



ART + SOCIAL PRACTICE

Portland State University

Program Overview

PSU's Art and Social Practice MFA is composed of a combination of individual research, group work, and experiential learning. The program's blend of critical and professional practice, collaborative social engagement, and transdisciplinary exploration produces an immersive educational environment.

The 90 credit, three-year course encourages students to shape the direction of their own education,

and continually redefine and develop the program as a whole. Students connect their art practice to research in the field through electives and community partnerships, promoting cross-disciplinarily. Student work and research is presented publicly culminating in graduate projects, presented in the third and final year of the program. Each student will produce a Graduate Publication related to the work they produce during the program.

Course of Study/ Credit Distribution

The MFA program requires 90 credit hours of coursework. Just under half of these credit hours are Directed Studies and associated workshops (Social Practice Group Workshops). The rest are distributed among contemporary art history and theory seminars, special topics, writing, pedagogy and professional practices seminars, non-art electives, and the Graduate Project. These courses augment the tutorials and group workshops and are designed to help you broaden your field of inquiry.

The 90 credit hours required for completion of the program are distributed as follows:

Course Credit	Hours
Directed Studies + Workshops	40
Conversation Series (visiting artists)	12
Contemporary Art History/Theory	12
Electives (outside department)	8
Graduate Seminars	12
Graduate Project	6

Flexible Residency

The program offers students the option to study both in Portland and remotely through online participation. Remote students are expected to come to Portland twice a year, for the Program retreat at the beginning of the school year, and during Assembly, usually in May. Please see the appendix for tips on remote technology set-ups.

Course Plan

The following credit distribution is for students entering the program in Fall 2019:

	Fall	Winter	Spring
First Year 2020/2021			
ART 598 Workshop	2	2	2
ART 597 A History of Art and Social Practice	4	-	-
ART 584 Social Practice Directed Study	2	2	2
ART 586 Visiting Artist (conversation series)	2	2	2
ART 599 Contemporary Art II	-	4	-
ART 583 Seminar III: Teaching Visual Culture	-	-	2
ART 581 Seminar I: Special Topics in Contemporary Art	-	-	2
Total:	10	10	10
Second Year 2021/2022			
ART 598 Workshop	2	2	2
ART 584 Social Practice Directed Study	2	2	2
ART 586 Visiting Artist (Conversation Series)	2	2	2
ART 530 Critical Art Theories II	-	-	4
ART 582 Seminar II: Writing & Research	2	-	-
ART 585 Seminar IV: Professional Practices	2	-	-
Approved Elective	-	4	-
Total:	10	10	10
Third Year 2022/2023			
ART 598 Workshop	2	2	2
ART 581 Seminar: Special topics in Contemporary Art	-	2	-
ART 582 Seminar II: Writing & Research	-	2	-
ART 584 Social Practice Directed Study	2	2	-
ART 584 Social Practice Directed Study	2	2	2
Approved Elective	4	-	-
ART 587 MFA Project	-	-	2
ART 599 MFA Critique	-	-	4
Total:	10	10	10

Directed Studies

Directed Studies are individual meetings that students take throughout their course of study with a rotating selection of faculty. These meetings are self initiated between the students and Directed Studies faculty for a given term, and offer one-on-one support for students as they progress through the program.

Requirements for Graduation

- Successful completion of the 90 Credits of coursework (a B grade or better on all of the required classes).

- Successful Completion of a Graduate Project that is both participatory and public and can be evaluated through experience or documentation by a graduate committee.

- Successful completion of a Graduate Written Component which needs to take the form of a publication that can be distributed publicly as well as being reviewed by a graduate committee.

- Successful creation of a functional artist website (or equivalent online place in which work can be accessed).

- Successful presentation of a public Graduate Lecture which covers their three years of work as part of the program and details the Graduate Project. Preferably, the lecture should be organized to take place in a location and including an audience related to the Graduate Project.

- Successful completion of graduate oral review with Graduate Committee.

Learning Outcomes

1. Students will engage in learning about the history, theory, and practice of socially engaged art production.

2. Students will examine and consider the ethics of collaboration with the public on socially engaged art projects.

3. Students will learn about and demonstrate strategies for developing a career in the realm of socially engaged art.

Assessment

The various graduation requirements are an opportunity for a final assessment to see if each student can articulate the history and theory of socially engaged art related to their work, as well as to demonstrate the production of a successful socially engaged project, and to be able to present and discuss their projects and practice.

The Art and Social Practice MFA program conducts end-of-term review presentations in which all students present and are given feedback on their activities and research related to their developing practices at the end of every term in the three-year program.

The program organizes a student run conference at the end of every school year that allows the students to demonstrate what they have learned.

