

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 5019
Course Title Film/Video 4: Topics in Theories and Strategies
Transcript Abbreviation Film/Video 4
Course Description 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.
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 6
Max Completions Allowed 2
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 Art Film/Video 1 (Art 3009 proposed)
Art Film/Video 2 (Art 4009 proposed)

Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

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

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

- Develop sophisticated student work engaging with that issue or issues
- Engage in depth with an issue or issues in contemporary film and video
- Understand the theoretical basis of film and video practice

Content Topic List

- Capturing/gathering footage
- Montage vs. Linkage
- Premiere work session
- Repetition/ Condensation
- mainstream/ margins

Attachments

- 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)
- Art Film-video assessment plan.docx
(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)
- Art (5019) Film-Video 4.docx
(Syllabus. Owner: Harvey,Rebecca Clare)
- SemesterCheckSheetsspecializationsArt.pdf
(Other Supporting Documentation. Owner: Harvey,Rebecca Clare)
- F-V concurrence.pdf
(Concurrence. Owner: Harvey,Rebecca Clare)
- film video 4 proposal experimental.pdf
(Syllabus. Owner: Harvey,Rebecca Clare)
- Art FVArt FV 2 23.doc
(Cover Letter. 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 (5019) Film-Video 4.docx
(Syllabus. Owner: Harvey,Rebecca Clare)
- Art (5019) Film-Video 4.doc
(Syllabus. Owner: Harvey,Rebecca Clare)

Comments

- Returned for Dept update. *(by Heysel,Garett Robert on 03/13/2016 08:50 PM)*
- See 12-7-15 feedback e-mail from A&H Panel. *(by Vankeerbergen,Bernadette Chantal on 12/07/2015 12:04 PM)*
- Part of of Art Film/Video package of revisions and changes *(by Harvey,Rebecca Clare on 03/19/2015 04:59 PM)*

COURSE REQUEST
5019 - Status: PENDING

Last Updated: Heysel,Garett Robert
06/02/2016

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Harvey,Rebecca Clare	11/02/2015 10:14 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 12:04 PM	ASCCAO Approval
Submitted	Harvey,Rebecca Clare	02/25/2016 09:39 PM	Submitted for Approval
Approved	Harvey,Rebecca Clare	02/25/2016 10:10 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	03/13/2016 08:50 PM	College Approval
Submitted	Harvey,Rebecca Clare	04/01/2016 10:05 AM	Submitted for Approval
Approved	Harvey,Rebecca Clare	04/01/2016 10:09 AM	Unit Approval
Approved	Heysel,Garett Robert	06/02/2016 11:40 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	06/02/2016 11:40 AM	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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February 23, 2016

Please find updates and requested revisions to the Art Film/Video package of revisions. Video and film are important parts of the art world. These courses in no way impinge upon or duplicate other course offerings at the University. Two of the courses in the package are updates of courses that have been taught by the Art Department for 20+ years and 2 and courses that capitalize on recent faculty hires in the Art Department.

After meeting with Steve Fink I made the few minor changes that were requested. The issue of concurrence seems to be an ongoing problem. The departments of Dance, Theatre, Design, as well as ACCAD and Film Studies have all emailed their support, often on more than one occasion. I have been asked to go back a third time and use the required concurrence form, although as the form itself states:

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. An e-mail may be substituted for this form.

This has been in the system for a solid year, I heartily hope that this package of curricula will finally be approved.

Best,

Rebecca Harvey
Chair, Department of Art

NOTE: Film/Video 4 is a rotating "topics" class with each seminar unified not by narrow strategies pursued in depth (as in film/video 3) but by a more conceptual framework. The syllabus presented below is one such possibility.

