4 Credit Conversion Committee
a sub-committee of the Curriculum/Gen Ed Committee

Agenda
January 11, 2006- 2:00 pm
Sylvania CC-Conference Room B

Old Business:

New Business:

ENG 240- Introduction to Native American Literatures
Non Sequence Conversion

ENG 261- Literature of Science Fiction
Non Sequence Conversion

ENG 204, 205, 206- Survey of English Literature
Sequence Decrease Conversion

TA 180a, 180b, 180c, 180d- Theatre Rehearsal and Performance
Opt Out Conversion

TA 190a, 190b, 190c- Projects in Theatre
Opt Out Conversion

TA 111-Fundamentals of Technical Theatre, TA112- Introduction to Scenic Design,
TA113- Introduction to Lighting Design
Sequence Increase Conversion

TA 144- Improvisational Theatre
Opt Out Conversion

TA 147- Voice and Diction for the Theatre
Opt Out Conversion

TA 148- Movement for the Stage
Opt Out Conversion

TA 101- Theatre Appreciation
Non Sequence Conversion

TA 261- Introduction to Costuming
Opt Out Conversion

TA 274- Theatre History
Non Sequence Conversion

TA 290a, 290b, 290c- Projects in Theatre
Opt Out Conversion
ART 207, 208, 209 - History of Asian Art
Sequence Increase Conversion

ART 204, 205, 206 - Survey of Western Art
Sequence Increase Conversion

ART 211, 212, 213 - Modern Art History
Sequence Increase Conversion

ART 101, 102, 103 - Introduction to Art
Sequence Increase Conversion

ART 210 - Women in Art
Non Sequence Conversion

ART 115 - Basic Design: B&W,
ART 116 - Basic Design: Color Theory,
ART 117 - Basic Design: 3-D,
ART 131 - Intro to Drawing,
ART 140 - Digital Photography
ART 141 - Intro to Photo (Non-darkroom),
ART 142 - Intro to Photo (Darkroom),
ART 143 - Photography II,
ART 181 - Painting I,
ART 197 - Artist's Skills/Practical Issues,
ART 198 - Special Topics in Art,
ART 218 - Lettering Calligraphy I,
ART 220 - Advanced Lettering and Seminar,
ART 231 - Drawing II,
ART 237 - Life Drawing,
ART 243 - The Photographic Portfolio
ART 253 - Ceramics I,
ART 256 - Ceramics II,
AET 270 - Intro to Printmaking,
ART 277 - Life Painting,
ART 279 - Experimental Media
ART 281 - Painting II,
ART 284 - Watercolor I,
ART 287 - Watercolor II,
ART 291 - Sculpture: Plaster/Clay,
ART 292 - Sculpture: Welding, Sculpture,
ART 295 - Sculpture: Welding II
Opt Out Conversion
<table>
<thead>
<tr>
<th>Field</th>
<th>Response</th>
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</thead>
<tbody>
<tr>
<td>Course number(s):</td>
<td>English 240</td>
</tr>
<tr>
<td>Course titles:</td>
<td>Introduction to Native American Literatures</td>
</tr>
<tr>
<td>Will outcomes change?:</td>
<td>No Change</td>
</tr>
<tr>
<td>Will content be added?:</td>
<td>No additional content</td>
</tr>
<tr>
<td>Is additional time needed?:</td>
<td>Yes</td>
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<tr>
<td>Basis for conversion:</td>
<td>Right now, students examine a variety of texts in this course, but Native American Literatures as a whole embraces much more material than could ever be covered in a single course. Adding the additional credit hour will allow students to examine material from a greater historic or geographic span or to explore works in greater depth, or to do related work, such as a field study. Instructors using the current COG will find ample material and ideas to enrich the course.</td>
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<tr>
<td>How will this match our institutions?:</td>
<td>English 240 meets the diversity requirement for the AAOT.</td>
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<tr>
<td>Contact name:</td>
<td>Jane Zunkel</td>
</tr>
<tr>
<td>Contact e-mail:</td>
<td><a href="mailto:jzunkel@pcc.edu">jzunkel@pcc.edu</a></td>
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</tbody>
</table>
Curriculum Request Form  
Non Sequence Conversion

Course number(s): English 261

Course titles: Literature of Science Fiction

Will outcomes change?: No Change

Will content be added?: Yes

Is additional time needed?: Yes

Basis for conversion: Breadth: With the additional credit, instructors will be able to include a greater variety of primary and secondary texts, including historical, liminal and theoretical works, as well as bring a greater number of media sources into the class. Depth: There will be more time to explore in greater depth all subjects in the outcomes, especially the following:

- Precursors to and genres revolving around Science Fiction.
- Literary theory in general and applied to texts.
- The intersections of Science Fiction with contemporary culture.
- Non-literary Science Fiction texts including movies, television shows, web sources and games.

