREE (Sept. 8/10): Praxinoscope critique!!!**

M: Robert Breer, "Fuji"; Virgil Widrich, "Copy Shop"; Drew Christie, "The Man Who Shot the Man Who Shot Lincoln"; Bruce Conner, "Ten-Second Film"; Alan Berliner, "Everywhere at Once" and "City Edition"; Tomonari Nishikawa, "Market Street"; READING: Robert Russett and Cecile Starr, *Experimental Animation: Origins of a New Art*, p. 100-115

W: Praxinoscope strips due—in-class critique

**WEEK FOUR (Sept. 15/17): Flip book critique!!!**

M: Bruce Conner, "A Movie"; Scott Stark, "AMBBCBSS"; Peter Kubelka, "Unsere Afrikareise"; READING: Bruce Conner interview in *A Critical Cinema*

W: Flip books due—in-class critique

**WEEK FIVE (Sept. 22/24): Distressed film/direct animation**

M: Len Lye, "Rainbow Dance"; Norman McLaren, "Lines Horizontal"; Harry Smith, "Early Abstractions"; Stan Brakhage, "Mothlight"; Rafael Montañez Ortiz, "Golf" and "Cowboy and 'Indian' Film"; "TB TX DANCE"; Lewis Klahr, "Her Fragrant Emulsion"; Stan Brakhage, "Black Ice"

W: David Gatten, "What the Water Said" and "Moxon's Mechanick Exercises"; Lauren Cook, "Altitude Zero"; Naomi Uman, "Removed"; READING: *David Gatten: Texts of Light*

**WEEK SIX (Sept. 29/Oct. 1): Hand processing (and Ray-o-grams!)**

M: Man Ray, "Emak Bakia"; Richard Tuohy, "Flyscreen"; Naomi Uman, "Leche"

W: Lawrence Brose, *De Profundis*; READING: Oscar Wilde, *De Profundis*

**WEEK SEVEN (Oct. 6/8): Distressed film/direct animation critique!!**

M: IN-CLASS CRITIQUE (Distressed film/direct animations due)

W: No regular class meeting—Roger Beebe show at the Wexner (7 p.m.)

**WEEK EIGHT (Oct. 13/15)**

M: No regular class meeting—Richard Tuohy screening Tuesday, 8 p.m. Denison College

W: Richard Tuohy class visit. Chromaflex workshop

**WEEK NINE (Oct. 20/22):**

M: No class (for Wednesday night screening at the Wex)

W: Jodie Mack class visit followed by Jodie Mack screening at the Wex (7 p.m.)

**WEEK TEN (Oct. 27/29): Contact printing**

M: Peter Tscherkassky, "Outer Space"; Cade Bursell, "Skate"; Scott Miller, "Step Off of a Ten-Foot Platform"; Bill Morrison, *Decasia*; READING: *Peter Tscherkassky* (excerpts)

W: No class—Vincent Grenier screening (250 Sullivant Hall, 7 p.m.)

**WEEK ELEVEN (Nov. 3/5): Optical printing**

M: optical printer tutorial; Martin Arnold, "pièce touchée"; Peter Rose, "Analogies"; Tony Gault, "Not Too Much Remember"

W: Gustav Deutsch, *Film Ist. (1-6)*; READING: Scott MacDonald, *Screen Writings*, p. 175-189

**WEEK TWELVE (Nov. 10/12)**

M: contact-printing exercises due—in-class critique

W: No class—Alan Berliner screening at the Wex (7 p.m.)

**WEEK THIRTEEN (Nov. 17/19)**

M: final project conferences

W: Caffenol tutorial

**WEEK FOURTEEN (Nov. 24/26): cameraless video (found footage, glitch, After Effects)**

M: Evan Meaney, *The Ceibas Cycle* (selections), Steve Reinke, “Beaver Skull Magick,” Kelly Sears, “Once It Started, It Could Not End Otherwise”: READING: from Steve Reinke, *The Shimmering Beast*

W: Thanksgiving

**WEEK FIFTEEN (Dec. 1/3): rough cuts**

M: screen rough cuts

W: screen rough cuts

**WEEK SIXTEEN (Dec. 8):**

M: final viewing of fine cuts

W: final screening at the Gateway Film Center (Dec. 10, 6 p.m.)



