NOTE to prospective students: This syllabus is intended to provide students who are considering taking this course an idea of what they will be learning. A more detailed syllabus will be available on the course Canvas site for enrolled students and may be more current than this sample syllabus.

Note to instructors: Orange text is provided as a guide for you. When you return your generic syllabus for posting in the schedule of classes, please ensure that all text is in black font. Return your generic syllabus to Ecampus Syllabi.

Please refer to the University’s minimum requirements for course syllabi as a reference.

Course Name: ART 121 - Foundations: Computers in Visual Arts  
Course Number: 74674  
Credits: 4  
Instructor name: John Whitten  
Instructor email: John.Whitten@oregonstate.edu  
Instructor phone: 541-737-5020  
Link to instructor bio or website: www.johnwhitten.com

Course Description
An introductory studio art class using computers in the visual arts. Project-based exploration of digital imaging, layout, 3-D rendering, and video. Examination of the impact of digital technology on the visual arts from contemporary and historical perspectives.

Prerequisites: None

Course Expanded Description:
In this visual art studio course, we will explore the computer’s use in a fine art context — both for the creation of digital works as well as a conduit for channeling ideas through digital processes resulting in physical works. We will also research and discuss (hopefully inspiring!) artists and ideas related to working with various digital processes. Your assignments will include working with digital photo, digital video, digital audio, 3D rendering, and introduction to page layout to visually communicate expressive concepts.

In order to complete these projects, you will be introduced to the following software: Adobe Photoshop, Adobe Premiere, Adobe InDesign, Google Sketch-up, and Audacity.

Along the way, you will be encouraged to experiment with commercial, open-source and free software, to expand your knowledge of digital tools. You may use other programs, if you are already familiar with that software, but may or may not receive technical assistance. The fundamentals of design principles as they apply to the screen will also be covered in this class.

Class time will involve both lectures and “hands on learning.” Lectures will focus on creative and academic aspects of the role of the computer in a fine art context with an emphasis on understanding the conceptual and aesthetic context of your work within an art historical continuum. Software will be introduced and demonstrated, and time will be provided for art production. Throughout this course, you
will receive technical and conceptual instruction, but you are ultimately responsible for the quality of your work. Additional time will be spent on critiques, discussions and demonstrations.

This is an entry-level course designed for students with very limited (or no experience) in digital media, but it should be conceptually challenging no matter your technical expertise.

Don’t be afraid to take chances and experiment! I’d much rather you take a chance and make a mistake than be safe and boring!

**Communication**
Please post all course-related questions in the General Discussion Forum so that the whole class may benefit from our conversation. Please email your instructor for matters of a personal nature. The instructor will reply to course-related questions and email within 24-48 hours. I will strive to return your assignments and grades for course activities to you within five days of the due date.

**Course Credits**
This studio course combines approximately 120 hours of instruction, studio activities, online activities, and assignments for 4 credits.

**Technical Assistance**
If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the OSU Computer Helpdesk online.

**Learning Resources**
A subscription to the online professional tutorial service Lynda.com is **REQUIRED**. Therefore, the Art Dept has provided you access to a personal account. Login instructions will be distributed through Canvas.

**Required Equipment:**
Your lab fee is used to provide you with a 64GB USB storage device and paper for Project 4. Students are responsible for all their equipment loans and hires.

**Suggested Equipment:**
- **Video Camera:** Video cameras are available for checkout in the library. Alternatively, your Digital SLR probably has a video function. iPhones/iPads or equivalent are frowned upon unless you can convince me of the conceptual underpinnings regarding your camera choice. At the very least, **TURN YOUR iPHONE CAMERA HORIZONTALLY!**
- **STORAGE** device for your camera – mini DV’s or memory disk – at least 32 MB
- **External Hard Drive** at least 250GB, especially if you will continue working digitally.
- **Headphones.** Please provide your own.
- **Sketchbook / Journal.** Please provide your own and bring to every class.

**Note** Students must keep a steady supply of hard drive external storage media (Flashdrives, external hard drives). **DO NOT** depend on the machines in the labs, OSU server or other cloud storage alone to save your work unless you like to cry a lot. **PLEASE NOTE:** Lost files or technical disasters are not viable excuses for late or incomplete work. Those issues are part of the intrinsic
nature of working with digital media and should be anticipated in your work practices (unless, of course, you like to cry a lot). Disks are cheap. Your time is not.