How will this match our institutions?: All of Portland State University's Literature classes (including their Science Fiction class) are four-credit, as are those of University of Oregon and other Oregon institutions. Thus, changing our literature classes to contain the same depth of content will better enable our students to succeed in their classes; they will be accustomed to the expectations of four credit literature courses. The changes will also facilitate the transferring of credits to these institutions.

Contact name: Jane Zunkel
Contact e-mail: jzunkel@pcc.edu
Curriculum Request Form  
Sequence Decrease Conversion

Current sequence: ENG 204, 205, 206

Course titles: Survey of English Literature

Current credits: 9

Proposed sequence: ENG 204, 205

Proposed credits: 8

How outcomes will change: Course content will be modified to reflect the loss of a credit hour. This modification may include reducing the number of texts read and/or eliminating or shortening of assignments. As only one credit hour is lost, the changes will be minor and will not affect the outcomes for the class. The major change in the course will be the organization of the content:

Current survey breakdown:

Term one: Anglo-Saxon and Celtic beginnings through the 16th century.

Term two: Seventeenth century through eighteenth or early nineteenth century.

Term three: Nineteenth century to present. New survey breakdown: term one: Anglo-Saxon and Celtic beginnings through eighteenth century. term two: Nineteenth century to present

Ous match: Transferability is the main benefit of the change. The new sequence will match the sequence at Portland State University and at the University of Oregon; both schools have a two-course, 8 credit sequence. PSU’s English Literature survey is numbered the same as PCC’s: ENG 204 and ENG 205. U of O’s survey is numbered ENG 210 and ENG 211, but the content is the same.

Contact name: Jane Zunkel

Contact email: jzunkel@pcc.edu
Curriculum Request Form
Opt Out Conversion

Course number(s): TA 180, TA 180A

Course titles: Theatre Rehearsal and Performance

Benefit to students: These classes are, by nature (independent study) flexible and are geared for either 1, 2, 3, or 4 credits, based on 30-hours lab-time per credit. This course, as stands, benefits students who are interested in independent performance and rehearsal projects. These projects give students an opportunity to apply skills learned in the TA 141, TA 142, TA 143 sequence. The scope of these projects (content covered, time involved) offer a maximum of 4 credits possible.

Ous match: Credits earned through this class, if transferable, would only transfer as theatre electives.

Contact name: Michael Najjar
Contact email: mnajjar@pcc.edu
<table>
<thead>
<tr>
<th>Course number(s):</th>
<th>TA 190A</th>
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<tbody>
<tr>
<td>Course titles:</td>
<td>Projects in Theatre</td>
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<tr>
<td>Benefit to students:</td>
<td>I am opting out of the 3-4 credit conversion as these classes are, by nature (independent study) flexible and are geared for either 1, 2, or 3 credits, based on 30-hours lab-time per credit. This course, as stands, benefits students who are interested in independent technical theatre projects. These projects give students an opportunity to apply skills learned in the TA 111 (fundamentals), TA 112 (scenic design) or TA 113 (light design) sequence. The scope of these projects (content covered, time involved) offer a maximum of 3 credits possible. A 4-credit class would be beyond the scope of this class.</td>
</tr>
<tr>
<td>Ous match:</td>
<td>Credits earned through this class, if transferable, would only transfer as theatre electives.</td>
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<tr>
<td>Contact name:</td>
<td>Michael Najjar</td>
</tr>
<tr>
<td>Contact email:</td>
<td><a href="mailto:mnajjar@pcc.edu">mnajjar@pcc.edu</a></td>
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Does this correspond with a course revision request?: YES

Current sequence: TA111,112,113

Course titles: Fundamentals of Technical Theatre, Introduction to Scenic Design, Introduction to Lighting Design

Current credits: 10

Proposed sequence, proposed credits: TA111,112,113,12

How outcomes will change: To develop drawing and drafting skills necessary to communicate the design aspects of scenic and lighting design. These skills have not been required in the past and are now necessary because of their application as student designers to the annual One-Act Play Festival and other design projects for the Theatre Arts Program and rentals that occur in the Performing Arts Center and are usually staffed by students hired as PCC casual labor. Furthermore, original course outcomes reflected the CT 201 Little Theatre as a performance space. With the emergence of the Performing Arts Center it has become clear that students need additional instruction in order to work in the large and more technically sophisticated theatre environment.