Graduating students all complete the 90 credits of the program, produce a graduate publication and a graduate project, present a graduate lecture, and then all of

that is then reviewed by a graduate committee who conduct an oral review with each student before they are allowed to matriculate.

End of term reviews are a chance to assess and give feedback on the development of each student's progress in their understanding of socially engaged art history, theory, ethics, and successful project strategies.

In addition to this, all of the students organize and present projects at the Art and Social Practice MFA program's annual end of year conference called Assembly. The event and the individual projects are all discussed and given feedback after Assembly has taken place. The students use their knowledge of the history and theory of socially engaged art as part of their work on Assembly as well as their training in ethically thoughtful collaboration and effective social engagement strategies.

Dismissal Policy

Students admitted to the Art and Social Program must pass a candidacy review at the end of their first year in the program to continue work towards their degree. Reviews are conducted at the end of the third term with the director of the program.

Students who do not pass the review will have the opportunity to continue working over the summer to meet the requirements that were established during their review and continue towards the completion of their degree.

Course Descriptions

ART 598

Social Practice: Workshop

This course is a co-requisite to ART 584 Directed Studies Social Practice. In this workshop the focus is on the creative aspects involved in social practice including theory and application. Students formulate and work on collaborative public projects, discuss the creative aspect and practical application of art and social practice. Must be repeated for 20 credits. Required for MFA Art & Social Practice emphasis. Prerequisite: graduate standing.

ART 584

Social Practice Directed Studies

Tutorial and directed study in social practice production with a supervising faculty member. In-depth discussions and assessment of graduate student's work-in-progress in relation to contemporary art practices and criticism, historical practices, technical and formal concerns and/or related interdisciplinary interests. Directed assignments and course of study will be given as appropriate. Must be repeated for 20 credits. Required for MFA Social Practice emphasis. Prerequisite: graduate standing.

ART 530

Critical Theories

Introduction to and overview of major issues in contemporary art theory, including intellectual history, theoretical antecedents, theories of aesthetics and current critical concerns. Through reading and discussion, the course provides a basis for developing a common critical language and an opportunity for in-depth exploration of contemporary art

practices in relation to a variety of cultural and historical topics. Maximum 4 credits. Required for MFA. Prerequisite: ARH 550.

ART 581

Topics Seminar

Examines selected issues in contemporary art and culture. The instructor's current research interests determine course material.

ARH 598

Contemporary Art History

Course investigating current global developments in contemporary art. Required for MFA. Prerequisite: graduate standing.

ART 582

Writing and Research

Explores the role of writing and research in contemporary art practice. The course considers some of the reasons visual artists write, reviews various types of historical and contemporary artists' writing, and explores basic research methods. Second-year MFA candidates complete a first draft of their Graduate Project Statement. Required for MFA. Prerequisite: graduate standing. Prerequisite: graduate standing.

ART 583

Pedagogy (Teaching Visual Culture)

Explores teaching at local and national institutions as preparation for teaching in higher education. This seminar includes curriculum development, syllabi development, assessment and educational objectives viewed through the lens of issues in contemporary art education and visual culture. Maximum 2 credits. Required for MFA. Prerequisite: graduate standing.

ART 585

Professional Practice

Explores various topics in contemporary art, concentrating on specific issues of professional development for graduate students. Through lectures, research, reading and writing, a variety of tools and strategies directly related to contemporary art world practices will be taught. The students will be required to apply these issues to their specific art production. Prerequisite: second year standing the Master of Fine Arts Program. Maximum 2 credits.

ART 597

Topics: A History of Art and Social Practice

This course will trace a history of social practice in art and investigate the current critiques, debates and issues surrounding its current state in relation to its historical context. The course will examine social practice from 1920 to present. This course will place a strong emphasis on contemporary examples of social practice art through readings, assignments, and online participation. This course will give a historic and critical context for which students can situate their practices.

ART 599

Graduate Critique

Tutorial and directed study in developing an MFA Graduate Project and written artist statement, conducting supporting research and art production with approval of exhibition project advisor and/or final review committee. Public presentation of graduate project and artist talk to take place in May of the third year of the program; oral examination with final review committee.

Prerequisite: Third year standing the Master of Fine Arts Program.

ART 587
Graduate Project

The culmination of three years of work and research in the program, this project will be based on the student's continued work and research and will be presented in May during the third year. You will work directly with your advisor for guidance on your written component, presentation and project.

ART 586
Conversation Series (visiting artists)

We will study and discuss the practices of a diverse range of cultural producers and academics.

Non-School of Art Elective

Courses to be taken outside the art context and chosen for relevance to student's individual creative work in consultation with student's advisor. Courses must be 500 level or above. 8 credits required for MFA. See list of possible courses below.