## 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*



Name \_\_\_\_\_  
 OSU Email.# \_\_\_\_\_  
 Faculty Advisor \_\_\_\_\_

## Bachelor Of Fine Arts: Art 131 CREDIT HOURS

## ART AND TECHNOLOGY Area Requirements

**BASIC:** 1 CR. HR

COURSE	CR	GRD	SEM
Arts College Survey	1		

**SKILLS:**  
**WRITING AND RELATED SKILLS** 6 CR. HRS

COURSE	CR	GRD	SEM
English 1110	3		
2 <sup>nd</sup> Level Writing X2376	3		

**QUANTITATIVE AND LOGICAL SKILLS** 6+ CR. HRS

COURSE	CR	GRD	SEM
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:**  
**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES** 9+ CR. HRS  
 Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	SEM
Biological Sciences	3		
Biological or Physical Sciences +Lab	3+		
Physical Sciences	3		

**SOCIAL SCIENCE** 9 CR. HRS  
 Three courses from at least two sections

COURSE	CR	GRD	SEM
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES** 9 CR. HRS

COURSE	CR	GRD	SEM
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:** 6 CR. HRS

COURSE	CR	GRD	SEM
Upper Level History of Art *	3		
History of Art: 2002	3		

**DIVERSITY EXPERIENCES:** 0 CR. HRS

A. Social Diversity*	3		
B. Int'l Issues* non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+CR. HRS**

### Core Program

**REQUIRED CORE ALL STUDENTS** 21 CR. HRS

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or	3		
Art 3107 Life Sculpture	3		

**AREA REQUIRED CORE:** 12 CR. HRS

COURSE	CR	GRD	SEM
Art 25xx Painting, Printmaking, Photography 2D	3		
Art 25xx Ceramics, Glass, Sculpture 3D	3		
Art 25xx Ceramics, Glass, Paint, Print, Sculpture, Photo	3		
Art 3001 Internet Art	3		

**PORTFOLIO REVIEW ENTRY INTO THE BFA DEGREE BY EMPHASIS AREA. DATE OF REVIEW \_\_\_\_\_ OUTCOME \_\_\_\_\_**  
**Note: To apply to the BFA program** you must be an Art major and have an appropriate portfolio as described by the area of concentration, which may include all core coursework. You must apply during your 4th semester of enrollment in the Art program.

**OTHER REQUIRED COURSES** 6 CR. HRS

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.1 Senior Project	3		

**TOTAL CORE ART REQUIREMENTS: 39 CREDIT HOURS**

**AREA REQUIRED HISTORY OF ART** 3 CR. HRS

COURSE	CR	GRD	SEM
History of Art in consultation with faculty advisor *	3		

**AREA REQUIREMENTS:** 24 CR. HRS

COURSE	CR	GRD	SEM
Art 3101 3D Modeling	3		
Art 4101 Moving Image or Art 4401 Animation	3		
Art 4201 New Media	3		
Art 4901 Studio Practice	3		
Art 5001 Art and Tech Topics	3		
Art xxx1 Art and Tech Elective	3		
Art xxx1 Art and Tech Elective	3		

**STUDIO ELECTIVES: (3000 LEVEL+)** 12 CR. HRS

COURSE	CR	GRD	SEM
Choose 12 credits. May include up to 9 hours of coursework in Art & Technology			
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED** 6 CR. HRS

COURSE	CR	GRD	SEM
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

**This checklist is only a planning tool and should be used in conjunction with the Colleges of Arts and Humanities Bachelor of Fine Arts Degree Requirements (the Arts and Science Curriculum Degree Requirements sheets).**  
 The minimum acceptable grade in a major course is C-, however, students must have a **2.25** minimum GPA in the major field and a 2.0 overall GPA for graduation.

\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

*revised 04/11*

Name \_\_\_\_\_  
 OSU Email.# \_\_\_\_\_  
 Faculty Advisor \_\_\_\_\_

## Bachelor Of Fine Arts: Art

### 131 CREDIT HOURS

## CERAMIC ART

### Area Requirements

**BASIC:** 1 CR. HR

COURSE	CR	GRD	QT
Arts College Survey	1		

**SKILLS:**

**WRITING AND RELATED SKILLS** 6 CR. HRS

COURSE	CR	GRD	QT
English 1110	3		
2 <sup>nd</sup> Level Writing X2376	3		

**QUANTITATIVE AND LOGICAL SKILLS** 6+ CR. HRS

COURSE	CR	GRD	QT
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:**

**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES 9+ CR. HRS.**  
 Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	QT
Biological Sciences	3		
Biological or Physical Sciences + Lab	3+		
Physical Sciences	3		