Additional content: Additional Content WILL be added

Additional time: Additional time IS needed

Basis for conversion: Introduction to Scenic Design:
New content will include perspective drawing and thumbnail sketches; time/cost/materials budgeting for productions. Areas explored more deeply are the scene shop/lab activities (the application of skills) enlarged from 24 to 30 hours per term.

Introduction to Lighting Design: New content will include facility awareness; stage/tool/equipment safety awareness; materials inventory and budgeting; time and expense budgeting; and scale drawings; rigging/lighting area lab activities (the application of skills) enlarged from 24 to 30 hours per term.
Ous matching: Students will develop specific skills that will assist them in becoming more competitive when they transfer to other OUS theatre departments. In addition, students will have a more holistic understanding of theatre design, as they will understand the totality of the theatrical design process rather than only being versed in technical knowledge. This knowledge increases their collaborative and communication skills, assisting them in their ability to work in a team oriented art form.

Contact name: Michael Najjar
Contact email: mnajjar@pcc.edu
Curriculum Request Form
Opt Out Conversion

Course number(s): TA 144

Course titles: Improvisational Theater

Benefit to students: TA 144 is well structured to cover the content and outcome guidelines with 3 hours/week of in-class instruction and group work and 5-6 hours/week of homework and out-of-class practice. To increase the number of classroom and credit hours would inhibit students from taking other elective courses and would not benefit the goals of the class or of the individual student; thus, keeping TA 144 as a 3 credit class offers students a broader educational experience.

Ous match: TA 144 will transfer to other OUS schools as either elective credit or general theater arts credit for TA majors. This class is not a TA major requirement at other OUS schools, so maintaining it as a 3 credit course will allow more students to expand the diversity of their experience of theater arts by giving them time to allot to courses in other aspects of the discipline.

Contact name: Michael Najjar
Contact email: mnajjar@pcc.edu
Curriculum Request Form
Opt Out Conversion

Course number(s): TA 147

Course titles: Voice and Diction for the Theatre

Benefit to students: The class content can be covered in a 3 hour per week format. No additional time or content is necessary for this class.

Ous match: Portland State University offers Voce for the Actor I (TA 144) for 3 credits.

Contact name: Michael Najjar
Contact email: mnajjar@pcc.edu
Curriculum Request Form
Opt Out Conversion

Course number(s): TA 148

Course titles: Movement for the Stage

Benefit to students: Being a physical movement class, three hours a week is all that is necessary. A longer class would add no more content and would be too physically demanding.

Ous match: At Portland State University, Movement for the Actor (TA 147) is a three credit class. At University of Portland, Voice/Diction and Movement Workshop (DRM 336) is also three credits.

Contact name: Michael Najjar
Contact email: mnajjar@pcc.edu
Curriculum Request Form
Non Sequence Conversion

Does this correspond with a course revision request?: YES

Course number(s): TA 101

Course titles: Theatre Appreciation

Will outcomes change?: No Change

Will content be added?: Yes

Is additional time needed?: Yes

Basis for conversion: The current three credit class allows only for a three hour block of time per week. Due to the fact that the class will be meeting prior to the plays, seeing productions (up to 3 hours in length) and discussing them, three hours is simply too little time. Also, topics such as theatre history, group discussion and theatrical criticism will be explored in greater depth.

How will this match our institutions?: Theatre Appreciation is offered at Portland State University as a four credit class. This class will transfer to the PSU system. Other OUS schools offer classes such as Introduction to Theatre Arts (University of Oregon), which is four credits.