Suggested Textbooks:
Digital Art (Third edition) by Christiane Paul

Note to prospective students: Please check with the OSU Bookstore for up-to-date information for the term you enroll (OSU Bookstore Website or 800-595-0357). If you purchase course materials from other sources, be very careful to obtain the correct ISBN.

Canvas
This course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes. To preview how an online course works, visit the Ecampus Course Demo. For technical assistance, please visit Ecampus Technical Help.

Mesurable Student Learning Outcomes
Students will create four digital-based projects requiring research, critical engagement, creativity, expression and imagination. Lectures and visual exploration projects will cover contemporary and historical advances in digital art. Students are expected to revisit concepts and lecture content outside of class to thoroughly grasp course concepts and advance personal skills related to working with specific software. With this in mind, the learning outcomes of this course are described in four areas in line with the art department student learning outcomes:

ART PROGRAM LEARNING OUTCOMES:
Students will create four digital-based projects requiring research, critical engagement, creativity, expression and imagination. Lectures and visual exploration projects will cover contemporary and historical advances in digital art. Students are expected to revisit concepts and lecture content outside of class to thoroughly grasp course concepts and advance personal skills related to working with specific software. With this in mind, the learning outcomes of this course are described in four areas in line with the art department student learning outcomes:

1. LITERACY
2. CRITICAL THINKING
3. COMMUNICATION
4. PRODUCTION

– LITERACY: Demonstrate broad and discipline-specific knowledge of art processes and history.
  • Apply appropriate vocabulary used to articulate the breadth and range of computer-based art from a historical and contemporary art practice.
  • Identify and relate theoretical concepts connecting digital art and art historical movements such as Dada, Conceptual Art, and Fluxus.

As measured and assessed by in-class exercises and group discussions.

– CRITICAL THINKING: Describe and analyze works of visual art critically and relate them to historical and contemporary contexts.
  • Recognize and reflect critically and theoretically on aspects of media’s impact on our current daily lives.
As measured and assessed by discussion board posts.

**COMMUNICATION:** Articulate discipline-specific concepts in writing, orally, and visually.
- Analyze and describe computer-based art using the vocabulary related to fundamentals of design principles as they apply to the fine arts and the screen.
- Identify, compare and articulate contemporary computer-based art strategies from examples and your own work in discussion and in writing.
- Articulate intention and intuition and take responsibility for creative choices.

As measured and assessed by in-class critiques and major project written artist statements.

**PRODUCTION:** Create original art and/or research projects by applying discipline-specific tools, skills, methods, and sources.
- Acquire and employ skills necessary using the computer as a tool to create conceptually interesting digital-based projects. Tools include: idea generation, time planning, review, storage, manipulation, commitment, failure, revision, and patience.
- Demonstrate through creative fundamental use of Adobe Photoshop to create an image workflow to import, edit, crop, resize, adjust, collage and print your images in a professional manner.
- Demonstrate through creative fundamental use of Adobe Premiere to create a video workflow to import, edit, crop, resize, adjust, collage and export your images in a professional manner.
- Demonstrate through creative fundamental use of Adobe InDesign to create a video workflow to place, edit, crop, resize, adjust, collage and print a booklet in a professional manner.
- Demonstrate through creative fundamental use of 3D CAD software to create a sense of mass, space and place, and animate in order to visually communicate three-dimensional space in a digital platform.
- Demonstrate through creative work an application of two-dimensional, three-dimensional and screen-based design concepts.

As measured and assessed by quizzes and major projects.

**Assignments and Due Dates**

4 Major Projects – 75% of Final Grade (weighted equally).

*Each project is worth 25 points.* Descriptions/Guidelines of Studio Projects are on Canvas.

- **Project 1 – Culture Jam**
- **Project 2 – Video Remix**
- **Project 3 – Interdimensional Forms**
- **Project 4 – Artist Zine**

Homework – 10% of Final Grade and worth 100 points total.

You will be assigned weekly homework. This will typically consist of specific Lynda.com tutorials and discussion posts and responses, but will also include other out-of-class directives. See Canvas for details.

- **Syllabus quiz is worth 30 points.**
- **5 blog posts worth 5 points each.**
- **9 Lynda.com quizzes worth 5 points each.**
Technical Demo – 5% of Final Grade and is worth 5 points.
You will demonstrate a technical feature to the class that relates to the current class project. Your choice. Sign up for a date and a technical skill.

