

● FOUNDATION: LIBERAL ARTS ●

AH 1701 Introduction to Art and Design History I 3cr.
 The objective of this course is to familiarize students with the major stylistic, thematic, and historical trends in Western art history from prehistoric times through the 19th century. This course is designed to encourage a critical understanding of the meaning and function of art objects, architecture, and design artifacts within their original historical contexts. The final section of this course deals with the emergence of mass media, expressionism, and abstraction in art.

AH 1702 Introduction to Art and Design History II 3cr.
 This course introduces students to the issues in contemporary cultural theory, popular culture, and contemporary art and design. Topics include: defining modernism, anti-aesthetic challenges to modernist aesthetics, the rise of consumerism and the proliferation of the designed object, the transition from source-oriented media to user oriented media, etc

EN 1100 Reading & Writing I 3cr.
 This course is designed to prepare all students for the types of writing they will need in their academic, personal, and professional lives. We will focus on the writing skills most relevant to artists and designers, starting with informal and personal writing and building towards publication-ready manuscripts. We will both develop students' traditional writing skills and explore creative writing styles and techniques. Much of the class time will be spent in a "studio setting," and we will use this time for experimentation and practice with various writing skills, including description and comparison, exposition and argument, critical analysis, and writing an artist statement. (Formerly offered as Writing for the Arts)

● LIBERAL ARTS: ART HISTORY ●

AH-3377-10 History of American Illustration 3cr.
 This fully online, asynchronous course celebrates artists as storytellers and illustrators. We will examine the history of American visual communication from 1800 to the present day, and course material will combine a chronological overview with surveys of selected genres. Readings, discussions and research projects will concentrate on the results (styles, trends and subject matter) of changing technology, historical events, contemporary art trends, cross-cultural influences, and changing reader expectations. Discussions will focus on American illustration and ephemera in the Golden Age, Howard Pyle and The Rise of American Illustration. Prerequisite Course: AH-1701 and AH-1702 (non-MCAD students need permission of instructor). Required Software: Adobe Photoshop or Elements. Required Textbook: The Illustrator in America: 1860-2000, by Walt Reed (ISBN: 0060554886). Instructor: Ulana Zahajkewycz <ulana_zahajkewycz@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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AH 3600 History of Filmmaking 3cr.
 This course explores the ways in which film styles, meanings and uses developed over time, from the medium's earliest efforts to the present. Through screenings of features, shorts and excerpts, students will see the many different choices made by filmmakers in many countries -- the goal is to appreciate and understand the differences, and not to expect a history of 'progress' in the art form. Content includes narrative films as well as the avant-garde; assignments include quizzes, short in-class exercises, and short papers. (Formerly offered as Survey of Film History)

AH 3610 History of Photography 3cr.
 Since its invention in 1839, photography has grown from an exotic technology to the most widespread representational form in current use. Besides documenting most of our lives since childhood, photography has been at the center of many of the important art movements of the 19th and 20th century, including Pictorialism, Modernism, Surrealism, Pop Art, and Postmodernism. This course will consider photography as a commercial medium; an important tool for social change; and a fine art. Particular attention will be paid to individual photographers, whose work will be examined within changing technological, economic, institutional, and aesthetic contexts.

AH 3653 Patterns 3cr.
 Since prehistoric times, pattern is how humans have organized their most technical crafts and their most magnificent arts. Since the Renaissance, patterning has visualized how scientists chart the unseen, from our stellar universe to our genetic identify. Today, leading innovators from architecture, furniture and painting to textile, product and graphic design have introduced increasingly patterned programs to seduce the eye and engage the mind. This course will present some two thousand subjects playing ancient traditions off recent experiments. Detailed emphasis is on cultures and individuals where pattern claims a high form of discovery and invention.

AH-3658-10 History of Advertising 3cr.
 Who made the first advertisement? What were they selling...a product, an experience, a point of view? What was going on at the time that made them do it and....more importantly, what inspired them to continue? The goal of this class is to establish the historical beginnings of advertising communications, and relate those beginnings to the present day. Course will focus primarily on the United States, illustrating that history in detail and placing those examples in context with cultural, social, political and technological changes throughout the United States and the world. Required Software: Adobe Photoshop or Elements, text editor or word processor. Required Textbook: The Mirror Makers, by Steven Fox (ISBN: 0252066596); 20 Ads that Shook the World, by James Twitchell (ISBN: 0609807234). Instructor: Bruce Bendinger <copywork@aol.com>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, August 26
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AH 3676 **Focus on Film: The Western** **3cr.**
No movie genre (and no other art form) better describes the heart and soul of America than the Western; in fact, there is perhaps no truer way to understand what America is all about, for good and bad, than that greatest of contemporary mythologies. We will examine the Western Film from its beginnings in the Silent Era, through its greatest period of invention in the late 1930s through the early 1960s, to its tragic demise in the 1970s and miraculous rebirth in the 1990s and beyond. Each week we'll watch one of the great Western Films and then examine it not only as a work of art, but as a window into truths of American culture.

AH 3708 **The Birth of Design** **3cr.**
This fascinating story - the emergence of the history, process, and practice of design from the late 19th century to the present, is also the story of Modernism and the concepts that developed as a result of the Industrial Revolution. From sources in art, architecture, science and industry to the innovations in the design of mass-produced domestic objects, we will look at the objects, designers, history, and culture that led to the birth of the profession of design. The class will combine slide-illustrated lectures with discussion and a field trip.

The following courses are cross-listed with Humanities & Sciences and may be applied to either area:

AH/HS 3043 **Magical Realism in Film & Literature** **3cr.**
This course will focus on novels and short stories that fit within the genre of magical realism. These works engage a combination of traditional realism, infected with the fantastic, the mythical and the nightmarish. We will read a number of novels and short fiction from different cultural contexts in order to compare the workings of magical realism from around the world. Authors may include: Salman Rushdie, Angela Carter, Gabriel Garcia-Marquez, Ursula Le Guin, and Milan Kundera, to name a few. We will also examine contemporary films that explore this genre, including the work of the Cohn Brothers, Michel Gondry, and Charlie Kaufmann.

AH/HS 3325 **Native American Art: Traditions and Change**
Most Native American tribes do not have a word in their languages for the artist, yet the arts are a pervasive part of both daily and ceremonial life. Using selected tribes, artists and art forms, we will look at Native American art, architecture and aesthetics. Emphasis will be on 19th- through 21st-century work. The impact of outside forces on continuities and changes in traditional forms will be explored. Course will include in-class midterm and final and take home exercises and essays.

AH/HS 3607 **Great American Directors - The '30s to the 50's** **3cr.**
This course will examine great American Film Directors from the dawn of the Talkies to the Present day. Among the directors whose work we'll study will be Orson Welles, John Huston, Billy Wilder, Alfred Hitchcock, George Stevens, Howard Hawks and John Ford. Come and study (and delight in) the movies and the movie artists that created the American Century.