Summary Schedule - First Year

Fall Quarter

- Enroll in courses for term as outlined on course plan
- Begin research for electives (outside art department)
- Explore and experiment widely
- Fall Term end of quarter check in

Winter Quarter

- Continue work and research
- Enroll in courses for term as outlined on course plan
- Winter Term end of quarter check in

Spring Quarter

- Enroll in courses for term as outlined on course plan
- Book your travel for Portland if applicable
- See schedule to follow of detailed May in SP MFA Calendar
- End of Quarter review

Summary Schedule - Second Year

Fall Quarter

- Enroll in courses for term as outlined on course plan
- Begin work on proposal for graduate project
- Fall Term end of quarter check in

Winter Quarter

- Continue work and research
- Enroll in courses for term as outlined on course plan

Spring Quarter

- Enroll in courses for term as outlined on course plan
- Book your travel for Portland if applicable
- End of Quarter review

Summary Schedule - Third Year

Fall Quarter

- Continue work on Graduate Project
- Enroll in courses for term as outlined on course plan
- Begin draft outline of Graduate Project writing
- Fall Term end of quarter check in

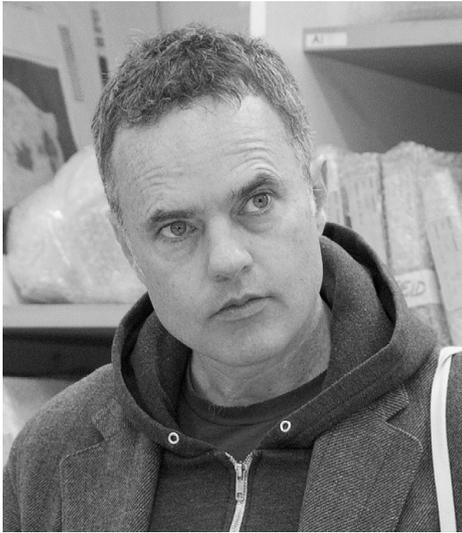
Winter Quarter

- Enroll in courses for term as outlined on course plan
- Complete GO-12 Program of Study by sixth week of term and submit signed form to art department office
- Complete draft of Graduate Project writing
- Complete majority of work for Graduate Project
- Schedule MFA Candidate lecture
- End of Quarter review

Spring Quarter

- Produce graduate writing
- Public one hour talk about graduate work/research
- File Application for Awarding of Master's Degree form during the first week of the quarter
- Schedule Final Review Meeting with Project Committee Members
- Present MFA Graduate Project and graduate lecture in May.
- Distribute Graduate Project writing to all members of final review committee two weeks prior to Final Review Meeting in May

Full Time Faculty



Harrell Fletcher

Associate Professor, Founder of the Art and Social Practice MFA Concentration
Harrell Fletcher received his BFA from the San Francisco Art Institute and his MFA from California College of the Arts. He studied organic farming at UCSC and went on to work on a variety of small Community Supported Agriculture farms, which impacted his work as an artist. Fletcher has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990's. His work has been shown at SFMOMA, the de Young Museum, the Berkeley Art Museum, the Wattis Institute, and Yerba Buena Center for the Arts in the San Francisco Bay Area, The Drawing Center, Socrates Sculpture Park, The Sculpture Center, The Wrong Gallery, Apex Art, and Smack Mellon in NYC, DiverseWorks and Aurora Picture show in Houston, TX, PICA in Portland, OR, CoCA and The Seattle Art Museum in Seattle, WA, Signal in Malmo, Sweden, Domain de Kerguehennec in France, The Tate Modern in London, and the National Gallery of Victoria in Melbourne, Australia. He was a participant in the 2004 Whitney Biennial. Fletcher has work in the collections of MoMA, The Whitney Museum, The New Museum, SFMOMA, The Hammer Museum, The Berkeley Art Museum, The De Young Museum, and The FRAC Brittany, France. From 2002 to 2009 Fletcher co-produced Learning To Love You More, a participatory website with Miranda July. Fletcher is the 2005 recipient of the Alpert Award in Visual Arts. His exhibition The American War originated in 2005 at ArtPace in San Antonio, TX, and traveled to Solvent Space in Richmond, VA, White Columns in NYC, The Center For Advanced Visual Studies MIT in Boston, MA, PICA in Portland, OR, and LAXART in Los Angeles among other locations. www.harrellfletcher.com