**SOCIAL SCIENCE** 9 CR. HRS  
 Three courses from at least two sections

COURSE	CR	GRD	QT
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES** 9 CR. HRS

COURSE	CR	GRD	QT
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:** 6 CR. HRS

COURSE	CR	GRD	QT
Upper Level History of Art *	3		
History of Art 2002	3		

**DIVERSITY EXPERIENCES:** 0 CR. HRS

A. Social Diversity*	3		
B. Int'l Issues* non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+CR. HRS**

### Core Program

**REQUIRED CORE ALL STUDENTS** 21 CR. HRS

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or	3		
Art 3107 Life Sculpture	3		

**AREA REQUIRED CORE:** 12 CR. HRS

COURSE	CR	GRD	SEM
Art 25xx Painting, Printmaking, Photography 2D	3		
Art 25xx Glass, Sculpture 3D	3		
Art 25xx Glass, Printmaking, Sculpt Painting, Photography	3		
Art 2502 Intro to Ceramics High Fire Techniques	3		

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**OTHER REQUIRED COURSES** 6 CR. HRS

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.7 Senior Project	3		

Total general art requirements: 39 credit hours

**AREA REQUIRED HISTORY OF ART** 3 CR. HRS

COURSE	CR	GRD	QT
Art 5402 Ceramic Art History	3		

**AREA STUDIO REQUIREMENTS: (3000 LEVEL+)** 24 CR. HRS

COURSE	CR	GRD	QT
Art 2602 Intro to Ceramics Low Fire Techniques	3		
Art 3502 Intermediate Ceramics High Fire Techniques	3		
Art 3602 Intermediate Ceramics Low Fire Techniques	3		
Art 4902 Advanced Studio Ceramics 1	3		
Art 5102 Kiln Building	3		
Art 5202 Mold Making	3		
Art 5302 Material Science for Artists	3		
Art 5502 Special Projects Ceramics	3		

**STUDIO ELECTIVES: (3000 LEVEL+)** 12 CR. HRS

COURSE	CR	GRD	QT
Choose 12 credits. May include up to 9 hours of coursework in Ceramics			
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED** 6 CR. HRS

COURSE	CR	GRD	QT
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

**This checklist is only a planning tool and should be used in conjunction with the Colleges of Arts and Humanities Bachelor of Fine Arts Degree Requirements (the Arts and Science Curriculum Degree Requirements sheets).**

The minimum acceptable grade in a major course is C-, however, students must have a 2.25 minimum GPA in the major field and a 2.0 overall GPA for graduation.

\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

*revised 04/11*

Name \_\_\_\_\_  
 OSU Email.# \_\_\_\_\_  
 Faculty Advisor \_\_\_\_\_

## Bachelor Of Fine Arts: Art 131 CREDIT HOURS

## DRAWING AND PAINTING Area Requirements

**BASIC:** 1 CR. HR

COURSE	CR	GRD	QT
Arts College Survey	1		

**SKILLS:**  
**WRITING AND RELATED SKILLS** 9 CR. HRS

COURSE	CR	GRD	QT
English 1110	3		
2 <sup>nd</sup> Level Writing	3		

**QUANTITATIVE AND LOGICAL SKILLS** 6+ CR. HRS

COURSE	CR	GRD	QT
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:**  
**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES** 9+ CR. HRS  
 Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	QT
Biological Sciences	3		
Biological or Physical Sciences +Lab	3+		
Physical Sciences	3		

**SOCIAL SCIENCE** 9 CR. HRS  
 Three courses from at least two sections

COURSE	CR	GRD	QT
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES** 9 CR. HRS

COURSE	CR	GRD	QT
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:** 6 CR. HRS

COURSE	CR	GRD	QT
Upper Level History of Art *	3		
History of Art 2002	3		

**DIVERSITY EXPERIENCES:** 0 CR. HRS

A. Social Diversity*	3		
B. Int'l Issues*non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+ CR. HRS**

### Core Program

**REQUIRED CORE ALL STUDENTS** 21 CR. HRS

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or Art 3107 Life Sculpture	3		