AH/HS 3617 **Inside Animation: Content and Context** **3cr.**
The "context" of animation is the space it shares with other narrative, personal, and/or contemplative kinds of art. The "content" of animation is its seemingly limitless range of styles, messages, and audience responses. The course looks at animation from far outside (what are drama, comedy, myth, anthropomorphism, heroism, caricature?) and also from closely inside (who are some masters? How are line, exaggeration, gender, violence, personality important?). Screenings and discussion will include works from both familiar and unfamiliar animation genres. Written assignments, tests and readings will encourage sustained, persuasive interpretation of these topics. Students who have completed History of Animation will be best prepared for this course.

AH/HS 3624 **Gender, Art and Society** **3cr.**
This course surveys the contributions of women artists in Western art history and introduces students to contemporary theoretical approaches used to analyze the impact of gender on the production, consumption, and analysis of art. In addition to providing an overview of the history of women artists, topics to be addressed include: images of women and men in art and visual culture; the shifting definition of the artist in history; institutions that shape artist's outlooks (e.g. art academies, cultural ideologies), and feminist and postmodern art and art criticism. This class includes lecture, class discussion of assigned reading, and student presentations on topics. Examination of topics in the history of photography, film and video, and design are encouraged.

AH/HS 3666 **The Grotesque** **3cr.**
The grotesque is one of those rich, thorny subjects that has defined art and our world, from Goya to Poe, and from Arbus to Mad magazine. Crossing all media and disciplines, its very essence is about thwarting boundaries, contradicting expectations, and dispensing with clean, utopian solutions. Like the tragicomedy of life, the grotesque extracts the unnatural from the natural in our world and provokes a certain disquiet in our relationship to common things. Encompassing humor, the strange, the uncanny, the faintly misshapen, and the ambiguous, the grotesque is a strong counter tradition in the history of art, and one that continues as a subtle and not-so-subtle force in today's world. This class will investigate the history and legacy of the grotesque through readings and lectures, concluding with our own mock exhibition of the grotesque. (Formerly offered as Curatorial Studies: Imaging the Grotesque)

AH/HS 3867 **Readings in Contemporary Art** **3cr.**
Since the 1960's, new paradigms for art, its presentation, and its discussion have emerged. In this course we will consider major issues in contemporary art through reading key critical texts and engaging with a selection of museum and gallery exhibitions. Not a historical survey, this class will address issues as articulated through critical texts and exhibitions. Class sessions will consist of both seminar-style discussions and museum visits. Students will produce a number of written projects including short essays and an exhibition review.

• LIBERAL ARTS: HUMANITIES AND SCIENCES •

- HS 3213** **Advanced Political Theory: War and Terror** **3cr.**
If modernity begins with the French Revolution, the modern age is born out of The Terror. The Terror does not only see the use of political terror as a tool to create political unity in France, it also produces a new form of total war (*levée en masse*) which Napoleon unleashes upon Europe. The following two centuries bears witness to an increase in the destructive potential of human technology and a decline in the moral limitations on human action. This course will cover the two hundred years of war and terror that follow in the wake of the French Revolution. We will examine the twin discourses of war and terror that Europe unleashes upon the world and how they are represented in the philosophical, artistic, religious and literary debates and texts of modernity. We will look at the relationship of war to politics on both a practical and on a theoretical level. We will think of terror as both a political tactic and as a theme both in existential literature and in current debates over the nature of post-modernism. We will also think about these two phenomena as obsessions of popular culture and how popular culture provides us with a safe forum in which to fantasize about our own destructive capacity.
- HS 3317** **Myth and Ritual** **3cr.**
Could the ancient Greeks relate to the Watchmen? Would Freud consider Superman a split personality? By examining myth/ritual and its symbolization process, this course will try to answer these and other questions. Class material will emphasize how myth and ritual operate cross-culturally. Comparative examples from contemporary fine arts and popular culture will be used and encouraged. Anthropological and psychological theories on the origins of mythology, and methodologies for collecting myths, will be explored. Each course will include in-class midterm and final and take home exercises and essays
- HS 3326** **Race and Culture in American Literature** **3cr.**
How does racial imagery structure American social relations, and how does this imagery play out in fiction? This course will re-map, or, in the words of Toni Morrison, form a "critical geography" which overlaps or displaces the conceptual mapping of the "gendered, racialized, sexualized society" called America. Authors that we will discuss may include: Ralph Ellison, Maxine Hong Kingston, Tony Morrison, Dorothy Allison, etc.
- HS 3337** **Geographies of Identity** **3cr.**
The physical places we inhabit are the settings for our making, doing, imagining and dreaming. We will explore how environments reflect and shape both our cultural identities and our personal sense of place. How we are affected by our places will be the course question. Possible answers will come from historical and contemporary, American and cross-cultural examples. Course will include in-class midterm and final and take-home exercises and essays.
- HS 3418** **Creative Breakthroughs in 20th Century Thought** **3cr.**
From Cubism to Stravinsky to the Theory of Relativity to Freud, creative thought exploded in the early 20th century. An exploration of how the quest for internal consciousness took the world apart, and in what sense the resulting breakthroughs contributed to a common culture. We will examine how perspective-altering developments in art, science, music, dance, film, psychology, and literature inspired and nourished each other.
- HS 3419** **Science and Culture in America** **3cr.**
The goal of this course is to introduce students to key concepts and issues in current science, as well the relationship between science, art, and popular culture. This course will utilize popular media sources and programs, and will encourage a critical approach to science and culture. Students may be required to attend Café Scientifique presentations, sponsored by the Bell Museum of Natural History, as well as other relevant museum and gallery exhibitions, programs and films. The subjects to be covered in this course will vary, ranging from environmental research to bioethics to science policy.
- HS 3448** **French for Art and Design: The Louvre and the Masterpiece** **3cr.**
Buying *une Bande-Dessinée*, or selling *un Peinture*? When it comes to le *Cinéma*, do you prefer *Policiers* or *les films Fantastiques*? In this French language and culture course, students will develop listening, speaking, reading and writing competencies in order to explore the art and design of French-speaking cultures and to use French to explore art and design. A communicative approach in French will guide our progress, mixing everyday language with unique practices and objects. Coursework will include presentations, assignments on specific artistic topics, and visits to "The Louvre and the Masterpiece" exhibit at the Minneapolis Institute of Art.
- HS 3511** **History of Jazz** **3cr.**
Duke Ellington once said "the pull of jazz music in American culture is so strong that no one can resist it." Jazz is truly an American treasure. However, most Americans know very little about its history. This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will be expected to write a focused research paper, complete and discuss assigned readings, pass all exams and listen to a lot of jazz.
- CSW 9955** **Schoolgirls & Mobile Suits: Culture & Creation in Japanese** **Dates: September 25 – 27th**
Schoolgirls and Mobilesuits (SGMS) celebrates the artistic movements known as Anime and Superflat or Manga-style. Beneath this aesthetic lies a particular cultural underground that is at once Japanese and commercial, and yet also a vast and complex global influence appearing in fine art as well as commercial design. We begin on Friday, Sept. 25 with the Fresh Fruits Basket Fashion Show, which features not only cosplay but also some of the best fashion designers working in the Art Mecho style. This event has become a unique presentation that has attracted designers from around the country. Later, the wonderful Verssen Werks girls will lead us through selected anime music videos for the late night hours.
On Saturday and Sunday mornings, there will be manga and voice acting classes and portfolio reviews, followed by the Junior Scholars Presentations, showcasing the work of emerging scholars in this field. At noon each day is the famous Otaku Bazaar, bringing artists, designers and dealers together for arcade shopping. In the afternoons, there will be lectures from some of the best scholars on anime and manga in the country. The weekend will close with the Anime Panel.