2020/2021 Faculty



Ariana Jacob makes artwork that uses conversation to explore political and personal interdependence and disconnection. Prior to working as an artist and academic Ariana managed a farmers market, worked in a cabinet shop, co-ran a secret cafe out of her apartment, and fished for salmon commercially. While being an artist and academic Ariana also does union organizing and group facilitation, alongside being a partner, friend, family member and wonderer. Ariana currently teaches in the Social Practice MFA Program at Portland State University and is the Chair of Bargaining for PSUFA Adjunct Faculty Union. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta's Portland 2012 Biennial, the Open Engagement Conference, the Discourse and Discord Symposium at the Walker Art Center. She has exhibited work and organized events at apexart and Smack Mellon in New York City, Betonsalon in Paris, France, Broken City Lab in Windsor, ON, Canada, PICA's TBA Festival, The Portland Art Museum, The Department of Safety in Anacortes, WA, Southern Exposure in San Francisco, CA; and in many public places.



Lisa Jarrett was born in Morristown, New Jersey. Growing up as a Black American who moved with her family to various, often conflicting political climates in cities in Texas, Minnesota, and New York, the influences of her upbringing in a post-Civil Rights and increasingly so-called "post-racial" America are apparent in her work, which seeks to confront ideas of racial difference and perceptions of racial equality. Though conflating comparisons of self and Other within a racial context are surely not limited to the American Black Experience and can be examined in myriad global racial milieus, Jarrett's work is typically centered upon deconstructing, defragmenting, and, in turn, reconstructing and reassembling her personal experiences as a Black woman in America into a visual expression that asks viewers to consider their own roles in present-day race relations.



M. Michelle Illuminato creates events, public-exchanges, and artworks to help reveal the complicated and often contradictory relationship between people, their culture and the land they live on. She works individually and with the collective next question on projects that have been exhibited nationally and internationally. She counts her Key to the City of Aliquippa Pennsylvania as her most treasured public award and has been recently honored by Americans for the Arts Public Art Network Year in Review for her 2015 project The Lost & Found Factory. She is the Head of the CORE Program at Portland State University and was recently honored with the Master Teacher Award by the Foundations: Art, Theory, and Education at the national conference. Her recent exhibitions include: Tripoli Street BakeYard, Neu Kirche Contemporary Art Center, Pittsburgh, Lost & Found Factory, Three Rivers Arts Festival, Pittsburgh, The Neighborhood Revisited, Open Engagement 2015, Pittsburgh, Pop Rocks, Strohl Art Center, Chautauqua Institute, NY, Lenz, Vogelfrei 10.



Patricia Vázquez Gómez lives and works between Portland and Mexico City. Her practice includes a range of media, from painting and murals to video and socially engaged art projects, and it is deeply informed by her experiences working as organizer and educator in the immigrant rights and other social justice movements, both in content and in the methodologies she uses. Her work has been shown at the Portland Art Museum, the Reece Museum, the Autzen Gallery at Portland State University, and the Houston Art League; but also in more accessible spaces as apartments complexes, community based organizations and schools. She is the recipient of the 2013 Arlene Schnitzer Visual Arts Prize and has received grants from the Regional Arts and Culture Council (RACC), the Portland Institute of Contemporary Art (PICA), Portland's Jade and Midway Districts and the Oregon Community Foundation.



Sarah Mirk is a journalist and editor interested in sexual politics, gender, and media. She is the host of Bitch Media's feminist podcast Popaganda. Mirk is the author of Sex from Scratch: Making Your Own Relationship Rules and she published the Oregon History Comics, an acclaimed series of nonfiction comics about Oregon history. Before landing at Bitch, she worked for five years as a reporter and columnist for weekly newspapers The Stranger and The Portland Mercury.

2020/2021 Faculty



Lucy Cotter teaches Art Theory and Critical Theory at postgraduate level. A trained artist with a PhD in Cultural Analysis, she is passionate about art's potential for expanding intellectual enquiry and rethinking social, political and institutional imaginaries and structures. She has taught visual artists, designers, architects and composers at the Gerrit Rietveld Academy, the Sandberg Institute and the University of the Arts in the Netherlands, as well as guest lecturing internationally. She was founding director of the MA Artistic Research at the Royal Academy of Art, The Hague, where she developed an experimental curriculum with an expansive public program.

Lucy is editor of a number of books, most recently *Reclaiming Artistic Research* (Hatje Cantz, 2019), which foregrounds the agency of artistic thinking. A regular contributor to catalogues and journals including *Mousse*, *Flash Art*, *Frieze* and *Third Text*, she is guest editor of *Art&Education: Classroom* in 2019. Among her curatorial projects, Lucy was curator of the Dutch pavilion at the 57th Venice Biennale 2017, presenting *Cinema Olanda*, a project featuring a solo exhibition by artist Wendelien van Oldenborgh in Venice and a multi-authored exhibition and live program across several venues in the Netherlands, which examined the Dutch self-image in relation to rapid social and political transformations. Lucy's latest projects experiment with the boundaries of the artistic, the curatorial and the theoretical.