**AREA REQUIRED CORE:** 12 CR. HRS

COURSE	CR	GRD	SEM
Art 25xx Printmaking, Photography 2D	3		
Art 25xx Ceramics, Glass, Sculpture 3D	3		
Art 25xx Ceramics, Glass, Print, Sculpture, Photo	3		
Art 2415 Visual Studies Color	3		

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**OTHER REQUIRED COURSES** 6 CR. HRS

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.4 Senior Project	3		

**TOTAL GENERAL ART REQUIREMENTS: 39 CREDIT HOURS**

**AREA REQUIRED HISTORY OF ART** 3 CR. HRS

COURSE	CR	GRD	QT
History of Art in consultation with faculty advisor *	3		

**AREA STUDIO REQUIREMENTS: (3000 LEVEL+) 24 CR. HRS**

COURSE	CR	GRD	QT
Art 2504 Figure Study or Painting Area Elective	3		
Art 2524 Painting 1	3		
Art 2524 Painting 2	3		
Art 3104 Intermediate Drawing	3		
Art4254 Multi-Level Painting	3		
Art 4004 Multi-Level Drawing (Special Topics)	3		
Art 5004 Advanced Drawing	3		
Art 5154 Advanced Painting	3		

**STUDIO ELECTIVES: (3000 LEVEL+) 12 CR. HRS**

COURSE	CR	GRD	QT
Choose 12 credits. May include up to 9 hours of coursework in Drawing and Painting			
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED** 6 CR. HRS

COURSE	CR	GRD	QT
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

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The minimum acceptable grade in a major course is C-, however, students must have a 2.25 minimum GPA in the major field and a 2.0 overall GPA for graduation.

\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

revised 04/11

Name \_\_\_\_\_  
 OSU Email.# \_\_\_\_\_  
 Faculty Advisor \_\_\_\_\_

## Bachelor Of Fine Arts: Art

### 131 CREDIT HOURS

## GLASS ART

### Area Requirements

**BASIC:** 1 CR. HR

COURSE	CR	GRD	QT
Arts College Survey	1		

**SKILLS:**  
**WRITING AND RELATED SKILLS** 6 CR. HRS

COURSE	CR	GRD	QT
English 1110	3		
2 <sup>nd</sup> Level Writing	3		

**QUANTITATIVE AND LOGICAL SKILLS** 9 CR. HRS

COURSE	CR	GRD	QT
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:**  
**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES** 9+ CR. HRS  
 Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	QT
Biological Sciences	3		
Biological or Physical Sciences + Lab	3		
Physical Sciences	3		

**SOCIAL SCIENCE**  
 Three courses from at least two sections 9 CR. HRS

COURSE	CR	GRD	QT
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES** 9 CR. HRS

COURSE	CR	GRD	QT
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:** 6 CR. HRS

COURSE	CR	GRD	QT
Upper Level History of Art *	3		
History of Art 2002	3		

**DIVERSITY EXPERIENCES:** 0 CR. HRS

A. Social Diversity*	3		
B. Int'l Issues* non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+ CR. HRS**

### Core Program

**REQUIRED CORE ALL STUDENTS** 21 CR. HRS

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or	3		
Art 3107 Life Sculpture			

**AREA REQUIRED CORE:** 12 CR. HRS

COURSE	CR	GRD	SEM
Art 25xx Printmaking, Painting Photography 2D	3		
Art 25xx Ceramics, Sculpture 3D	3		
Art 25xx Ceramics, Painting Print, Sculpture, Photo	3		
Art 2503 Glass Basics (Blowing / Construction)	3		

**PORTFOLIO REVIEW ENTRY INTO THE BFA DEGREE BY EMPHASIS AREA. DATE OF REVIEW \_\_\_\_\_ OUTCOME \_\_\_\_\_**  
**Note:** To apply to the BFA program you must be an Art major and have an appropriate portfolio as described by the area of concentration, which may include all core coursework. You must apply during your 4th semester of enrollment in the Art program.