This course can be taken for noncredit or one undergraduate credit. Students may take it for credit up to a maximum of three times.

LS/HS 3235 **Inventions and Progress: History of Technology** **3cr.**
A history-based study of the process of innovation and creativity that triggers our technological development. The course covers the factors and the processes that support invention. Students explore the stories of our technological development as well as consider the impact of technology on cultural forms. Active projects engage your imagination for the role invention plays in creating the made and social worlds .

LS/HS 3240 **Copywriting 1: Advertising Ideation and Concepting** **3cr.**
When do pictures and graphics need words to complete the message? Why? How does design inspire copy? And vice versa. How does the media in which a message appears affect copy? How do you talk to target audiences DIFFERENT than yourself? How do you come up with IDEAS and concepts? This course is about learning by DOING. You'll write copy to communicate the benefits of a wide range of products and services -- including some you've never heard of.

LS/HS 3344 **Psychology of Social Interaction & Design** **3cr.**
This course explores individual behavior and group interactions with products, services and spaces. The course will provide basic orientation to concepts of social psychology through four groups, good user experiences, and competitive analysis. At the end of the course you will do design testing and validation with real users. (previously offered as Psychology of Social Dynamics)

LS/HS 3354 **Futures: For Society, Community and Self** **3cr.**
When we think of the future, there are many, not just one. Experts now refer to them as scenarios, and they can be portrayed creatively and woven together from a global scale to that of the individual. This interdisciplinary course explores sociocultural and technological forces and trends that will shape society, life, and work. We all need methods and skills to function in a world where our sense of time and the demand for quick decisions are both distorted: the future seems to arrive faster and consequences are more serious. The topics covered in class will become source material to be applied and presented by way of students' preferred media. This project-centered course, designed for juniors and seniors of any major, is an introduction to theory and practice of scenario planning and offers significant experience in getting things done in teams.

LS/HS 3853 **Essential Economics** **3cr.**
All of us, unknowingly perhaps, use economic reasoning daily. We consider costs and benefits when making a decision. As consumers, we attempt to maximize our utility (satisfaction). And, all of us, quite knowingly, are affected by our local, national and even world economy. You will learn about supply and demand and how crucial they are to almost every element of economics. Other topics will include growth, productivity, unemployment, inflation, production and cost analysis, monetary policy, and the labor market. You will also learn some basic statistics and accounting. This class will be facilitated by readings, debates, discussions, games, case studies, and relevant speakers.

VS/HS 3852 **Creating and Running a Business** **3cr.**
This course covers the nuts and bolts of starting and managing a business from crafting a business concept, to analyzing market demand, to developing a marketing strategy, to establishing a legal entity as well as key elements of financing, budgeting, operating and growing a business. In a workshop setting, it will examine various types of arts-related and design businesses and the range of issues associated with each as well as key aspects of free-lancing, building a business firm and growing a business operation. Students will learn through case studies and hands-on projects, all the elements of a successful business enterprise. Requirement: Junior or Senior level standing.

VS/HS 3858 **Digital Marketing Immersion** **3cr.**
In this hands-on course, students will gain an understanding of the digital marketing landscape as well as first hand experience in the areas of digital media, search, social media, developing creative and other content for the web, reputation management, email marketing, experience planning, web-based project management, web analytics and digital channel strategy. The strategic portion of the class will focus on participation marketing that addresses how we connect with consumers as we evolve from a reactive media environment to a participatory culture.

• **FOUNDATION STUDIO** •

FDN 1111 **Foundation: 2D Studies** **3cr.**
Foundation 2D is an introduction to creative thinking that develops skills in research, observation, interpretation, and self-expression. There is an emphasis on learning new ways to read and see the world and how to report on it. Students learn basic two-dimensional principles through the use of various media, tools, materials, and processes. As a result, students develop a visual and verbal language for analyzing, organizing, shaping, and communicating two-dimensional form and meaning. Prerequisite: none

FDN 1112 **Foundation: 3D Studies** **3cr.**
This course is an introduction to understanding of visual creation for the development of knowledge, imagination and perception. Students are introduced to basic three-dimensional concepts as well as materials and technical production processes. Classroom activities include shop demonstrations of tools and techniques, information, lectures, and discussions appropriate to promote the balanced fusion of practice and theory. Prerequisite: none

FDN 1211 **Foundation: Drawing 1** **3cr.**
Foundation Drawing 1 is an introductory drawing course designed to prepare students for study in all majors of the College. Students develop basic drawing skills, including the ability to perceive and express visual relationships, organize a two-dimensional composition, and depict and manipulate form, space, and light. Students work from direct observation of still life, interior spaces, and landscape. Prerequisite: none

FDN 1212 **Foundation: Drawing 2** **3cr.**
Foundation Drawing 2 is an observationally based drawing course designed to reinforce and develop the basic drawing skills established in Foundation Drawing 1. Students work with a variety of subjects, including a substantial amount of drawing from the figure. In addition to working from direct observation, students explore drawing as a tool for invention, conceptualization, and idea development. The course also affords students an opportunity to investigate drawing materials in more breadth and depth than in Foundation Drawing 1. Prerequisite: Foundation Drawing 1

FDN 1311 **Foundation: Media 1** **3cr.**
Students are introduced to the digital resources at MCAD while exploring digital media and laptop computing. Areas covered include the Service Bureau, student servers, Media Center, and digital resources. Students discuss media and media artists as well as study various software applications including Adobe Photoshop and Web development tools. Prerequisite: none

FDN 1312 **Foundation: Media 2** **3cr.**
Building on the skills acquired in Foundation Media 1, this class takes up more advanced software applications. Through discussions and lectures, students explore various modes of media presentation, the power of moving images, and Web work. Using a variety of software and hardware, students learn the basics of nonlinear editing, sound recording, and video recording. Prerequisite: Foundation Media 1