Final Portfolio – 10% of Final Grade and is worth 10 points.
All four projects will be submitted as an online digital portfolio together with a written artist statement for each major project. This is an opportunity to revise projects. Put some time and effort into your site!

Projects – 100 points
Homework – 100 points
Tech Demo – 5 points
Final Portfolio – 10 points
TOTAL – 215 points

Grades
Will be posted to Canvas

Evaluation of Student Performance:
It is the mission of Oregon State University, and higher education in general, to offer you an opportunity and environment to expand your critical capacity and creative potential. Grades are not entitlement, they are evaluations of growth, development and craftsmanship. It is the expectation in this course that you will work hard; hard work alone does not merit a mark for excellence.

The final course grade is based on creativity, progress, work ethic, attitude, daily preparation and attendance.

Percentage Breakdown:

<table>
<thead>
<tr>
<th>Percentage Breakdown</th>
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</thead>
<tbody>
<tr>
<td>4 major projects</td>
<td>75%</td>
</tr>
<tr>
<td>Homework</td>
<td>10%</td>
</tr>
<tr>
<td>Technical Demo</td>
<td>5%</td>
</tr>
<tr>
<td>Final Portfolio</td>
<td>10%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
</tr>
</tbody>
</table>

A comprehensive grading rubric is made available with each major project on Canvas.

Grades are assigned using the following departmental standards:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
<th>Description of Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94–100</td>
<td>Exceptional</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Work demonstrates exceptional understanding and production effort beyond the basic assignment and exudes extreme care and development both aesthetically and conceptually. It is unusually sophisticated, insightful and genuinely invested in exploration. Reserved for projects that exhibit only the highest quality of experimentation, conceptual nuance and</td>
</tr>
<tr>
<td>A-</td>
<td>90–93</td>
<td></td>
</tr>
</tbody>
</table>
### LEARNING RESOURCES

A subscription to the online professional tutorial service Lynda.com is **REQUIRED**. Therefore, the Art Dept has provided you access to a personal account. Login instructions will be distributed through Canvas.

### COURSE POLICIES

#### Assignment Deadlines:
Each assignment has an announced due date. It compounds the problem if you miss class because your project is incomplete. Daily in-class assignments cannot be made up at all. Your projects should be complete on the due date.

Last minute panicked technical issues will NOT be addressed, so plan accordingly and use your time wisely.

#### Project Feedback:
Your work is important and deserves quality constructive feedback. I will give guidance and feedback as you produce and execute your work. If you wish further feedback, please request a meeting with me via skype or over phone so that you may receive undivided attention. Your hard work deserves that, so please take the initiative and come to office hours.

#### Zero Tolerance Policy:
As a manufacturer of cultural content, you have an immense responsibility. Racism, sexism, homophobia,

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90–100</td>
<td>Outstanding</td>
</tr>
<tr>
<td>A-</td>
<td>87–89</td>
<td>Superior</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>Superior</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td>Superior</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td>Superior</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
<td>Average</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
<td>Average</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
<td>Inferior</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td>Inferior</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td>Inferior</td>
</tr>
<tr>
<td>F</td>
<td>Less than 60</td>
<td>Failure</td>
</tr>
<tr>
<td>I</td>
<td>Incomplete</td>
<td>Incomplete</td>
</tr>
</tbody>
</table>

Work exceeds requirements and shows creative thought and care in production, resulting in a work that is cohesive and successful. It is inquisitive and engaged and both aesthetic and conceptual development is of high quality.

Work meets basic criteria and demonstrates basic understanding and competency of production skills. Aesthetic and conceptual development is adequate, but does not push the criteria in form or content. The work may lack a certain degree of cohesion.

Work may meet basic criteria but portrays a careless approach to production and little creative development. It is limited in scope, formulaic and looks as though it may have been thrown together the night before class. Conceptual development is clearly lacking and technical skills lack adequate mastery.

Work fails to meet basic criteria and is problematic on multiple fronts. Assignment not handed in or is plagiarized – project receives a zero. Student not present more than 4 times.

Incompletes will only be considered if the student has attended more than 50% of the course and provides a written request outlining how and when the student plans to fulfill the course requirements. The reason for missing classes must be justifiable.
and other forms of discrimination are unacceptable. There is no tolerance for words, speech, behavior, actions, or clothing/possessions that insult, diminish, demean, or belittle any individual or group of persons based on race, ethnicity, religion, gender, sexual identity, ability, economic class, national origin, language, or age. This is qualitatively different than a critical engagement with the realities of racism, sexism, etc. We must recognize the line between what is ‘discriminatory’ and what is a critical engagement with content can be a fuzzy one. If you are uncertain, you MUST speak with me. Work submitted for this class that violates this policy will receive a mark of a ‘zero.’