**OTHER REQUIRED COURSES** 6 CR. HRS

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.3 Senior Project	3		

**TOTAL GENERAL ART REQUIREMENTS: 39 CREDIT HOURS**

**AREA REQUIRED HISTORY OF ART** 3 CR. HRS

COURSE	CR	GRD	QT
History of Art in consultation with faculty advisor *	3		

**AREA STUDIO REQUIREMENTS: (3000 LEVEL+)** 24 CR. HRS

COURSE	CR	GRD	QT
Art 2553 Glass Basics (Blowing / Kilnworking)	3		
Art 3503 Intermediate Glass (Methods)	3		
Art 4503 Intermediate Glass (Topics)	3		
Art 4903 Glass Studio Practice	3		
Art 4903 Glass Studio Practice or Art xxxx Art Elective	3		
Art 4903 Glass Studio Practice or Art xxxx Art Elective	3		
Art 5903 Adv Glass Studio Practice	3		
Art 5903 Adv Glass Studio Practice or Art xxxx Art Elective	3		

**STUDIO ELECTIVES: (3000LEVEL+)** 12 CR. HRS

Choose 12 credits. May include up to 9 hours of coursework in Glass	CR	GRD	QT
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED** 6 CR. HRS

COURSE	CR	GRD	QT
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

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\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

revised 04/11



Name \_\_\_\_\_  
 OSU Email.# \_\_\_\_\_  
 Faculty Advisor \_\_\_\_\_

# Bachelor Of Fine Arts: Art

## 131 CREDIT HOURS

# PHOTOGRAPHY

## Area Requirements

**BASIC:** 1 CR. HR

COURSE	CR	GRD	QT
Arts College Survey	1		

**SKILLS:** 6 CR. HRS

**WRITING AND RELATED SKILLS**

COURSE	CR	GRD	QT
English 1110	3		
2 <sup>nd</sup> Level Writing X2376	3		

**QUANTITATIVE AND LOGICAL SKILLS** 6+ CR. HRS

COURSE	CR	GRD	QT
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:** 9+ CR. HRS

**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES**

Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	QT
Biological Sciences	3		
Biological or Physical Sciences + Lab	3+		
Physical Sciences	3		

**SOCIAL SCIENCE** 9 CR. HRS

Three courses from at least two sections

COURSE	CR	GRD	QT
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES** 9 CR. HRS

COURSE	CR	GRD	QT
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:** 6 CR. HRS

COURSE	CR	GRD	QT
Upper Level History of Art *	3		
History of Art 2002	3		

**DIVERSITY EXPERIENCES:** 0 CR. HRS

A. Social Diversity*	3		
B. Int'l Issues*non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+CR. HRS**

### Core Program

**REQUIRED CORE ALL STUDENTS** 21 CR. HRS

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or	3		
Art 3107 Life Sculpture	3		

**AREA REQUIRED CORE:** 12 CR. HRS

COURSE	CR	GRD	SEM
Art 25xx Printmaking, Painting 2D	3		
Art 25xx Ceramics, Sculpture, Glass 3D	3		
Art 25xx Ceramics, Painting Print, Sculpture, Photo	3		
Art 2555 Photography 1 (Digital Camera)	3		

**PORTFOLIO REVIEW ENTRY INTO THE BFA DEGREE BY EMPHASIS AREA. DATE OF REVIEW \_\_\_\_\_ OUTCOME \_\_\_\_\_**

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**OTHER REQUIRED COURSES** 6 CR. HRS

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.5 Senior Project	3		

**TOTAL GENERAL ART REQUIREMENTS: 39 CREDIT HOURS**

**AREA REQUIRED HISTORY OF ART** 3 CR. HRS

COURSE	CR	GRD	QT
Art 5175 History of Photography	3		

**AREA STUDIO REQUIREMENTS: (3000 LEVEL+)** 24 CR. HRS

COURSE	CR	GRD	QT
Art 3005 Photography 2	3		
Art 5105 Color Photography	3		
Art 5115 Studio Work & Studio Lighting	3		
Art 5205 Large Format Photography	3		
Art 5215 Social / Documentary	3		
Art 5335 Digital Imaging: Input / Output	3		
Art 5345 Alternative Photographic Systems	3		
Art 5445 Alternative Processes in Photography	3		

**STUDIO ELECTIVES: (3000 LEVEL+)** 12 CR. HRS

Choose 12 credits. May include up to 9 hours of coursework in Photography	CR	GRD	QT
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED** 6 CR. HRS

COURSE	CR	GRD	QT
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

**This checklist is only a planning tool and should be used in conjunction with the Colleges of Arts and Humanities Bachelor of Fine Arts Degree Requirements (the Arts and Science Curriculum Degree Requirements sheets).**