ART 5019:Film/Video 4: Theories and Strategies: Found Footage and the Culture of Copyright

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:**

We live in a world where questions of copyright, once the arcane bailiwick of intellectual property lawyers, are now part of our everyday conversations. With the increasing reproducibility of digital media of all sorts, we are daily confronted with the gray areas of this legal landscape, making choices that are often unexamined. This course seeks both to shine a light on these issues, developing an articulate theory of media ecology in the contemporary world, and to make work that grows out of that examination, work based in the long history of appropriation in art. We will ground our inquiry in the major historical texts and movements that have been at the forefront of such art-making strategies, but we will attempt to push beyond them as we seek strategies specific to our moment.

texts and materials:

All shorter readings will be available online through Carmen. In addition, you will be required to purchase a copy of *Recycled Images* by William C. Wees, available directly from Anthology Film Archives (PH: (212) 505-5181). I'm also asking that everyone purchase one issue of either Found magazine (available at www.foundmagazine.com) or Adbusters (available at adbusters.org). In the interest of having different copies of these to share, I'd encourage you not to buy the most recent issue of either. We will also be reading significant portions of Scott MacDonald's A Critical Cinema 3: Interviews with Independent Filmmakers, and that I'd recommend that as a good investment as well, although the articles will also be available online.

I'm also requiring that you purchase (or acquire) some music that will be important for our discussions of found sound. You will all need to have a copy of Music for a French Elevator and Other Short Format Oddities by The Books as well as one album (of your choosing) by Negativland. You'll need to have these (and have listened to them) by the second month of the semester, so I'd encourage you to go ahead and track them down now.

Since we will be working with appropriated images, the focus of the class will be on editing and other forms of electronic manipulation. The workstations in our

classroom will serve as edit stations for your projects. You may elect to buy external hard drives, which would allow you to take your full projects with you at the end of the semester, but there should be ample space on the internal hard drives for your work if you elect not to buy an external drive.

assignments:

A majority of the course will be spent on a series of assignments that are designed to introduce both technical and aesthetic issues. Each of these assignments will be accompanied by short papers (1 page) where you explain the theory behind your practice. The assignments are as follows:

1. sequence (postcard project)

2. duration/motion (scanned postcards)
3. sound & counterpoint
4. found 16mm film

I'll explain these in much more detail as they approach. If you have any questions, please ask, because the assignments do build upon each other, so if you fall behind early on, you will become progressively more lost.

In addition to these four assignments, you will also be required to make a final found footage/found sound project in which you incorporate what you've learned in the course into a project of your devising. This final project will be **NO LONGER THAN FIVE MINUTES** in length. You may want to begin thinking about this now and should bounce your ideas off of me as they develop.

grading:

Final grades will be determined according to the following formula:

- | | |
|------------------------|----------|
| 1. projects | 15% each |
| 2. final project | 25% |
| 3. class participation | 15% |

Class participation refers not simply to attendance (although that is a good place to start), but also to both the quantity and quality of in class comments. You should not feel afraid to make "dumb" comments in class, but try to make your comments productive. Because experimental practice can be a highly variable experience for different people, you may learn as much from your classmates as you will from me. This is, finally, your class, and I'll expect you to carry much of the weight of discussion.

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

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:

Work submitted after the due date will be marked down. The only exception is for medical reasons—only with a doctor's excuse—and must be brought to my attention BEFORE the

assignment is due. For each class period that the assignment is delayed, it will be marked down 1/2 a grade (i.e. an A becomes a B+, a C+ becomes a C).