• **SOPHOMORE STUDIO** •

FDN 1411 **Ideation and Process** **3cr.**
Everything we make has its beginning as an idea, which takes form as the artist/designer makes a series of decisions to guide its creative evolution. This course is designed to help students explore the development of new ideas and their own process of making. Students also create visual tools to track their creative process from idea through construction and then to post-production analysis. The course consists of discussions, critiques, exercises, and visual logs. Prerequisite: Sophomore standing

FDN 1412 **Sophomore Seminar: Contemporary Practice** **1cr.**
Practice is more than working methods: It's the context, marketing, and creative space that maintain creative work. Contemporary Practice is designed to introduce students to the variety, tools, and foundations of a professional practice. Students upgrade Web sites and documentation, enter contests, and create a professional presentation of their work as well as hear from guest speakers from a wide range of disciplines. Classes consist of lectures, student presentations, and guest speakers. Prerequisite: Sophomore standing

• **DRAWING/PAINTING** •

2D-3303-10 **Drawing through a Lens** **3cr.**
See. Examine. Draw. Examine the microscopic world of plants and insects from direct observation through a lens, and from rich, scientific, online databases of digitally captured magnifications. Students will explore the relationship between art and science through the close examination of botanical and insect life. The observed information will be transformed into large and small-scale drawings in a variety of media. Topics include natural formations of pattern, metamorphosis, artists who integrate science and art, and building a series of related works. Prerequisite Course: Foundation Drawing 2 (* non-MCAD students need permission of instructor). Required Software: Adobe Photoshop or Elements. Required Materials: Magnifying glass is required (you may use other lenses as well) as well as a variety of pencils (2H, HB, 2B, 4B, 6B, 8B); a fine-point technical pen; tracing paper; charcoal pencil; vine charcoal (soft); compressed charcoal; other tools, papers and other materials as the course progresses. Instructor: Amy Sands <amy_sands@mcad.edu>

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DRPT 2000 **Introduction to Painting** **3cr.**
In this course, students learn basic oil painting techniques through studio paintings rooted in direct observation. Applied color theory, understanding different palettes (color choices), use of critical language, direct painting techniques, and studio safety practices are covered. Studio practice includes the still life and model. Group and individual critique, lectures, slide lectures, demonstrations, and museum visits round out the class. Prerequisite: Foundation: Drawing 1

DRPT 3010 **Drawing: Color and Mixed Media** **3cr.**
Focusing on color in a drawing context as a descriptive and expressive tool, this course covers interaction of color, optical color mixing, and color layering. Expressive and symbolic uses of color are covered, as well the creation of light, form, and space through color. Observational drawing skills are further developed, and students are encouraged to take individual approaches to subject matter and imagery. Demonstrations include a wide range of wet and dry color drawing media, collage, and experimentation with a variety of drawing surfaces. Slide lectures of historical and contemporary artists provide complementary information. Prerequisite: Foundation: Drawing 2

DRPT 3020 **Drawing: Figure** **3cr.**
This class combines life drawing with an in-depth study of figurative structure, including skeletal and muscular anatomy. Students will develop figure drawing skills and an understanding of the movement of the figure in space. The class also explores drawing from imagination, narrative, and sequencing images. Students draw from nude and clothed models. Slide lectures, technical demonstrations, and anatomical lectures and texts support course material. Prerequisite: Foundation: Drawing 2

DRPT 3030 **Painting: Materials and Techniques** **3cr.**
This course is designed to expand artistic options with the oil painting medium in order to hone the intimate relationship between craft and expression. Topics include experimentation with scale, broadly interpreted observational work, and a personal approach to painting in form and content. Technical demonstrations cover direct and indirect painting, glazes and scumbling, painting media and varnishes, and a variety of painting supports and techniques. Slide lectures, demonstrations, museum visits, short readings, discussions, and critiques support class material. Prerequisite: Introduction to Painting

DRPT 3060 **Working from Life** **3cr.**
This drawing and painting course is an in-depth exploration of specific locations in order to understand and create a sense of place. Students discover the relationship between on-site observational work and studio-based work. There is further development of observational drawing and painting skills through composition, spatial dynamics, and the particularities of a place. Studio projects are based on information gathered while working on location from direct observation. Critiques, discussions, and lectures on historical and contemporary artists support class material. Prerequisite: Introduction to Painting or Drawing: Color and Mixed Media

DRPT 3070 **Image and Text** **3cr.**
In this course, students explore the possibility of image and text to interrelate, interpret, discombobulate, and extend each other into new dimensions of meaning and visual impact. Working in drawing and painting, students use image and text to tell a story or a poem, text as visual information, and calligraphy as a visual form of language. Students may work with a variety of surfaces, formats, and series work. Projects include class assignments and student proposals. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting or Drawing: Color and Mixed Media

DRPT 3090 **Pressed Drawing** **3cr.**
Pressed Drawing is an exploration of drawing and mark-making through the versatile method of monotype. By directly drawing or painting on a plate that is then printed, students create imagery with a great deal of spontaneity. The class includes direct-trace drawing and additive and subtractive studies as well as chine colle (a process of pasting/collaging other papers into the print). Instruction includes lectures, visual lectures, technical demonstrations, and critiques. Prerequisite: Foundation: Drawing 2

DRPT 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

DRPT 5010 **Advanced Drawing/Painting Seminar** **3cr.**
This course is for the advanced student who is interested in developing a self-motivated, sustained body of work and an understanding of the relationships between the formal, conceptual, and historical aspects of painting and drawing. By examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing singular bodies of work. An additional goal of this course is to develop critical thinking skills through the painting and drawing process. Each student proposes a course of investigation subject to approval. Studio practice is supported by individual and group critiques, guest critiques, writing exercises, and readings on artists, criticism, and theory. Prerequisites: three 3000-level Drawing or Painting courses, successful Junior Review

DRPT 5100 **Senior Project: Drawing/Painting** **6cr.**
During senior year, each Drawing/Painting major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Prerequisites: successful Junior Review, Senior standing

• FINE ARTS STUDIO •

FAS 3010 **Art in Community** **3cr.**
Students plan and implement service projects related to the arts in partnership with Whittier International School and other community partners. Topics covered include contemporary and historical public art projects, cultural diversity, human behavior in the social environment, and grant writing. This is an exciting way to earn credit and serve the community through art and design. Prerequisite: Sophomore standing

FAS/SC 3020 **Installation** **3cr.**
This class explores space and site as a means of aesthetic communication. Object-based installations, interventionist strategies, and designed environments are explored. Topics include systems approach, audience, interactive and experiential work, and documentation as art. Image, sound, and language may all be incorporated. A variety of presentation techniques are covered, including traditional maquettes, photo-collage site proposals, and presentation drawings. Prerequisite: Foundation: 3D