Contact name: Michael Najjar
Contact e-mail: mnajjar@pcc.edu
<table>
<thead>
<tr>
<th>Course number(s):</th>
<th>TA 261</th>
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<tbody>
<tr>
<td>Course titles:</td>
<td>Introduction to Costuming</td>
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<tr>
<td>Benefit to students:</td>
<td>This class introduces students to a number of subjects that are taught in depth as individual courses at 4-year OUS schools. Many of these topics are 300 or 400 level courses. TA 261 transfers as elective credits, but offers the PCC student a survey of skills pertaining to the design and production of theatrical costumes. By not converting this course to 4 hour credit, it would remain affordable for students wanting to explore the field while gaining valuable skills.</td>
</tr>
<tr>
<td>Ous match:</td>
<td>Having taking TA 261 at PCC, students are better prepared to succeed in upper level costuming classes offered at 4-year OUS schools. At Oregon State University, Principals of Costuming (TA 243) is a 3 credit class. At University of Oregon, Costume Production (TA 322) is 1-3 credits.</td>
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<tr>
<td>Contact name:</td>
<td>Michael Najjar</td>
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<tr>
<td>Contact email:</td>
<td><a href="mailto:mnajjar@pcc.edu">mnajjar@pcc.edu</a></td>
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Curriculum Request Form
Non Sequence Conversion

Does this correspond with a course revision request?: YES

Course number(s): TA 274

Course titles: Theatre History

Will outcomes change?: No Change

Will content be added?: Yes

Is additional time needed?: Yes

Basis for conversion: The new content will include a greater emphasis on the contemporary period of theatre (from 1945 to the present). More time will be taken studying each historical era, thereby giving students a greater depth of understanding of the various theatrical periods and styles. In a survey course of this nature, attempting to cover the entirety of theatrical history in twelve weeks requires as much in-class lecture time as possible.

How will this match other institutions?: Portland State University offers Development of Dramatic Art (TA 464, 564, 465, 565) as four credits. University of Oregon offers TA 367, 368 and 369 ad History of Theatre I, II, III (all four credits).

Contact name: Michael Najjar
Contact e-mail: mnajjar@pcc.edu
Curriculum Request Form
Opt Out Conversion

Course number(s): TA 290A, 290B, 290C

Course titles: Projects in Theatre

Benefit to students: I have submitted my updated TA 190/TA 290 CCOGs. I am opting out of the 3-4 credit conversion as these classes are, by nature (independent study) flexible and are geared for either 1, 2, or 3 credits, based on 30-hours lab-time per credit. This course, as stands, benefits students who are interested in independent technical theatre projects. These projects give students an opportunity to apply skills learned in the TA 111 (fundamentals), TA 112 (scenic design) or TA 113 (light design) sequence. The scope of these projects (content covered, time involved) offer a maximum of 3 credits possible. A 4-credit class would be beyond the scope of this class.

Ous match: Credits earned through this class, if transferable, would only transfer as theatre electives.

Contact name: Michael Najjar
Contact email: mnajjar@pcc.edu
Curriculum Request Form
Increase Conversion

<table>
<thead>
<tr>
<th>Current sequence:</th>
<th>Art 207, 208, 209</th>
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</thead>
<tbody>
<tr>
<td>Course titles:</td>
<td>History of Asian Art</td>
</tr>
<tr>
<td>Current credits:</td>
<td>3</td>
</tr>
<tr>
<td>Proposed sequence, proposed credits:</td>
<td>Art 207, 208, 209, 4</td>
</tr>
<tr>
<td>How outcomes will change:</td>
<td>Remain the same</td>
</tr>
<tr>
<td>Additional content:</td>
<td>Additional Content WILL be added</td>
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<tr>
<td>Additional time:</td>
<td>Additional time IS needed</td>
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Basis for conversion: (Note: The Asian Art sequence is taught by an adjunct, so we preface this statement to say that the following is only slightly modified from the Survey of Western Art submission, but we would add that it addresses across-the-board changes in the teaching of Art History. Our Asian Art Historian is unavailable at this writing, but should further comment be necessary she can certainly do so in short order.) The traditional History of Asian Art has progressively become effected by a cross disciplinary approach to the subject. It is now a basic principle that art objects are no longer studied only in terms of the patterned advance of stylistic and historical forms; the deconstruction of individual objects is now considered against the background and within the context of what one might call the persisting events of human history and its cultural values and practices. One need only compare the relative physical size of older textbooks to the newer ones to recognize that the limits on required content have been greatly expanded. Moreover, the History of Asian Art teaches in Art 207 the history of the art of India, in Art 208 the art of China, and in Art 209 the art of Japan. It would go without saying, we would imagine, that as condensed as these surveys must of necessity be that they would profit greatly by additional time. Our mission to establish and enhance diversity in our curriculum is directly met by this important sequence, and, for many of our students, these are courses which address the art of their particular cultures or backgrounds. The following is short bullet-list of what the four-credit conversion could accomplish in the History of Asian Art:

- address more comprehensively different learning styles.
- add time to explore the material in depth in one or more of the following ways: through online or
in-class discussions and the voices of their peers; through more opportunities for field trips to look at art, design, and architecture face-to-face; through film and its literal movement through and around art, especially architecture; through time for guest speakers and professional voices in the world of art and architecture to allow students to learn more historical material, to address more completely the periods of art defined by the CCOGs to explore, compare, and contrast more broadly the art, architecture, and design of different cultures, especially incorporating more Non-Western approaches.

Ours matching: The four-year university system in Oregon has now converted to the 4 credit format. Our adoption of the 4-credit, 3-term sequence will bring us into line with the current state system in teaching Art History, making transfer of courses and credit seamless for our students.

Contact name: James Hicks (for Art SAC)
Contact email: jhicks@pcc.edu
<table>
<thead>
<tr>
<th>Current sequence:</th>
<th>Art 204, 205, 206</th>
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</thead>
<tbody>
<tr>
<td>Course titles:</td>
<td>Survey of Western Art</td>
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<tr>
<td>Current credits:</td>
<td>3</td>
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<tr>
<td>Proposed sequence, proposed credits:</td>
<td>Art 204, 205, 206, 4</td>
</tr>
<tr>
<td>How outcomes will change:</td>
<td>Remain the same</td>
</tr>
<tr>
<td>Additional content:</td>
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</tr>
<tr>
<td>Additional time:</td>
<td>Additional time IS needed</td>
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**Basis for conversion:**

The traditional Survey of Western Art has progressively become affected by a cross disciplinary approach to the subject. It is now a basic principle that art objects are no longer studied only in terms of the patterned advance of stylistic and historical forms; the deconstruction of individual objects is now considered against the background and within the context of what one might call the persisting events of human history and its cultural values and practices. One need only compare the relative physical size of older textbooks to the newer ones to recognize that the limits on required content have been greatly expanded. In Art 204, for example, changing perspectives have produced a tremendous reassessment of the art of Greek civilization and the nature of its cultural impact and origins. The monolith that used to stand is now studied in conjunction with African and Asian connections and sources that go to the essence of the beginnings of Western Civilization itself. Recent archaeology has completely revamped and expanded the study of the Aegean Bronze Age; once a quick once over in the classroom, these newly revealed civilizations (we’ve known them for barely a century now) now must be studied at length as we continue to become more aware of the extent that they lie at the core of our own civilization. For specific illustrations of how much more complex the material has become in Art 205, one could point as example to the Medieval Fusion, where works of art are now studied in the post-Roman phase in the context of the interaction between the newly formed Arab states in the East (and the impact of Islam itself), and the one thousand year Barbarian conversion to Christianity in its various forms in the West. Art History is not just a vocabulary quiz these days, and the conflicts and relationships of Western and Eastern
cultures, made especially relevant for our students by contemporary events, has greatly intensified the curriculum. With so many examples to choose from in Art 206 to illustrate how the classes will benefit from more time, may we choose the movement away from medievalism and the formation of the modern mind. How the modern world frames its consideration of phenomena, whether religious, scientific, or intellectual, is what gives shape to the new forms of the Renaissance and to the cultivation of modern culture itself. With more time, we could read from Boccaccio, Petrarch, and Dante, explore the concepts of imitation and emulation, and see with more depth how the modern conception of the individual developed. The following is short bullet-list of what the four-credit conversion could accomplish in the Survey of Western Art:

- address more comprehensively different learning styles.
- add time to explore the material in depth in one or more of the following ways:
  - through online or in-class discussions and the voices of their peers;
  - through more opportunities for field trips to look at art, design, and architecture face-to-face;
  - through film and its literal movement through and around art, especially architecture;
  - through time for guest speakers and professional voices in the world of art and architecture to allow students to learn more historical material, to address more completely the periods of art defined by the CCOGs;
  - to explore, compare, and contrast more broadly the art, architecture, and design of different cultures, especially incorporating more Non-Western approaches.