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/>

Week	Day	Activity	Theory	screening	reading
1	TUES	Introduction	Sequence	Edison & Lumiere, selected shorts; Edwin S. Porter, "The Gay Shoe Clerk"; Kent Lambert, "Security Anthem"	
	THURS	BRING POSTCARDS TO CLASS	Montage vs. Linkage	Eisenstein, Odessa Steps sequence from <u>Potemkin</u> ; Alan Berliner, "Everywhere at Once"/Bruce Conner, "A Movie"; Scott Stark, "AMBBCBSS"	Lawrence Lessig, <u>Free Culture</u> , Chapter 1
2	TUES	The Compilation Film		Esther Shub, <u>Fall of the Romanov Dynasty</u>	
	THURS	scanning tutorial	Duration	"Interior New York Subway" (1905); Bill Brown, "Confederation Park"; Stan Brakhage, "Window Water Baby Moving"; Peter Fischli & David Weiss, "The Way Things Go"	William C. Wees, <u>Recycled Images</u>
3	TUES	POLITOAKE/ BUFFY-OKE/ EXPERIMENTAL KARAOKE		Common Grounds--210 SW 2nd Ave.--10 p.m.	
	THURS	PROJECT 1 DUE--In-class critique			
4	TUES			Craig Baldwin, <u>Sonic Outlaws</u>	
	THURS	Premiere work session	Found Sound; Sound/Image	Alan Berliner, "City Edition"; Negativland; Matmos; The Books	Michel deCerteau, "Reading as Poaching"
5	TUES	screening at the Wex at 7:00 p.m.		Matt Wolf's <u>Wild Combination: A Portrait of Arthur Russell</u>	
	THURS	PROJECT 2 DUE--In-class critique			
6	TUES			Craig Baldwin, <u>Tribulation 99</u>	
	THURS		Repetition/ Condensation	Martin Arnold, "Alone: Life Wastes Andy Hardy"; Tony Gault, "Not Too Much Remember"	Situationist writings; Martin Arnold and Craig Baldwin interviews (from <u>ACC, v. 3</u>)
7	TUES	screening at the Wex at 7:00 p.m.			
	THURS	PROJECT 3 DUE--In-class critique			
8	TUES			Gustav Deutsch, <u>Film Ist</u> , 1-6	
	THURS		16mm/"distressing" film/optical printing	Naomi Uman, "Removed"; Phil Solomon, "Walking Distance"; Lauren Cook, "Altitude Zero"; Raphael Montañez Ortiz, "Golf" and "Cowboy and 'Indian' Film"; end of <u>Irma Vep</u>	Ortiz interview (from <u>ACC v.3</u>); adbusters; Found magazine
9	TUES	screening at the Wex at 7:00 p.m.		Craig Baldwin, <u>Mock Up on Mu</u>	
	THURS	"Perfect Films"		A/V Geeks, selections; Ken Jacobs, "Perfect Film"; David Gatten, "What the Water Said, nos. 4-6"; Peter Tscherkassky, "Happy End"	
10	TUES			International Animation Day screening (w/Breer et al.)	
	THURS	PROJECT 4 DUE--In-class critique NEXT Thursday		more Bruce Conner films ("America is Waiting", "Report", etc.); Brad Neely, <u>Wizard People, dear readers</u>	Bruce Conner interview (from <u>ACC, v. 1</u>), Artavus Peleshian interview (from <u>ACC, v. 3</u>)
11	TUES			K. Rafferty, <u>Spin</u>	
	THURS	in-class critique			
12	TUES	the ARCHIVE show		WARPHaus Gallery, 8 p.m.	
	THURS			M. Arnold, "Passage à l'acte"; M. Scott, "Adrenaline"; S. Stark, "Unauthorized Access"; Peter Tscherkassky, Cinemascope trilogy	Jaimie Baron, <u>The Archive Effect</u> (excerpts)
13	TUES	screening at the Wex at 7:00 p.m.		Mario Rizzi's The Chicken Soup	
	THURS		mainstream/ margins	<u>Can Dialectics Break Bricks?</u> (excerpts); <u>What's New Tiger Lily?</u> (excerpts); <u>Kung Faux</u> ; <u>Dead Men Don't Wear Plaid</u> (excerpts)	
14	TUES			Bill Morrison, <u>Decasia</u>	
	THURS			Alan Berliner, <u>Family Album</u> ; Animal Charm, "Sloe Soul Stallion"; screen other films missed during semester	
15	TUES	SCREEN ROUGH			
	THURS	SCREEN ROUGH			
16	TUES	FINAL SCREENING--Gateway Film Center-7:30 p.m.			

NOTE: Film/Video 4 is a rotating “topics” class with each seminar unified not by narrow strategies pursued in depth (as in film/video 3) but by a more conceptual framework. The syllabus presented below is one such possibility.

ART 5019: Film/Video 4—Experimental Documentary

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:

There’s an anecdote that provides some insight into what I want to do in this class. The painter Edgar Degas tells his friend Stéphane Mallarmé that, try though he may, he can’t write good poetry, even though he has so many ideas. Mallarmé retorts, “Poems, my dear Degas, are made of *words*, not ideas.” Adapting the anecdote for my purposes, the point is this: videomaking is about images, not ideas. And generally that’s driven my teaching philosophy in my production classes over the last decade.