FAS 3040 **Working with the Collection: The Science Museum** **3cr.**
Working with the Collection is an interdisciplinary studio course that concentrates on the holdings of an individual museum and the artist's response to it. In the first half of the class, students visit with the curators and exhibition designers to understand the process of collecting, and then proceed to work with the study and exhibition collections. The second half of the semester concentrates on studio work in response to the collection, culminating in an exhibition. Prerequisites: completion of all Foundation-level courses, one 3000-level Fine Arts course (3000-level Fine Arts course may be concurrent)

FAS 3090 **Critical Studies** **3cr.**
Critical Studies examines the relationship between art, culture, and students' work. This examination is related to many forms, including the aesthetic, political, social, and philosophic components that exist within works of art. The focus is on making work in the context of issues from the culture. The cross-disciplinary composition of this course increases the depth of discussion and critiques. May be repeated for elective credit with a different instructor. Prerequisite: none

FAS 4010 Internship 3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

FAS 5100 Senior Project: Fine Arts Studio 6cr.
During senior year, each Fine Arts Studio major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Prerequisite: successful Junior Review, Senior standing

• FURNITURE DESIGN •

FURN 3000 Furniture Design: Materials and Techniques 3cr.
A prerequisite to all other furniture courses, this course examines both wood and metal as primary elements in traditional and sculptural furniture construction. Students learn to design and construct furniture through basic to advanced instruction in a wide range of techniques, from plasma cutting and welding to metal and wood lathes, other power tools, and floor machinery. Advanced hand tools are emphasized. Each project includes a drawing component to allow conceptual exploration and refinement of presentation skills. Demonstrations, lectures, and field trips to local lumber and steel yards are important components of the course. Prerequisite: Foundation 3D

FURN/SC 3030 Computer Modeling and Making Workshop (10 weeks beginning August 26th) 1cr.
This workshop serves as an introduction to 3D digital processes and resources at MCAD. In five weeks, students acquire a working understanding of form•Z, the 3D modeling software used to generate objects using MCAD's rapid prototyper and CNC router. Instruction includes computer modeling, transfer of files, and object fabrication. Prerequisite: Foundation: 3D

FURN 3040 Furniture as Art 3cr.
Furniture has been defined as functional art. This class investigates the boundaries of functionality, furniture, and art using traditional methods of furniture design and construction to sustain or dispute this definition. Lectures covering crossover furniture artists and sculptors initiate a conversation about the role of function in art. Prerequisite: Furniture Design: Materials and Techniques, Theory and Methodology of Furniture Design, or Fabricated Sculpture

FURN 3070 Design Environment 3cr.
This studio course examines the many human factors that create a system relationship through exploration of the human scale as it relates to furniture, interior, and exterior space. In a studio setting, designs in furniture will be created with an understanding of anthropometrics, social responsibilities, and environmentally responsible design. Project range will focus on critical ideation. Each project is evaluated by faculty and peers through group discussions and critiques. Prerequisites: Furniture Design: Materials and Techniques, Computer Modeling and Making Workshop, Theory and Methodology of Furniture Design

FURN 4010 Internship 3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

FURN 5010 Advanced Furniture Design Seminar 3cr.
This course concentrates on the advanced exploration of personal design aesthetics and the development of furniture projects that exhibit a high degree of technical proficiency. The evolution of a single piece through a complete design process is emphasized, including conceptual and design development phases, historical reference, scale building in a wide range of materials, prototyping and completed construction. The course emphasizes self-direction, critical reviews, and the professional practices of budgeting, presentation, and efficient sourcing. Prerequisites: four 3000-level furniture courses, successful Junior Review

FURN 5100 Senior Project: Furniture Design 6cr.
During senior year, every Furniture Design major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Required for all seniors. Prerequisites: successful Junior Review, Senior standing

• Print, Paper, Books •

PPB 2000 Print, Paper, Book Techniques 3cr.
This course introduces students to the interrelated fields of printmaking, papermaking, and bookbinding. Basic printmaking techniques including screenprinting and relief are covered. Western papermaking is introduced along with discussions of commercial printing papers and nontraditional materials. Basic bookbinding techniques are covered and include accordion, stab binding, and single-signature pamphlet binding. While subsequent courses explore each field separately and in-depth, this introductory course provides an opportunity to study all three areas as an integrated whole. Prerequisite: Foundation: Drawing 1

PPB 3015 **Screenprinting** **3cr.**
Screenprinting is a direct printmaking technique that builds images from layers of color. Students will explore photographic, computer-generated, hand drawn and painted stencil techniques. Through field trips, slide lectures, print samples, and critiques, the class will provide an overview of the wide range of historical and contemporary approaches. Students will complete a portfolio of editioned and non-editioned prints. Nontoxic, water-based inks will be used. Prerequisites: Foundation: Drawing 1 and Foundation: 2D

PPB 3025 **Lithography** **3cr.**
The process of lithography allows the artist to draw directly on grained lithographic limestone and aluminum plates to create printable matrices. Students experience both the graphic capacity and painterly possibilities of this medium through a wide range of dry and wet lithographic drawing material. Students develop a portfolio of print-based work emphasizing personal imagery using primarily plate lithography while incorporating Xerox transfer, traditional stone lithography, and photo and digital processes. Historical and contemporary contexts are explored through lectures and field trips to museums and/or print studios.

Prerequisites: Foundation: Drawing 1 and Foundation: 2D

PPB 3040 **Making Space: Large Scale Prints** **3cr.**
This class investigates print-based concepts and strategies through installation, intervention, and site-specificity. Students are introduced to oversize printing techniques, repeat imagery for large-scale works, and unconventional printing surfaces while exploring spatial perception. The context for studio investigations ranges from gallery to public domain, encouraging a variety of perspectives on site engagement. Prerequisites: completion of all Foundation studio requirements, one Print Paper Book course

PPB 3050 **Artists' Books** **3cr.**
Traditional and sculptural books provide exciting options for artistic expression. This course is an interdisciplinary exploration of art in the book form, ranging from one-of-a-kind books to printed multiples and sculptural works. Individual projects focus on the relationship of form and content and employ a wide range of media and materials for text and/or images. Contemporary and historical artists' books will be explored through critique, samples, slide lectures, and field trips. Prerequisites: all Foundation studio requirements

PPB 3070 **Papermaking** **3cr.**
In this course, students learn how to make artwork with handmade paper from recycled materials, botanical fibers, and imported fiber. The class covers sheet formation for drawing, painting, and printmaking purposes, as well as 3D applications in sculpture or lighting projects. Work in related areas such as bookbinding, surface applications, and paper uses in other disciplines are encouraged. Students are expected to experiment with the technical information presented and develop new work. Prerequisite: Foundation: 2D