Ours matching: The four-year university system in Oregon has now converted to the new format suggested above. Our adoption of the 4-credit, 3-term sequence will bring us into line with the current state system, making transfer of courses and credit seamless for our students.

Contact name: James Hicks (for Art SAC)
Contact email: jhicks@pcc.edu
Curriculum Request Form
Increase Conversion

Current sequence: Art 211, 212, 213

Course titles: Modern Art History

Current credits: 3

Proposed sequence, proposed credits: Art 211, 212, 213, 4

How outcomes will change: No.

Additional content: Additional Content WILL be added

Additional time: Additional time IS needed

Basis for conversion: Modern Art History is an exciting, dynamic, and tough discipline. Recently, Modern Art has been analyzed by scholars through lenses defined by other disciplines. These approaches are quite a challenge for most students who grapple firstly with learning the visual language of art (analyzing art by discussing elements like line, color, shape, space, and others). The four-credit conversion will not only give students the chance to begin to master visual analysis of Modern Art, but also to understand its history through these various lenses. For example, in ART211, it is imperative that students understand the significance of social, political, and economic revolutions in 19th century Europe and the United States. The conversion would allow students more time to grapple with Marxist theory, for example, as they explore the social history of 19th century art. ART212 teaches Modern Art impacted by the two World Wars. The move to complete abstraction in art of this time period is often difficult to justify without the proper tools. Again, practicing the language of visual analysis gives students the confidence to embrace abstraction. Recognizing the power of destruction and growth from the wars strengthens their understanding through history. The extra time in this course would not only reinforce these methods, but also allow us to look at the art through the eyes of structuralism, for example. An introduction to semiotics or other structural approaches as intersected with abstract art provides the student with yet another tool to analyze Modern Art. In ART213: Art Since 1945, in addition to visual and historical analyses, we would add closer studies of psychoanalysis and feminism to address art that often critiques itself and society. Beginning to come to terms with postmodernist theory is crucial to an
understanding of contemporary art. The closer study of Modern Art through various lenses described above, in addition to our current look at the visual language and history of Modern Art, will allow students to better define Modernity, Modernism, and Postmodernism through art, history, and theory. These four-credit courses will cover the same time periods as the three-credit-course sequence (ART211: 19th century, ART212: early-mid 20th century, ART213: 1945 to present). With the four-credit conversion, the courses will address more comprehensively different learning styles. Students will have the added time to explore the material in depth in one or more of the following ways: o through online or in-class discussions and the voices of their peers; o through more opportunities for field trips to look at art face-to-face, exploring the voice of the curator and institution of the museum and gallery; o through film and its literal movement through and around art and architecture, and through film as an art medium; o through time for guest speakers and professional voices in the art world outside of the classroom; o allow students to learn more historical content and more fully address the periods of art defined by the CCOGs with the added time; o explore through readings and discussions the different approaches and methodologies in the discipline of art history; o incorporate materials and theory from other disciplines in order to enhance and deepen the meaning of Modern Art; o finish addressing the timeline of art presented in the syllabus.

Ous matching: These changes will instill in students a deeper understanding of and a more comprehensive look at Modern Art. The extra instructional time will better prime students for upper division course work, especially in art and art history. Students also will be more prepared to take their understanding of Modernism and Postmodernism into other classrooms that explore disciplines such as literature, music, history, and other cultural studies in the modern world.

Contact name: Elizabeth Anne Bilyeu (for the Art SAC)
Contact email: ebilyeu@pcc.edu
Curriculum Request Form
Increase Conversion

Current sequence: Art 101, 102, 103
Course titles: Introduction to Art
Current credits: 3
Proposed sequence, proposed credits: Art 101, 102, 103, 4
How outcomes will change: No.
Additional content: Additional Content WILL be added
Additional time: Additional time IS needed