But while I am interested in working primarily through the images, I’m not interested in mere formalism. Rather, the point of starting with images is to engage first with the cinematic, but I want to use that engagement to return to the world, to the realm of what we might choose to call “ideas.” What this produces in practice is something that’s often sloppily called “experimental documentary.” However, since that term awards the substantive to documentary rather than experimental, we might awkwardly instead call this formalist engagement with the world “documental experimental,” thus emphasizing the primacy of the experimental in that equation. It is this terrain that we’ll be exploring throughout the course of the semester. In somewhat more direct terms, we might simply say that this is an introduction to that broad range of practices that occupy the site (or sites) where experimental film occupies the territory that’s normally assigned to documentary. Students in the class will demonstrate that engagement by making work that uses experimental forms to engage with issues in the “real world.”

texts and materials:

All readings will be available online through Carmen. 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 will serve as edit stations for your projects. You may elect to buy external hard drives, which would allow you to take your full projects with you at the end of the semester, but there should be ample space on the internal hard drives for your work if you elect not to buy an external drive.

assignments:

The first half of the semester will be dedicated to a series of three short projects that you will be completing every 2-3 weeks. These short projects will be explained at length the weeks leading up to their completion. All of these assignments will be accompanied by short justification papers (1-2 pages) wherein you explain the theory behind your practice. The assignments are as follows:

1. imaging the conceptual
2. the ethics of the other
3. the poetics of the found image

These may seem a bit cryptic right now, but rest assured that they should be abundantly clear by the time you begin work on each assignment.

In addition to these three assignments, you will also be required to make a final project in which you incorporate what you've learned in the course into a project of your devising. This final project will be NO LONGER THAN FIVE MINUTES in length. You may want to begin thinking about this now and should 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 constraint that I put on this final project is that it grow out of and reflect some aspect of your experience of the class.

grading:

Final grades will be determined according to the following formula:

projects 1-3	15% each
final project	35%
participation	20%

Class participation does not refer to attendance, but rather to both the quantity and quality of in-class comments. You should not feel afraid to make "dumb" comments in class, but try to make your comments productive and keep the discussion flowing. Because experimental practice can be a highly variable experience for different people, you may learn as much from your classmates as you will from me. This is, finally, your class, and I'll expect you to carry much of the weight of discussion. I cannot stress enough how important this aspect is—perhaps the fact that it accounts for 1/5 of your final grade will make that clear.

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

attendance:

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late work:

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Film/Video 4
sample syllabus

week	topic/assignment	day	screening	readings
1	introduction	WED		
2	Concepts, Images, and the Detail	MON	Bill Brown, "Confederation Park"; Jorge Furtado, "Isle of Flowers"; RWB, "(rock/hard place)"	Hayden White, "Interpretation in History"
		WED	Jon Jost, <i>Speaking Directly</i>	
3	Camera tutorial	MON		
		WED	Alan Berliner, <i>The Sweetest Sound</i>	
4	PROJECT 1 DUE	MON	in-class critique	
		WED	in-class critique	
5	The Ethics of the Other	MON	Trinh T. Minh-Ha, "Reassemblage"; Ted Passon, "Red Bugs"; Frederick Wiseman, <i>High School</i> (clips); Sam Hseih, "One-Year Performance"	Bill Nichols, <i>Representing Reality</i> , Chapter 1
		WED	Ross McElwee, <i>Sherman's March</i>	Trinh T. Minh-Ha, <i>Woman Native Other</i> (selections)
6	NO CLASS--Wex screening Tuesday 7	MON	Amie Siegel, DDR/DDR	
		WED	Steve James, <i>Stevie</i> or Daniel Kraus, <i>Jeftowne</i>	
7	PROJECT 2 DUE	MON	in-class critique	
		WED	in-class critique	
8	Ann Arbor Film Festival--no class	MON		
	Ann Arbor Film Festival--no class	WED		
9	The Poetics of the Found Image	MON	Julia Metzger & David Thorne, "It's Not My Memory of It"; Jesse McLean, "The Eternal Quarter Inch" & "Somewhere only we know"; Georg Koszulinski, "Fragments from an Endless War"; Bruce Conner, "A Movie"; Martin Arnold, "Alone: Life Wastes Andy Hardy"; Kent Lambert, "Security Anthem"; Tony Gault, "Not Too Much Remember"; Alan Berliner, "Everywhere at Once"	Philip Rosen, "Document and Documentary: On the Persistence of Historical Concepts"
		WED	Gustav Deutsch, <i>Film Ist. 1-6</i> ; Bill Morrisson, <i>Decasia</i>	
10	NO CLASS--SPRING BREAK	MON		
	NO CLASS--SPRING BREAK	WED		
11	PROEJCT 3 DUE	MON	in-class critique	
		WED	in-class critique	
12	Politics and Poetics	MON	Travis Wilkerson, "An Injury to One"; Santiago Alvarez, "79 Springtimes of Ho Chi Minh"; Barbara Hammer, <i>Resisting Paradise</i>	David E. James, <i>Allegories of Cinema</i> , p. 1-32
		WED	Deborah Stratman, Naomi Uman, Robert Breer, "Fuji"	
13	The Question of the Body	MON	Greta Snider, Vanessa Renwick, Scott Stark, "Noema"	Barbara Creed, <i>The Monstrous Feminine</i> (excerpts)
	The City Symphony	WED	Jem Cohen, Matt McCormick, Walter Ruttmann, "Berlin, Symphony of a Great City"	
14	Narrative in/and Documentary	MON	Steven Soderbergh, <i>Bubble</i>	Bill Nichols, <i>Blurred Boundaries</i> , Chapter 3
		WED	Harmony Korine, <i>Gummo</i>	
15	SCREEN ROUGH CUTS	MON	In-class critique	
		WED	In-class critique	
16	FINAL SCREENING	MON	venue TBA	