PPB 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

PPB 5010 **Advanced Print Paper Book Seminar** **3cr.**
In this course, students develop imagery and content through studio work and discussions of contemporary print, paper, and book media. By examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing new work. This course is for the advanced student who is interested in developing a self-motivated, sustained body of work and an understanding of the relationships between the formal, conceptual, and historical aspects of print, paper, and book. Studio practice will be supported by development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings covering artists, criticism, and theory. Prerequisites: three 3000-level Print Paper Book courses, successful Junior Review

PPB 5100 **Senior Project: Print, Paper, Books** **6cr.**
During senior year, every Print Paper Book major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Prerequisites: successful Junior Review, Senior standing

• **SCULPTURE** •

SC/FAS 3020 **Installation** **3cr.**
This class explores space and site as a means of aesthetic communication. Object-based installations, interventionist strategies, and designed environments are explored. Topics include systems approach, audience, interactive and experiential work, and documentation as art. Image, sound, and language may all be incorporated. A variety of presentation techniques are covered, including traditional maquettes, photo-collage site proposals, and presentation drawings. Prerequisite: Foundation: 3D

SC/FURN 3030 **Computer Modeling and Making Workshop** **(10 weeks beginning August 26th)** **1cr.**
This workshop serves as an introduction to 3D digital processes and resources at MCAD. Students acquire a working understanding of form•Z, the 3D modeling software used to generate objects using MCAD's rapid prototyper and CNC router. Instruction includes computer modeling, transfer of files, and object fabrication. Prerequisite: Foundation: 3D

SC 3065 **Time and Motion** **3cr.**
This class focuses on time-based objects and spaces. Techniques include motion systems, electric art with motors and light, and simple sensors. Students may engage in interactive performance or reactive environmental works. Students work collaboratively on a Rube Goldberg-inspired chained event and individually on projects that culminate in a "Theatre of Time" exhibition. The history of mechanical and automata machines is presented along with historic and contemporary kinetic artists. Prerequisite: Fabricated Sculpture

SC 4010 Internship 3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

SC 5010 Advanced Sculpture Seminar 3cr.
In this advanced studio course, students refine their personal vision through studio work and discussions on contemporary issues in sculpture. Examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing their work. This course is for the advanced student who is interested in developing a self-motivated, sustained body of work through an understanding of the relationships between the formal, conceptual, and contextual aspects of sculptural form. Studio practice will be supported by development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings covering artists, criticism, and theory. Prerequisite: four 3000-level Sculpture courses, successful Junior Review

SC 5100 Senior Project: Sculpture 6cr.
During senior year, every Sculpture major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Prerequisites: successful Junior Review, Senior standing

• DESIGN DIVISION •

• ADVERTISING •

ADV 2000 Introduction to Advertising 3cr.
This course introduces Advertising majors and other interested students to the serious fun of advertising. Students work in creative teams as they would in an agency setting to concept a variety of advertising executions for products and services of all types. Guest speakers from the agency side, media side, and client side discuss the creative process and what's worked for them. Prerequisites: Foundation: 2D, Foundation: Media 1

ADV 3010 Agency 3cr.
The goal of this class is to give students a realistic view of how a contemporary advertising agency functions. Students visit agencies and host guest speakers who work in all departments: creative, print and broadcast production, account service, planning and research, media, PR, and promotions. Particular attention is paid to career path and the importance of partnerships. Students shadow agency professionals and participate in meetings, brainstorm sessions, or client briefing. Students research and create reports of their experiences as well as collaborate on the creations of an "ideal" agency. Prerequisite: Foundation: 2D, successful Junior Review

ADV 3020 Integrated Advertising 3cr.
This course explores the seamless integration of several media in a single campaign. Media covered include TV, print, PR, radio, and a variety of digital platforms. Students learn how communication vehicles such as packaging, product design, store design, advertising, promotions, PR, and corporate communications work together in a campaign, over time, to shape a brand. Guest speakers showcase histories of integrated advertising and brand management. Students work together in creative teams and client teams to develop, create, and execute an integrated campaign. Prerequisites: Foundation: 2D, Introduction to Advertising (may be taken concurrently)

ADV 3060 Advertising for Retail Environments 3cr.
The goal of this class is to give students an overview of the retail landscape and the opportunities that exist for artists and designers in this fast-paced, growing field. Students study traditional and nontraditional media, "external media" (broadcast, print, direct and out-of-home) and "internal media" (store and fixture design, point-of-sale, product development), promotion and event marketing, guerilla tactics, and new media. Presentation skills are stressed. Students work in teams to conceptualize a retail campaign. Prerequisites: Foundation: 2D,

ADV 4010 Internship 3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

• COMIC ART •

COM 2000 Introduction to Comics 3cr.
Introduction to Comics is a balanced exploration of simple character development and sequential storytelling. Technical demonstrations and weekly assignments cover penciling, various inking techniques, coloring, and lettering and are focused on composition, style, space, storytelling, perspective, gesture, and mood. Lectures and presentations on various comic genres and artists, readings, and discussions of the creative process complement technical instruction. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Drawing 2, Foundation: Media 1 (Foundation: Drawing 2 and Foundation: Media 1 may be taken concurrently)

COM 3010 **Comic Media and Concepts** **3cr.**
Comic Media and Concepts is an exploration of comics as a storytelling art form. Emphasis is placed on storytelling concepts and advanced technical and media skills. Projects include story and fable adaptation for use in mainstream and art comics as well as educational and documentary formats. To accomplish this goal, students use research, storyboarding, writing, critique, and revision to foster good practice and the foundation for a personal voice. Prerequisite: Introduction to Comics

COM 3020 **The Comic Scene** **3cr.**
The Comic Scene focuses on the two-dimensional depiction of an environment or landscape comic format. Starting with the creation of a unique pictorial space, students explore the figure within these spaces to create a narrative visual flow. Landscape detailing and lighting are examined to create a sense of mood. Students explore one- to three-point perspectives, alternative perspective theories, and picture composition relationships and their relationship to narrative drive. Research into the work of Robert Crumb's urban landscapes, Winsor McCay's surreal dreamscapes, and Will Eisner's staged atmospheric realism, as well as individual and group critiques, are used as part of the learning process. Prerequisite: Introduction to Comics

COM 3050 **Comic Book Publishing: Print and Web** **3cr.**
This course is designed to prepare students for the expectations and rigors of the production and promotion of a comic book in print or on the Web. Working on self-directed projects, each student becomes his/her own publisher. The class will be divided into three sections mirroring the production process: design and preparation, production, and launch. Technical and process demonstrations cover scanning, prepress procedures, printing, and marketing collateral. The intent of the class is to provide each student with the skills necessary to give a project the greatest impact once completed and published. Lectures and demonstrations, studio visits, field trips, readings, and research will be used to direct the students through the process. Prerequisite: Comic Media and Concepts