Yaelle Amir (b. Haifa, Israel) is a curator and researcher based in Portland, OR. Her projects focus primarily on artists whose practices supplement the initiatives of existing social movements—rendering themes within those struggles in ways that both interrogate and promote these issues to a wider audience. She has curated exhibitions at Artists Space, CUE Art Foundation, Frankling Street Works, ISE Cultural Foundation, The Elizabeth Foundation for the Arts, Marginal Utility, and the Wallach Art Gallery at Columbia University. Her writing has appeared in art publications including *Art in America*, *ArtLies*, *ArtSlant*, *ArtUS*, *Beautiful/Decay*, and *Sculpture Magazine*. She has also worked at major New York art institutions, such as the International Center of Photography, Rubin Museum of Art, the Museum of Modern Art, and NYU's Institute of Fine Arts. Yaelle is the recipient of several curatorial fellowships and awards by national organizations from The Luminary and Paul Artspace in St. Louis, to BRIC Media and the Art & Law Program in New York. From March 2015 to July 2017, Yaelle held the position of Curator of Exhibitions & Public Programs at Newspace Center for Photography in Portland, OR.



Rosten Woo is an artist, designer, and writer living in Los Angeles. His projects aim to help people understand complex systems, re-orient themselves to places, and participate in group decision-making. He acts as a collaborator and consultant to a variety of grassroots organizations including Little Tokyo Service Center, the Black Workers Center, Los Angeles Alliance for a New Economy, and Esperanza Community Housing Corporation, as well as the LA Philharmonic, the city of Los Angeles, and the California State Parks. His work has been exhibited at the Cooper-Hewitt Design Triennial, the Venice Architecture Biennale, and various piers, public housing developments, shopping malls, and parks. He is co-founder and former executive director of the Center for Urban Pedagogy (CUP), winner of the 2016 National Design Award for institutional achievement. His book "Street Value" about race and retail urban development was published by Princeton Architectural Press in 2009.



Amanda Leigh Evans (b. 1989) was raised in the Inland Empire and near Nevada City, CA. She lives and works in Portland, OR.

Evans is a member of the Socially Engaged Craft Collective, a former Los Angeles Urban Ranger, and a founding member of the year-long public space intervention Play the LA River. She has presented work and publications at MOCA, the Portland Art Museum, the Museum of Contemporary Craft and the Museum of Contemporary Art San Diego. She is also the recipient of Artplace America, the Arlene Schnitzer Visual Art Prize and the Precipice Fund. Evans holds an MFA in Art & Social Practice from Portland State University and a Post-Bac in Ceramics from Cal State Long Beach.

While you read this, she is probably at Cherry Blossom Estates, an affordable housing community in East Portland where she is the Creative-in-Residence, or at the King School Museum of Contemporary Art, where she is the Director of Artist Programs.

Campus Info:

Campus Public Safety
633 SW Montgomery St.
Portland, OR 97201
Emergency: 503-725-5911
Non-Emergency:
(503) 725-4407

Registrar
1914 SW Park Ave, Space 21
Portland, OR 97201
(503) 725-3220 or
800-547-8887, ext. 53220
registrar@pdx.edu

Social Practice Offices
Room 151
Science and Education Center
2130-2136 SW 5th Avenue
Portland, OR
97201-4908

Art Building
2000 SW 5th Avenue
Portland, Oregon
97201
(Annex: 1990 SW 5th)

Harrell's Office
Art Building, Room 310J
2000 SW 5th Ave.
Portland, OR 97201

Office of Student Financial Aid and
Scholarships
Portland State University
1914 SW Park Ave
Portland, Oregon 97201
(503) 725-3461
askfa@pdx.edu

Portland State University
Graduate School (GS)
1633 SW Park Avenue, Suite 184
Portland, OR 97201
(503) 725-8410
grad@pdx.edu