NOTE: Film/Video 4 is a rotating "topics" class with each seminar unified not by narrow strategies pursued in depth (as in film/video 3) but by a more conceptual framework. The syllabus presented below is one such possibility.

ART 5019:Film/Video 4: Theories and Strategies: Found Footage and the Culture of Copyright

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:**

We live in a world where questions of copyright, once the arcane bailiwick of intellectual property lawyers, are now part of our everyday conversations. With the increasing reproducibility of digital media of all sorts, we are daily confronted with the gray areas of this legal landscape, making choices that are often unexamined. This course seeks both to shine a light on these issues, developing an articulate theory of media ecology in the contemporary world, and to make work that grows out of that examination, work based in the long history of appropriation in art. We will ground our inquiry in the major historical texts and movements that have been at the forefront of such art-making strategies, but we will attempt to push beyond them as we seek strategies specific to our moment.

texts and materials:

All shorter readings will be available online through Carmen. In addition, you will be required to purchase a copy of *Recycled Images* by William C. Wees, available directly from Anthology Film Archives (PH: (212) 505-5181). I'm also asking that everyone purchase one issue of either Found magazine (available at www.foundmagazine.com) or Adbusters (available at adbusters.org). In the interest of having different copies of these to share, I'd encourage you not to buy the most recent issue of either. We will also be reading significant portions of Scott MacDonald's A Critical Cinema 3: Interviews with Independent Filmmakers, and that I'd recommend that as a good investment as well, although the articles will also be available online.

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Since we will be working with appropriated images, the focus of the class will be on editing and other forms of electronic manipulation. The workstations in our

classroom will serve as edit stations for your projects. You may elect to buy external hard drives, which would allow you to take your full projects with you at the end of the semester, but there should be ample space on the internal hard drives for your work if you elect not to buy an external drive.

assignments:

A majority of the course will be spent on a series of assignments that are designed to introduce both technical and aesthetic issues. Each of these assignments will be accompanied by short papers (1 page) where you explain the theory behind your practice. The assignments are as follows:

1. sequence (postcard project)

2. duration/motion (scanned postcards)
3. sound & counterpoint
4. found 16mm film

I'll explain these in much more detail as they approach. If you have any questions, please ask, because the assignments do build upon each other, so if you fall behind early on, you will become progressively more lost.

In addition to these four assignments, you will also be required to make a final found footage/found sound project in which you incorporate what you've learned in the course into a project of your devising. This final project will be **NO LONGER THAN FIVE MINUTES** in length. You may want to begin thinking about this now and should bounce your ideas off of me as they develop.

grading:

Final grades will be determined according to the following formula:

- | | |
|------------------------|----------|
| 1. projects | 15% each |
| 2. final project | 25% |
| 3. class participation | 15% |

Class participation refers not simply to attendance (although that is a good place to start), but also to both the quantity and quality of in class comments. You should not feel afraid to make "dumb" comments in class, but try to make your comments productive. Because experimental practice can be a highly variable experience for different people, you may learn as much from your classmates as you will from me. This is, finally, your class, and I'll expect you to carry much of the weight of discussion.