COM 3070 **Comic Storytelling** **3cr.**
Comic Storytelling develops a student's personal voice through experimentation, critical analysis, and advanced storytelling. Emphasis is spaced on written text and its relationship with the comic image. Students deconstruct and adapt short stories before working from their own story ideas. A study of comic professionals' work, such as Kurt Busiek's dual narrative devices, Frank Miller's minimalist iconic storytelling, and Jack Kirby's dynamically driven three-act structures supplement the topics discussed in the course.
Prerequisites: Introduction to Comics, Comic Media and Concepts (Comic Media and Concepts may be taken concurrently)

COM 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

COM 5010 **Advanced Comic Art Seminar** **3cr.**
Advanced Comic Art Seminar continues and concentrates on the issues and development of a unique comic voice. Students develop topics or themes into a full comic narrative working within the mainstream, art comic, educational comic, and documentary comic fields. Projects could include a 10-20 page comic adaptation of a Greek fable, oral history, or biography. Critical input from the instructor and fellow students helps guide the projects toward completion, allowing for a developed and mature narrative assignment. Lectures, visual presentations, readings, and in-depth study of comic professionals such as Will Eisner, Kurt Busiek, Chris Ware, and Frank Miller supplement the topics discussed within this course. Prerequisites: successful Junior Review, Senior standing

• GRAPHIC DESIGN •

GRD 2000 **Introduction to Graphic Design** **3cr.**
This course provides students with an overview of graphic design practice. Students concentrate on building visual language and communication as well as the vocabulary necessary for critical analysis. Topics covered include basic visual and typographic principles, type and image integration, composition, sequence, and craft. Students are also introduced to design process: research, ideation, iteration, refinement, and implementation. Posters, mark-making, and booklets are possible outcomes of this course. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1, Foundation: Media 2 (Foundation: Media 2 and Foundation: Drawing 1 may be taken concurrently)

GRD 2010 **Introduction to Typography** **3cr.**
This course emphasizes basic typographic principles and investigates letter-form design, word-forms, and extended text. Particular attention is directed to typographic vocabulary, type as image, typographic organization, and the utilization of supporting grid structures. Through assignments, larger projects, and critiques, students are expected to demonstrate an understanding of typography as a visual tool used to enhance meaning. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1, Foundation: Media 2 (Foundation: Drawing 1 and Foundation: Media 2 can be taken concurrently)

GRD 3020 **Typography: Hierarchy and Expression** **3cr.**
Building on the skills learned in Introduction to Typography, this class explores a variety of functional, expressive, and formal typographic issues. Perceptual, emotional, and stylistic considerations are covered in relation to specific concepts. Students are encouraged to develop and create content as well as create grid structures to organize complex information. A high level of typographic refinement and attention to detail is expected and determined through critique and individual discussions. Projects promote classic and expressive typography as well as found typographic form. Outcomes may range from books to brochures. Prerequisites: Introduction to Typography, Introduction to Graphic Design

GRD 3030 **Graphic Design: Form and Methods** **3cr.**
This intermediate course examines procedural frameworks for graphic communications. The class covers a range of topics including the utility of series and systems approaches, content generation models and strategies, and an expanded notion of hierarchical content. Some of the project components require student responsibility in authoring content in both language and imagery. At least one of the projects requires formal documentation illustrating the design process. Project outcomes range from experimental studies in image advancement to mark-making and identity systems. Prerequisite: Introduction to Graphic Design

GRD 3050 **Publication Design** **3cr.**
Publication design remains one of the most challenging and complex opportunities within the larger field of graphic design. In this course, students create, conceptualize, and manage content for multiple publications. Structural systems, formats, and organizational methods are investigated as well as the creation of visual narrative through image, pacing, and sequence. Critiques and discussions of examples from the field encourage students to think globally and flexibly about systems and to explore modifications to the traditional structure of books, catalogs, and magazines. Prerequisites: Graphic Design: Form and Methods, Typography: Hierarchy and Expression

GRD 3060 **Motion Graphics** **3cr.**
This course explores the dynamic integration of graphic form, typography, and message enhanced through the manipulation of movement, time, sequence, and sound. These techniques are studied as integral components to the design process, resulting in compelling motion graphic narrations. Classroom demonstrations, critiques, and screenings enable students to develop digital movies that service a wide range of applications in broadcast, narrowcast, and other film- and video-based communications. Prerequisites: Graphic Design: Form and Methods, Typography: Hierarchy and Expression

GRD 3070 **Design Systems** **3cr.**
Central to graphic design thinking, systems-based design projects have always challenged the designer to investigate new and better ways of representing complex information. These design systems are the crucial ingredient in the interdisciplinary practices of branding, interactive design, information design, and mapping. Classroom activities and assignments examine resource development, research analysis, information management, and ideation as parts of a larger whole. Not restricted to any one media, this course encourages students to develop a variety of solutions, guided by critique, individual discussions, and class assignments. Prerequisites: Graphic Design: Form and Methods, Typography: Hierarchy and Expression

GRD 3080 **Electronic Prepress** **3cr.**
This course provides students with a practical and comprehensive overview of the prepress process from organizing, preparing, and managing digital files to achieving professional quality output. Students examine techniques, standards, and terminology commonly used in printing. Other topics include artwork preparation, printing presses and processes, font and color management, materials, formats, vendor communications, and printers' proofs. In an attempt to demystify the printing process, students prepare an actual file for production and visit local printers. Prerequisites: Graphic Design: Form and Methods, Typography: Hierarchy and Expression

GRD 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

GRD 5010 **Advanced Graphic Design Seminar** **3cr.**
This class focuses on complex design challenges, professional-level assignments, and design projects with multiple components. Students are encouraged to be entrepreneurial and to conduct research and develop innovative solutions for appropriate economic constituencies, users, and audiences. Students refine their voice, style, and agenda while creating a semester-long project. Professional presentations of ideas and design solutions for critique and discussion are central to this course. Project formats and media are open-ended. Prerequisite: successful Junior Review

• ILLUSTRATION •

ILL 2000 **Introduction to Illustration** **3cr.**
This class examines the effectiveness and power of illustration through everyday images found in book and magazine illustration, billboard advertising, Web design, and surface design. From the sketch process to the development of finished images, students are exposed to a variety of working methods. Demonstrations of pen and ink, watercolor, collage, and acrylic painting are provided. Assignments range from editorial images, packaging, and poster design to more personal and exploratory work. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1, Foundation: Drawing 2 (Foundation: Drawing 2 may be taken concurrently)