2020-2021 Academic Calendar	Fall 2020	Winter 2021	Spring 2021
Class Schedule available online	Apr. 27	Oct. 26	Feb. 1
Pre-term priority registration begins	May 11	Nov. 9	Feb. 15
Classes begin	Sept. 28	Jan. 4	Mar. 29
PSU Payment Plan due dates	Oct. 6 Nov. 6 Dec. 6	Jan. 6 Feb. 6 Mar. 6	Apr. 6 May 6 June 6
Last day of 100% refund for dropped classes	Oct. 4	Jan. 10	Apr. 4
Last day to add classes or make section changes online	Oct. 4	Jan. 10	Apr. 4
70% refund period ends	Oct. 11	Jan. 17	Apr. 11
Last day to add classes (instructor approval required)	Oct. 9	Jan. 15	Apr. 9
"Last day to drop classes without a W (dropped classes are not recorded on transcripts)"	Oct. 11	Jan. 17	Apr. 11
Last day to waive student health insurance	Oct. 11	Jan. 17	Apr. 11
Last day to adjust enrollment for financial aid purposes	Oct. 11	Jan. 17	Apr. 11
40% refund/withdraw period ends (course is recorded on transcript as a W)	Oct. 18	Jan. 24	Apr. 18
20% refund/withdraw period ends (course is recorded on transcript as a W)	Oct. 25	Jan. 31	Apr. 25
Last day to withdraw from classes (course is recorded on transcript as a W)	Nov. 15	Feb. 21	May 16
Last day to change grading option	Nov. 15	Feb. 21	May 16
Last day to submit application for undergraduate degree or certificate	Nov. 29 (for winter graduation)	Mar. 7 (for spring graduation)	May 30 (for summer graduation)
Classes end	Dec. 6	Mar. 14	June 6
Final Exams	Dec. 7-12	Mar. 15-20	June 7-12
Last day to clear academic deficiencies for graduation	Dec. 11	Mar. 18	June 11
Grades available online	Dec. 16	Mar. 24	June 16
Holidays [University Closed]	Nov. 11 Nov. 26 Nov. 27	Jan. 18	May 31

Resources:

Each student has a mailbox where they can receive mail, located in the Art Building at PSU. To use this mailbox:

Your name
PSU Art Building
2000 SW 5th Avenue,
Portland, Oregon 97201

Your PSU Email address is the main source of communication, and is where documents will be shared.

The program maintains a general email account (psuartandsocialpractice@gmail.com, Password: SPMfa1234). This can be used and checked by anyone.

The Art and Social Practice Program has two dedicated spaces, located in the Science and Education Center, across the street from the Art Building. The room numbers are SEC 121 and SEC 158E. You will have two keys that will give you access to these rooms, as well as the mail room in the main Art Building.

Website:

You will be asked to create a student page on the Program Website (psusocialpractice.org). Instructions for creating your page will be provided separately. To login (Username: psuartandsocialpractice Password: SPMfa1234). Student pages should include descriptions and images of at least two projects, a short bio, and a link to your website.

Transport:

PSU Students ride the Portland Streetcar for free! Also, Trimet passes and parking passes are available for purchase through PSU. I strongly recommend downloading the Parking Kitty app to pay for parking if you drive.

You can safely store bikes in our backroom if you need to keep it there overnight.

Equipment:

The Program maintains a small inventory of tech and equipment, including a projector, a Canon 5D MkII Camera, a GoPro, 8 small handheld digital camcorders, a ZOOM H2N4 Recorder. Additionally, we maintain a "Remote Packet" for use when classes are held outside of the SEC, and you need to include remote students. This includes an external microphone and camera, as well as an MacBook Air.

BanWeb:

BanWeb is where all the important administrative tasks happen for school, including registering for classes, accepting financial aid awards, accepting GTA positions, and more! An important feature of BanWeb is called DARS, found under Student Services, which will show you which classes you have taken and still need to take, in order to graduate from the program.

You should receive an email to set up your BanWeb account. To do this, go to banweb.pdx.edu

GEU:

The Graduate Educators Union is the collective bargaining group for graduate students who also work for the schools (so everyone in our program). Michael is the contact person within our program for any questions related to the union. (<http://pdxgeu.org/>)

Registration:

Go to banweb.pdx.edu

Enter Student ID or ODIN Username and Password.

First-time users of the portal need

to synchronize their Portland State computer accounts, or create an initial account, using OAM (Odin Account Manager).

Navigate to the Registration Menu Select the "Student Services" link, then select "Registration and Class Schedule".

Update student information if appropriate, then click on "Continue to Registration Menu". Note: This step only occurs the first time each term that you log into the PSU Information System.

To search for courses, select "Register for Classes". The advanced search feature allows students to look for courses according to subject, course number, title, credit hours, part of term, instructor, attribute type, start and end times, and days of the week. Choose one parameter -- or several -- then click on the "Search" button.

Select courses by clicking "Add" at the right of the page. Continue searching and adding courses to complete your schedule. Each course will appear as "pending" in the summary section.

Click the submit button to register for the courses. Any errors will pop up in a window at the top of the screen.

To drop a course, select "remove" from the action menu and click submit.