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\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

revised 04/11

Name \_\_\_\_\_

OSU Email.# \_\_\_\_\_

Faculty Advisor \_\_\_\_\_

**BASIC: 1 CR. HR**

COURSE	CR	GRD	QT
Arts College Survey	1		

**SKILLS:**

**WRITING AND RELATED SKILLS 6 CR. HRS**

COURSE	CR	GRD	QT
English 1110	3		
2 <sup>nd</sup> Level Writing X2376	3		

**QUANTITATIVE AND LOGICAL SKILLS 6+ CR. HRS**

COURSE	CR	GRD	QT
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:**

**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES 9+ CR. HRS.**  
 Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	QT
Biological Sciences	3		
Biological or Physical Sciences + Lab	3+		
Physical Sciences	3		

**SOCIAL SCIENCE**

**THREE COURSES FROM AT LEAST TWO SECTIONS 9 CR. HRS**

COURSE	CR	GRD	QT
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES**

**9 CR. HRS**

COURSE	CR	GRD	QT
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:**

**6 CR. HRS**

COURSE	CR	GRD	QT
Upper Level History of Art *	3		
History of Art 2002	3		

**DIVERSITY EXPERIENCES:**

**0 CR. HRS**

A. Social Diversity*	3		
B. Int'l Issues*non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+CR. HRS**

**Bachelor Of Fine Arts: Art  
131 CREDIT HOURS**

**Core Program**

**REQUIRED CORE ALL STUDENTS 21 CR. HRS**

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or	3		
Art 3107 Life Sculpture			

**AREA REQUIRED CORE: 12 CR. HRS**

COURSE	CR	GRD	SEM
Art 25xx Painting, Photography 2D	3		
Art 25xx Ceramics, Sculpture, Glass 3D	3		
Art 25xx Ceramics, Painting, Glass, Sculpture, Photo	3		
Art 2516 Intro to Printmaking 1	3		

**PORTFOLIO REVIEW ENTRY INTO THE BFA DEGREE BY EMPHASIS AREA. DATE OF REVIEW \_\_\_\_\_ OUTCOME \_\_\_\_\_**

**Note: To apply to the BFA program** you must be an Art major and have an appropriate portfolio as described by the area of concentration, which may include all core coursework. You must apply during your 4th semester of enrollment in the Art program.

**OTHER REQUIRED COURSES 6 CR. HRS**

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.6 Senior Project	3		

**TOTAL GENERAL ART REQUIREMENTS: 39 CREDIT HOURS**

**PRINTMAKING  
Area Requirements**

**AREA REQUIRED HISTORY OF ART 3 CR. HRS**

CHOOSE ONE of the following	CR	GRD	QT.
History of Art in consultation with faculty advisor *	3		

**AREA STUDIO REQUIREMENTS: (3000 LEVEL+) 24 CR. HRS**

COURSE	CR	GRD	QT
Art 2526 Intro to Printmaking 2	3		
Art 3016 Printmaking – Relief	3		
Art 3026 Printmaking-Serigraphy	3		
Art 3036 Printmaking - Intaglio	3		
Art 3046 Printmaking - Lithography	3		
Art 5006 Alternative Printmaking	3		
Art 5126 Advanced Relief & Intaglio Printmaking	3		
Art 5346 Advanced Litho & Screen Printmaking	3		

**STUDIO ELECTIVES: (3000 LEVEL+) 12 CR. HRS**

Choose 12 credits. May include up to 9 hours of coursework in Printmaking	CR	GRD	QT
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED 6 CR. HRS**

COURSE	CR	GRD	QT
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

**This checklist is only a planning tool and should be used in conjunction with the Colleges of Arts and Humanities Bachelor of Fine Arts Degree Requirements (the Arts and Science Curriculum Degree Requirements sheets).**

The minimum acceptable grade in a major course is C-, however, students must have a 2.25 minimum GPA in the major field and a 2.0 overall GPA for graduation.