Basis for conversion: The Introduction to Art classes at PCC are the most popular art classes in terms of enrollment college-wide. Among other aspects, the lecture (versus studio) format allows for more students to learn about art, architecture, and graphic design in this sequence of courses. Currently in our society, the practice, study, and support of visual art is waning, especially in public institutions like schools and government. Students come to the discipline of art curious and enthusiastic, but sorely underprepared. It is this foundational sequence that can truly instill an appreciation of art. In evaluation after evaluation, students in these classes insist that their best learning happens outside the classroom, in moments of looking at art face-to-face in which they actually notice the art work and then understand it by applying the language of visual analysis to their experience. Adding hours to this sequence will be exploited best by field trips as well as deepening other learning activities currently in use. ART101 focuses on architecture. The four-credit conversion not only will allow for more time to look at local architecture on field trips, but it will allow us more time to introduce voices of architects through guest speakers and videos. After mastering the visual/experiential approaches to architecture, the extra time will allow us to explore the history of architecture with more breadth and depth than we do in the weekly three-hour class. This will meet the needs and desires of students working on their transfer degrees as well as the PCC architectural students who enroll in this course as a degree requirement. In ART102, we look at the visual arts such as drawing, painting, sculpture, and photography. The added time will allow us to visit and analyze more closely art on campus, public art, art in the Portland Art
Museum, and art in local galleries. In the classroom, for example, rather than a ten-minute introduction to perspective, we can spend more time recognizing the affect of and type of visual perspectives used in works of art by literally sketching on top of various reproductions. ART103 addresses the history and impact of graphic design. The conversion of this sequence will allow us more time to make visits to the print and photographic collections at the Portland Art Museum and to the rare books room of the Multnomah County Library. The time will not only allow us the chance to hear from current graphic design professionals as guest speakers, but also the opportunity to critique the impact of graphic design on contemporary society. This will benefit students working on their transfer degree as well as the PCC graphic design students who enroll in this course as part of their degree requirements. These foundational courses deal very heavily with the visual language of art through the areas of architecture, visual arts, and graphic design. The conversion will allow students to master the language more deeply and to cover more thoroughly the history of each area. With the four-credit conversion, the courses will address more comprehensively different learning styles. Students will have the added time to explore the material in depth in one or more of the following ways: o through online or in-class discussions and the voices of their peers; o through more opportunities for field trips to look at art, design, and architecture face-to-face; o through film and its literal movement through and around art, especially architecture; o through time for guest speakers and professional voices in the world of art, architecture, and graphic design. o allow students to learn more historical material to address more completely the periods of art defined by the CCOGs with this added time. o explore, compare, and contrast more broadly the art, architecture, and design of different cultures, especially incorporating more Non-Western approaches.

Ous matching: These changes will instill in students a stronger appreciation for art, architecture, and design. The extra instructional time that adds to the depth and breadth of the student's experiences will teach them to take their understanding for art and art's analytical language outside of the classroom. This will make them -- as students in upper division courses at four-year colleges and as citizens -- more aware of the impact of art and its significance in society.

Contact name: Elizabeth Anne Bilyeu (for the Art SAC)
Contact email: ebilyeu@pcc.edu
Curriculum Request Form  
NonSequence Conversion

<table>
<thead>
<tr>
<th>Course number(s):</th>
<th>Art 210</th>
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<tbody>
<tr>
<td>Course titles:</td>
<td>Women in Art</td>
</tr>
<tr>
<td>Will outcomes change?:</td>
<td>No Change</td>
</tr>
<tr>
<td>Will content be added?:</td>
<td>Yes</td>
</tr>
<tr>
<td>Is additional time needed?:</td>
<td>Yes</td>
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</tbody>
</table>

Basis for conversion:  
ART210: Women in Art is the art history course in most dire need of more hours! Currently in only one term, we cover women artists roles in the history of western art (whereas the entire history of western art -- mostly by men -- is given six terms at PCC). Even Portland State teaches the history of women in art in a three-course sequence. ART210: Women in Art may satisfy art requirements as well as degree requirements for diversity and women's studies. The most pressing need is time to cover more completely the historical material, and a four-credit conversion would certainly help with this. In addition to presenting various feminist approaches, we struggle with enough time to define the traditional canon of art history and how women artists fit and don't fit into this structure. Considering representations of women in art and women's roles as patrons in the arts are examples of recent approaches to the subject of women in art, and these must be considered as well. The conversion will allow students not only to practice the basics of visual analysis necessary in any art history class, but more thoroughly to cover women's history, theoretical approaches to art, and rationales for a feminist critique of art and history. The extra instructional time will begin to give women artists and their history a stronger voice in the overall curriculum. The additional hour each week will allow students more time to process as a class new and difficult ideas about gender and its place in academics, especially in art, and in historical and contemporary cultures. With the four-credit conversion, the courses will address more comprehensively different learning styles. Students will have the added time to explore the material in depth in one or more of the following ways: o through online or in-class discussions and the voices of their peers; o through more opportunities for field trips to look at the work by women artists face-to-face;
o through time for guest speakers and videos presenting the voices of women artists;

o allow students to learn more historical material to address more completely the periods of art defined by the CCOGs with this added time.