To drop and add at the same time, click the "Conditional Add and Drop" box. This will allow you to confirm that you are able to add the course before the other course is dropped.

Technology Setup for Remote Students

If possible get a hardwired internet connection (this is becoming more tricky for anyone with a mac, you will need an adapter).

Find a quiet place if possible. One where you can speak freely and laugh out loud when you watch the class do group exercises.

Get a larger screen. If you're staring at the screen on a phone, or on a 13" laptop, it's hard to feel like you're in the room. Try getting a larger screen (even a TV!) to engage with the class.

Portland State University Campus



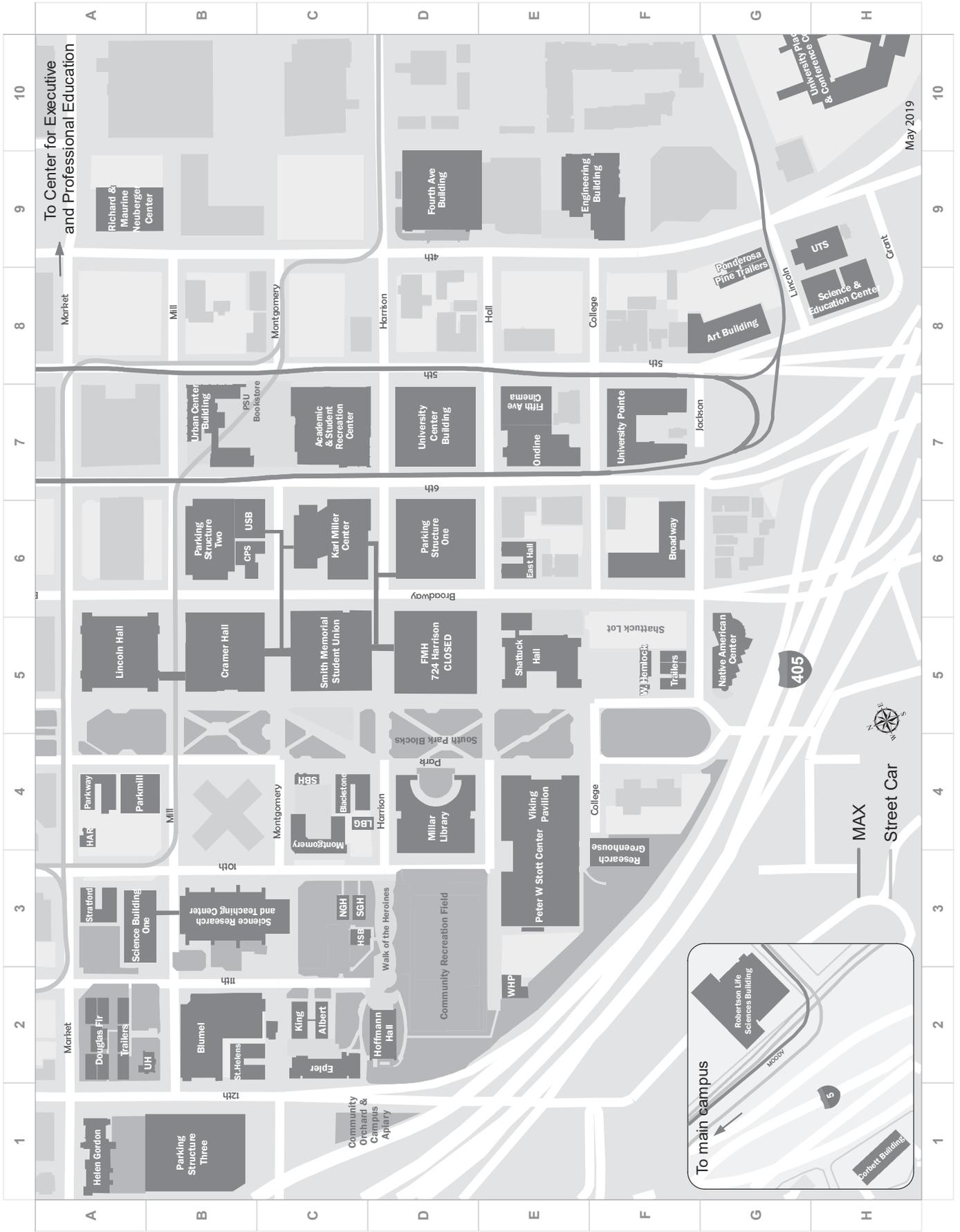
Academic and Student Recreation Center (ASRC)	C7
Art Building and Annex (AB)	G8
Blackstone Residence Hall (BLKS)	C4
Branford Price Millar Library (ML)	D4
Broadway Residence Hall (BDWY).....	F6
Campus Public Safety (CPS)	B6
Community Recreation Field (CRF)	D3
Cramer Hall (CH)	B5
Douglas Fir Trailers (DF)	A2
East Hall (EH).....	E6
Engineering Building (EB).....	F9
FMH 724 Harrison (CLOSED)	D5
Fifth Avenue Cinema (CIN).....	E7
Fifth Avenue Lot (FAL)	C8
Fourth Avenue Building (FAB)	D9
George C. Hoffmann Hall (HOFF).....	D2
Harder House (HAR).....	A4
Harrison Street Building (HSB).....	C3
Helen Gordon Child Development Center (HG CDC) ...	A1
Joseph C. Blumel Residence Hall (BLU)	B2
Karl Miller Center (KMC)	C6
King Albert Residence Hall (KNGA).....	C2
Lincoln Hall (LH)	A5
Montgomery Residence Hall (MONT)	C4
Native American Student and Community Center (NASCC)	G5
North Greenhouse (NGH)	C3
Ondine Residence Hall (OND)	E7
Parking Structure One (P1)	D6
Parking Structure Two (P2)	B6
Parking Structure Three (P3).....	B1
Parkmill (PKM)	A4
Parkway Residence Hall (PRKW)	A4