Academic freedom, freedom of speech, and freedom of discourse DO NOT protect racism or other acts of harassment and forms of discrimination within the Oregon State University educational environment.

Discussion Participation
Students are expected to participate in all graded discussions. While there is great flexibility in online courses, this is not a self-paced course. You will need to participate in our discussions on at least two different days each week, with your first post due no later than Wednesday evening, and your second and third posts due by the end of each week.

Proctored Exams
This course requires that you take exams under the supervision of an approved proctor. Proctoring guidelines and registration for proctored exams are available online through the Ecampus testing and proctoring website. It is important to submit your proctoring request as early as possible to avoid delays.

Makeup Exams
Makeup exams will be given only for missed exams excused in advance by the instructor. Excused absences will not be given for airline reservations, routine illness (colds, flu, stomach aches), or other common ailments. Excused absences will generally not be given after the absence has occurred, except under very unusual circumstances.

Incompletes
Incomplete (I) grades will be granted only in emergency cases (usually only for a death in the family, major illness or injury, or birth of your child), and if the student has turned in 80% of the points possible (in other words, usually everything but the final paper). If you are having any difficulty that might prevent you completing the coursework, please don’t wait until the end of the term; let me know right away.

Guidelines for a Productive and Effective Online Classroom
Students are expected to conduct themselves in the course (e.g., on discussion boards, email) in compliance with the university’s regulations regarding civility. Civility is an essential ingredient for academic discourse. All communications for this course should be conducted constructively, civilly, and respectfully. Differences in beliefs, opinions, and approaches are to be expected. In all you say and do for this course, be professional. Please bring any communications you believe to be in violation of this class policy to the attention of your instructor.

Active interaction with peers and your instructor is essential to success in this online course, paying particular attention to the following:

• Unless indicated otherwise, please complete the readings and view other instructional materials for each week before participating in the discussion board.
• Read your posts carefully before submitting them.
• Be respectful of others and their opinions, valuing diversity in backgrounds, abilities, and experiences.
- Challenging the ideas held by others is an integral aspect of critical thinking and the academic process. Please word your responses carefully, and recognize that others are expected to challenge your ideas. A positive atmosphere of healthy debate is encouraged.

**Statement Regarding Students with Disabilities**

Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at http://ds.oregonstate.edu. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

**Accessibility of Course Materials**

All materials used in this course are accessible.

If you require accommodations please contact Disability Access Services (DAS).

Additionally, Canvas, the learning management system through which this course is offered, provides a vendor statement certifying how the platform is accessible to students with disabilities.

**Expectations for Student Conduct**

Student conduct is governed by the university’s policies, as explained in the Student Conduct Code, http://studentlife.oregonstate.edu/code

**Academic Integrity**

Students are expected to comply with all regulations pertaining to academic honesty. For further information, visit Student Conduct and Community Standards, or contact the office of Student Conduct and Mediation at 541-737-3656.

OAR 576-015-0020 (2) Academic or Scholarly Dishonesty:

a) Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student's own efforts or the efforts of another.

b) It includes:

   i) CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. This includes but is not limited to unauthorized copying or collaboration on a test or assignment, using prohibited materials and texts, any misuse of an electronic device, or using any deceptive means to gain academic credit.

   ii) FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

   iii) ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device. It is a violation of Oregon state law to create and offer to sell part or all of an educational assignment to another person (ORS 165.114).
iv) TAMPERING - altering or interfering with evaluation instruments or documents.

v) PLAGIARISM - representing the words or ideas of another person or presenting someone else's words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

c) Academic Dishonesty cases are handled initially by the academic units, following the process outlined in the University's Academic Dishonesty Report Form, and will also be referred to SCCS for action under these rules.

PLAGIARISM AND CHEATING:
(See OSU Student Conduct Code above and in Canvas)
Dishonesty, including but not limited to cheating, plagiarism, or knowingly supplying false information or deceiving the school and its officials is a violation of the student conduct policy. Any student who is found to have violated this policy is subject to disciplinary sanctions up to and including suspension or permanent dismissal. Please be aware that plagiarism is presenting another’s ideas as one’s own and includes paraphrasing as well as copying without quotation marks and proper citations.