o begin to address the role of women artists in Non-Western cultures.

How will this match our institutions?

These changes will instill in students a deeper understanding of and a more comprehensive look at Women in Art. Most importantly, students will be able to carry these tough, gender-based approaches into upper division courses at four-year colleges and into their daily lives as gendered beings.

Contact name: Elizabeth Bilyeu (for Art SAC)
Contact e-mail: ebilyeu@pcc.edu
Curriculum Request Form
Opt Out Conversion


COURSE TITLES:
- Basic Design: B&W,
- Basic Design: Color Theory,
- Basic Design: 3-D,
- Intro to Drawing,
- Intro to Photo (Non-darkroom),
- Intro to Photo (Darkroom),
- Photography II,
- Painting I,
- Artist's Skills/Practical Issues,
- Special Topics in Art,
- Lettering Calligraphy I,
- Advanced Lettering and Seminar,
- Drawing II, Life Drawing,
- The Photographic Portfolio,
- Ceramics I,
- Ceramics II,
- Intro to Printmaking,
- Life Painting,
- Experimental Media,
- Painting II,
- Watercolor I,
- Watercolor II,
- Sculpture: Plaster/Clay,
- Sculpture: Welding, Sculpture,
- Sculpture: Welding II

BENEFIT TO STUDENTS:
Reasons to opt out:
1. Maintaining the 6 contact hour per week schedule that currently exists with our 3-credit studio courses, will allow us to continue to offer a more comprehensive variety of courses. Greater course selection benefits transfer students seeking to build portfolios and satisfy transfer requirements. Having increased contact hours as a result of a 4-credit conversion would limit our ability to schedule as many courses in our existing facilities.

2. Under the 3-credit system, students will have greater diversity of instruction since we will be able to offer more courses from a larger pool of instructors.

3. Our current number of course offerings allows us to reach a larger
number of students. Cutting course offerings would limit student’s access to art courses. A 4-credit conversion could possibly force the program to drop up to 1/3 of its current course offerings again due to the need for increased contact hours that would limit the scheduling of studio facilities.

4. Our current 3-credit system allows for more open lab-time in the studios thus enabling students to work on class projects or homework there. Studio courses often require use of bulky materials and well-ventilated spaces that students would otherwise not have access to. 5. Maintaining our current 3-credit schedule would allow us to continue to offer foundation course sequences, such as basic design, design/color theory and design/three dimensions with a greater breadth of content in each particular area. Students will often follow one instructor through that sequence over a three term period, which makes for an advantageous learning continuity.

OUS MATCH: There are no disadvantages to our current 3-credit system. Other OUS schools accept course for course transfers from our students whether they have converted to 4-credit systems or not. It is important to note that those schools which have converted to 4-credit studio courses, still maintain the same number of contact hours as we have with our 3-credit studio courses.

CONTACT NAME: Mark R. Smith
CONTACT EMAIL: msmith@pcc.edu
Curriculum Request Form
Opt Out Conversion

<table>
<thead>
<tr>
<th>Course number(s):</th>
<th>Art 140</th>
</tr>
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<tbody>
<tr>
<td>Course titles:</td>
<td>Digital Photography</td>
</tr>
<tr>
<td>Benefit to students:</td>
<td>Reasons to opt out:</td>
</tr>
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<td>Ous match:</td>
<td>There are no disadvantages in maintaining our 3-credit status in terms of transfer. Currently, all OUS schools accept course for course credits from our transfer students. It is also important to note that all of the OUS schools who have changed to 4-credit studio courses, still maintain the same number of contact hours that we have here</td>
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<tr>
<td>Contact name:</td>
<td>Mark R. Smith</td>
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