\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

revised 04/11

Name \_\_\_\_\_  
 OSU Email.# \_\_\_\_\_  
 Faculty Advisor \_\_\_\_\_

## Bachelor Of Fine Arts: Art

### 131 CREDIT HOURS

# SCULPTURE

## Area Requirements

**BASIC:** 1 CR. HR.

COURSE	CR	GRD	QT
Arts College Survey	1		

**SKILLS:**  
**WRITING AND RELATED SKILLS** 6 CR. HRS.

COURSE	CR	GRD	QT
English 1110	3		
2 <sup>nd</sup> Level Writing X2376	3		

**QUANTITATIVE AND LOGICAL SKILLS** 6+ CR. HRS.

COURSE	CR	GRD	QT
Math Proficiency	0		
Math & Logical Analysis	3		
Data Analysis	3		

**BREADTH AREAS:**

**NATURAL (BIOLOGICAL/PHYSICAL) SCIENCES** 9 + CR. HRS.  
 Select a **two-course sequence** in one category and **one course** in the other category. **One course must have a laboratory component.**

COURSE	CR	GRD	QT
Biological Sciences	3		
Biological or Physical Sciences + Lab	3+		
Physical Sciences	3		

**SOCIAL SCIENCE**

Three courses from at least two sections 9 CR. HRS

COURSE	CR	GRD	QT
Social Science I	3		
Social Science II	3		
Social Science III	3		

**ARTS & HUMANITIES** 9 CR. HRS.

COURSE	CR	GRD	QT
History of Art 2001	3		
Literature	3		
Philosophy 2450	3		

**HISTORICAL STUDY:** 6 CR. HRS

COURSE	CR	GRD	QT
Upper Level History of Art *	3		
History of Art: 2002	3		

**DIVERSITY EXPERIENCES:** 0 CR. HRS

A. Social Diversity*	3		
B. Int'l Issues* non-western or global	3		
B. Int'l Issues* global or West.non-US	3		

\* Should overlap with another GEC category

**GENERAL EDUCATION CURRICULUM 46+ CR. HRS**

### Core Program

**REQUIRED CORE ALL STUDENTS** 21 CR. HRS

COURSE	CR	GRD	SEM
Art 2000 Encountering Contemporary Art	3		
Art 2100 Drawing	3		
Art 2300 2 – D Art	3		
Art 2400 3 – D Art	3		
Art 2200 Expanded Media	3		
Art 2500 Digital Image	3		
Art 2504 Figure Study or Art 3107 Life Sculpture	3		

**AREA REQUIRED CORE:** 12 CR. HRS.

COURSE	CR	GRD	SEM
Art 25xx Painting, Printmaking, Photography 2D	3		
Art 25xx Ceramics, Glass 3D	3		
Art 25xx Ceramics, Glass, Paint, Print, Photo	3		
Art 2507 Sculpture	3		

**PORTFOLIO REVIEW ENTRY INTO THE BFA DEGREE BY EMPHASIS AREA. DATE OF REVIEW \_\_\_\_\_ OUTCOME \_\_\_\_\_**

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**OTHER REQUIRED COURSES** 6 CR. HRS.

COURSE	CR	GRD	SEM
Art 2990 Portfolio Review	0		
Art 4950 Art Seminar	3		
Art 5999.7 Senior Project	3		

**TOTAL GENERAL ART REQUIREMENTS: 39 CREDIT HOURS**

**AREA REQUIRED HISTORY OF ART** 3 CR. HRS.

CHOOSE ONE of the following	CR	GRD	QT.
History of Art in consultation with faculty advisor *	3		

**AREA STUDIO REQUIREMENTS: (3000 LEVEL+)** 24 CR. HRS.

COURSE	CR	GRD	QT
Art 3007 Intro Sculpt Construction	3		
Art 3207 Metal Fabrication	3		
Art 3107 Life Sculpture or Sculpture Elective Menu	3		
Art 4007 Intermediate Sculpture I	3		
Art 4107 Intermediate Sculpture 2	3		
Art 5007 Advanced Sculpture 1	3		
Art 5107 Advanced Sculpture 2	3		
Sculpture Elective Menu	3		

**STUDIO ELECTIVES: (3000 LEVEL+)** 12 CR. HRS.

CHOOSE 12 credits. May include up to 9 hours of coursework in Sculpture	CR	GRD	QT
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		
Open Art Studio Elective	3		

**AREA REQUIRED** 6 CR. HRS.

COURSE	CR	GRD	QT
Open Elective (may or may not be in Art)	3		
Art Professional Practice or Art Internship	3		

**This checklist is only a planning tool and should be used in conjunction with the College of Arts and Humanities Bachelor of Fine Arts Degree Requirements (the Arts and Science Curriculum Degree Requirements sheets).**  
 The minimum acceptable grade in a major course is C-, however, students must have a 2.25 minimum GPA in the major field and a 2.0 overall GPA for graduation.

\* INDICATES COURSES AT THE 3000 LEVEL OR HIGHER

*revised 04/11*