WHAT IS COPYRIGHT?
Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way. See OSU Print and Mailing Services Copyright Myths: http://printmail.oregonstate.edu/node/123

Academic Dishonesty cases are handled initially by the academic units, following the process outlined in the University's Academic Dishonesty Report Form, and will also be referred to SCCS for action under these rules.

Conduct in this Online Classroom
Students are expected to conduct themselves in the course (e.g., on discussion boards, email postings) in compliance with the university's regulations regarding civility.

Tutoring
NetTutor is a leading provider of online tutoring and learner support services fully staffed by experienced, trained and monitored tutors. Students connect to live tutors from any computer that has Internet access. NetTutor provides a virtual whiteboard that allows tutors and students to work on problems in a real time environment. They also have an online writing lab where tutors critique and return essays within 24 to 48 hours. Access NetTutor from within your Canvas class by clicking on the Tools button in your course menu.

OSU Student Evaluation of Teaching
Course evaluation results are extremely important and are used to help me improve this course and the learning experience of future students. Results from the 19 multiple choice questions are tabulated anonymously and go directly to instructors and department heads. Student comments on the open-ended questions are compiled and confidentially forwarded to each instructor, per OSU procedures. The online Student Evaluation of Teaching form will be available toward the end of each term, and you will be sent
instructions via ONID by the Office of Academic Programs, Assessment, and Accreditation. You will log in to “Student Online Services” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted.

**COURSE CONTENT**

**DETAILED SCHEDULE**  *This schedule is subject to change.*

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<thead>
<tr>
<th>Wk</th>
<th>Lecture</th>
<th>Video</th>
<th>Exercise</th>
<th>Discussion</th>
<th>Quiz</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Brief History of Digital Art</td>
<td>No Logo</td>
<td>Cute Puppies “Glitch”</td>
<td>Product Placement</td>
<td>Syllabus Quiz</td>
</tr>
<tr>
<td>2</td>
<td>Digital Technologies as a Tool</td>
<td>Adbusters /</td>
<td>Photoshop – Dissect image into layers</td>
<td>Project 1 Research &amp; Ideation</td>
<td>Quiz 1</td>
</tr>
<tr>
<td>3</td>
<td>The Remix</td>
<td>Everything is a Remix / Remix examples</td>
<td>Project 2 Research &amp; Ideation</td>
<td>Quiz 2</td>
<td>Project 1 – Culture Jam</td>
</tr>
<tr>
<td>4</td>
<td>Glitch</td>
<td>Remix examples / PBS Digital Studios / Nam June Paik / Jon Satrom</td>
<td>Glitch photo and video using Audacity</td>
<td>Found Glitch</td>
<td>Quiz 3</td>
</tr>
<tr>
<td>5</td>
<td>Appropriation</td>
<td>John Baldessari / Brian Jungen / Richard Prince</td>
<td>Appropriation vs Originality</td>
<td>Quiz 4</td>
<td>Project 2 – Video Remix</td>
</tr>
<tr>
<td>6</td>
<td>Homebodies</td>
<td>Rachel Whiteread / Do Ho Suh</td>
<td>Creating simple shapes and structures in SketchUp</td>
<td>Materials and Images</td>
<td>Quiz 5</td>
</tr>
<tr>
<td>7</td>
<td>Digital Technologies as a Medium</td>
<td>TED Talk video, Jacolby Satterwhite</td>
<td>Masks and Layers</td>
<td>Quiz 6</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Lecture</td>
<td>Video</td>
<td>Exercise</td>
<td>Discussion</td>
<td>Quiz</td>
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<tr>
<td>Wk 8</td>
<td><em>WTF? Text as Art</em></td>
<td>Glenn Ligon / John Baldessari</td>
<td></td>
<td>Found text</td>
<td>Quiz 7</td>
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<tr>
<td>Wk 9</td>
<td><em>Brief History of Zines</em></td>
<td>Jenny Holzer / Barbara Kruger</td>
<td></td>
<td></td>
<td>Quiz 8</td>
</tr>
<tr>
<td>Wk 10</td>
<td><em>Press Pause Play</em></td>
<td></td>
<td></td>
<td>Protest roots in Artmaking</td>
<td>Quiz 9</td>
</tr>
<tr>
<td>Wk 11</td>
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<tr>
<td></td>
<td>Major Assignment</td>
<td></td>
<td>Final Portfolio</td>
<td></td>
<td>Online Portfolio</td>
</tr>
</tbody>
</table>