Peter W. Stott Center (PSC)	E4
Ponderosa Pine Trailers (PP).....	G8
Bookstore (BOOK)	B7
Research Greenhouse (RGH)	F4
Richard & Maurine Neuberger Center.....	A9
Robertson Life Sciences Building (RLSB) (see map inset)	
Saint Helens Residence Hall (STHL).....	B2
Science Building One (SB1).....	A3
Science and Education Center (SEC)	H8
Science Research and Teaching Center (SRTC)	B3
Shattuck Hall and Annex (SH)	E5
Simon Benson House (SBH)	C4
Smith Memorial Student Union (SMSU).....	C5
South Greenhouse (SGH)	C3
Stephen Epler Residence Hall (SEH)	C2
Stratford Residence Hall (STFR).....	A3
University Center Building (UCB)	D7
University Honors (UH)	A2
University Place Hotel and Conference Center (UP)...	G10
University Pointe (PNT)	F7
University Services Building (USB)	B6
University Technology Services (UTS).....	H9
Urban Center Building (URBN).....	B7
West Heating Plant (WHP)	E2
Western Hemlock Trailers (WH)	F5

Not pictured

Center for Executive and Professional Education, 1500 SW 1st Ave., Suite 1008
PSU Business Accelerator, Corbett Building, 2828 SW Corbett Ave

Portland State University Campus



NEED A HAND?

Student Health and Counseling

1880 SW 6th Ave.
(503) 725 - 2800
M-TH: 9am - 5pm
F: 9:30am - 5pm

C.A.R.E Team

Submit a CARE Report if you know someone who needs help.

pdx.edu/dos.care-team

Office of the Dean of Student Life

Smith Memorial Student Union
1825 SW Broadway
(503) 725 - 4422
askdos@pdx.edu

Student Code of Conduct Complaint

Applicable for a complaint against another PSU student.

(503) 725 - 4422

Office of Equity and Compliance

Applicable for a complaint against faculty or staff.

(503) 725 - 5919

Campus Public Safety Office

Non-Emergency: (503) 725 - 4404

Emergency: (503) 725 - 4407

Disability Resource Center

Smith Memorial Student Union
1825 SW Broadway, Suite 116
(503) 725 - 4150
M-F: 9am - 5pm
drc@pdx.edu

Diversity and Multicultural Services

Smith Memorial Student Union
1825 SW Broadway, Suite 425
(503) 725 - 4457
leston@pdx.edu

Native American Student Community Center

710 SW Jackson St.
(503) 725-9695
M-F: 9am - 5pm
nascc@pdx.edu

Women's Resource Center

Montgomery Hall Basement
1802 SW 10th Ave.
(503) 725 - 5672
M-F: 9am - 5pm
wrc@pdx.edu

Cultural Resource Center

Smith Memorial Student Union
1825 SW Broadway, Suite 228A
(503) 725- 5351
cultures@pdx.edu

Pan African Commons

Smith Memorial Student Union
1825 SW Broadway, Suite 236
(503) 725-9371
M-F: 9am - 5pm

Queer Resource Center

Smith Memorial Student Union
1825 SW Broadway, Suite 458
(503) 725 - 9742
M-TH: 9am - 7pm
F: 9am - 5pm
qrc@pdx.edu

International Student Service

Karl Miller Center
615 SW Harrison St, Suite 660M
(503) 725 - 4094
M-F: 9am - 5pm
ois@pdx.edu