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

attendance:

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late work:

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assignment is due. For each class period that the assignment is delayed, it will be marked down 1/2 a grade (i.e. an A becomes a B+, a C+ becomes a C).

academic misconduct:

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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/>

Week	Day	Activity	Theory	screening	reading
1	TUES	Introduction	Sequence	Edison & Lumiere, selected shorts; Edwin S. Porter, "The Gay Shoe Clerk"; Kent Lambert, "Security Anthem"	
	THURS	BRING POSTCARDS TO CLASS	Montage vs. Linkage	Eisenstein, Odessa Steps sequence from <u>Potemkin</u> ; Alan Berliner, "Everywhere at Once"/Bruce Conner, "A Movie"; Scott Stark, "AMBBCBSS"	Lawrence Lessig, <u>Free Culture</u> , Chapter 1
2	TUES	The Compilation Film		Esther Shub, <u>Fall of the Romanov Dynasty</u>	
	THURS	scanning tutorial	Duration	"Interior New York Subway" (1905); Bill Brown, "Confederation Park"; Stan Brakhage, "Window Water Baby Moving"; Peter Fischli & David Weiss, "The Way Things Go"	William C. Wees, <u>Recycled Images</u>
3	TUES	POLITOAKE/ BUFFY-OKE/ EXPERIMENTAL KARAOKE		Common Grounds--210 SW 2nd Ave.--10 p.m.	
	THURS	PROJECT 1 DUE--In-class critique			
4	TUES			Craig Baldwin, <u>Sonic Outlaws</u>	
	THURS	Premiere work session	Found Sound; Sound/Image	Alan Berliner, "City Edition"; Negativland; Matmos; The Books	Michel deCerteau, "Reading as Poaching"
5	TUES	screening at the Wex at 7:00 p.m.		Matt Wolf's <u>Wild Combination: A Portrait of Arthur Russell</u>	
	THURS	PROJECT 2 DUE--In-class critique			
6	TUES			Craig Baldwin, <u>Tribulation 99</u>	
	THURS		Repetition/ Condensation	Martin Arnold, "Alone: Life Wastes Andy Hardy"; Tony Gault, "Not Too Much Remember"	Situationist writings; Martin Arnold and Craig Baldwin interviews (from <u>ACC, v. 3</u>)
7	TUES	screening at the Wex at 7:00 p.m.			
	THURS	PROJECT 3 DUE--In-class critique			
8	TUES			Gustav Deutsch, <u>Film Ist</u> , 1-6	
	THURS		16mm/"distressing" film/optical printing	Naomi Uman, "Removed"; Phil Solomon, "Walking Distance"; Lauren Cook, "Altitude Zero"; Raphael Montañez Ortiz, "Golf" and "Cowboy and 'Indian' Film"; end of <u>Irma Vep</u>	Ortiz interview (from <u>ACC v.3</u>); adbusters; Found magazine
9	TUES	screening at the Wex at 7:00 p.m.		Craig Baldwin, <u>Mock Up on Mu</u>	
	THURS	"Perfect Films"		A/V Geeks, selections; Ken Jacobs, "Perfect Film"; David Gatten, "What the Water Said, nos. 4-6"; Peter Tscherkassky, "Happy End"	
10	TUES			International Animation Day screening (w/Breer et al.)	
	THURS	PROJECT 4 DUE--In-class critique NEXT Thursday		more Bruce Conner films ("America is Waiting", "Report", etc.); Brad Neely, <u>Wizard People, dear readers</u>	Bruce Conner interview (from <u>ACC, v. 1</u>), Artavus Peleshian interview (from <u>ACC, v. 3</u>)
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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 nd 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 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		

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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		

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 5999.7 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 nd 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		

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 5999.4 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		

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

GLASS ART

Area Requirements

Core Program

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 nd 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

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		

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

PHOTOGRAPHY

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 nd 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 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 _____
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 5999.5 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

COURSE	CR	GRD	QT
Choose 12 credits. May include up to 9 hours of coursework in Photography			
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

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 nd 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 nd 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 _____

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 5999.7 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

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