ILL 3010 **Tools of the Trade** **3cr.**
Tools of the Trade offers hands-on experience for students exploring a wide variety of media through real-world illustration projects and guidelines. Students expand their portfolio by learning trade tips and pursuing acrylic painting, gouache, pen and ink, watercolor, and pastel. Instructional demonstrations are provided on a variety of painting and drawing techniques and are explored through papers and other surfaces. Prerequisite: Introduction to Illustration

ILL 3020 **Concepts and Metaphors** **3cr.**
The strength of many contemporary illustrations lies in a dynamic concept of metaphor. Through word lists, thumbnail sketches, and research, students expand their ideas to improve their illustration. Students examine art by renowned conceptual illustrators such as Brian Cronin, Seymour Chwast, Philippe Weisbecker, Brad Holland and Anita Kunz. Students create individual images as well as series projects with editorial, advertising, and corporate audiences. Color media and demonstrations are covered. This course encourages further development of both digital and traditional media as well as concepts, research, techniques, craft, and professional presentation. Prerequisite: Introduction to Illustration

- ILL 3030 Digital Illustration 3cr.**
 Through projects, discussions, and lectures, students acquire a thorough understanding of all aspects of digital illustrations. Demonstrations of Adobe Illustrator CS3 and Adobe Photoshop CS3 are provided. In addition, students learn file preparation standards for production, including file formats, color palettes, and image resolution. The assignments are similar to other illustration classes with an emphasis on concept, creativity, communication, technical achievement, and presentation. Prerequisite: Introduction to Illustration
- ILL 3050 Editorial Illustration 3cr.**
 From mainstream to independent magazines, editorial art has made a huge impact on the covers and pages of modern publications. Through lectures and demonstrations students acquire a thorough understanding of the editorial market and its potential for inventive and imaginative images. This course includes a variety of projects, including illustrating articles and feature stories with topics such as lifestyle, health, finance, short story, nonfiction, and opinion editorial. Project formats include spot images, Web images, full-page spreads, and covers. Prerequisites: Introduction to Illustration, Concept and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)
- ILL 3060 Children's Book 3cr.**
 Students examine the elements that make up a children's book and how to communicate to a specific audience through their art. Emphasis is on conceiving, storyboards, dummy books, and sequencing. Demonstrations of media and discussions of process are covered. A series of projects are assigned examining the various stages of illustrating a book, from the sketch phase to final illustrations. Professional knowledge of the publishing industry is researched and discussed. Prerequisites: Introduction to Illustration, Concept and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)
- ILL 3080 Illustration Topics 3cr.**
 Building on their initial exposure to illustration in Concepts and Metaphors, students engage in a thorough examination of illustration principles. Topics covered in this class include information graphics, illustrated posters with typography, interpretive promotional series, and mapping. This class is concerned with a variety of different subjects and audience/clients. Projects may include an assignment for an educational poster promoting science and math to high school students and a series of images researching international cultures. Prerequisites: Introduction to Illustration, Concepts and Metaphors
- ILL 4010 Internship 3cr.**
 Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice
- ILL 5010 Advanced Illustration Seminar 3cr.**
 Advanced Illustration Seminar prepares students to become more independent and to develop a process of critical thinking and in-depth research in their practice. Through critical readings, individual and group discussions, and writings, students acquire a better understanding of illustration and the responsibilities of illustrators. Assignments include the creation of a comprehensive series of illustrations based on themes of contemporary culture and a self-directed project. Prerequisites: successful Junior Review

• ADDITIONAL COURSES FOR ALL DESIGN MAJORS •

- VC-4204-10 Web Development Basics: XHTML 1cr.**
 If you want or need to create, maintain, or fix web pages, but don't know how to begin, this course will help you get started. Even if you already have some experience authoring web pages but want to refresh or solidify your understanding of HTML, this course will help to fill in remaining knowledge gaps and prepare you for more advanced topics. In short, this course is intended for persons with beginning to intermediate knowledge of HTML. This course teaches the fundamentals of writing HyperText Markup Language (HTML) and working with web pages. The course curriculum and assignments focus on writing code - this is not a course in graphic design. Through weekly readings and hands-on exercises, students will learn correct language syntax and gain experience putting HTML to practical use. Topics include: text formatting, images, links, tables, frames, forms, testing, best practices, etc. Required Software: Text editor, SFTP client, file compression/archive utility. Instructor will provide specific recommendations for required software during the first week of the course -- this will include options that are FREE or available for trial use. MCAD web server space will be provided to students for the duration of the course. Instructor: Matt Hayes <matthew_hayes@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Sept. 28 - Oct. 30 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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VC-4205-10**Web Development Basics: CSS 2.0****1cr.**

If you already have experience with HTML and are looking for the next step in web development learning, this course will help you get started on that next step - CSS. If you have already worked with CSS and want to learn more about its range of capabilities and common industry approaches to its use, this course will be your guided tour to the most common and important aspects of the language. In short, this course is intended for persons with beginning to beginning-intermediate knowledge of CSS. This course teaches the fundamentals of writing Cascading Style Sheets (CSS) and applying CSS to HTML documents. The course curriculum and assignments focus on writing code - this is not a course in "designing" web pages - although working with CSS is very visual, so the distinction between "design" and "development" is blurred. Through weekly readings and hands-on exercises, students will learn correct language syntax and gain experience putting CSS to practical use. Topics include: CSS 2.1 specification (e.g., properties for fonts, margins, colors, positioning, etc.), inline styles, internal/external style sheets, selectors, page testing/troubleshooting, best practices, etc. Prerequisite Course: Web Development Basics: HTML or equivalent experience (contact instructor for permission). Required Software: Text editor, SFTP client, file compression/archive utility. Instructor will provide specific recommendations for required software during the first week of the course -- this will include options that are FREE or available for trial use. MCAD web server space will be provided to students for the duration of the course. . Instructor: Matt Hayes <matthew_hayes@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Nov. 1 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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VC-4208-10**Portfolio.net****3cr.**

The web is the standard for the promotion of professionals, students, and artists alike. In this forum each participant will generate a web-based portfolio. Through research, discussion, and experimentation we will explore how internet-specific designs can accomplish our goals of promotion, communication, and art. Our primary concerns will be audience (designing for them with look/feel, technology and bandwidth), identity (creating both a professional and personal feel) and impact (what you want your audience to do once they've visited your site). Students in this class should have a comfortable working knowledge of their own computer and the Internet. Experience with HTML, SFTP software, image scanning and formatting are preferred, but not assumed - a lot of time will be spent working through basic and advanced internet technologies. MCAD will provide each student with a web account for the duration of the course. Prerequisite Course: None, but prior experience with HTML, SFTP software, image scanning and formatting is recommended. Required Software: Adobe Photoshop or Elements is necessary. Also required: a text editor, SFTP client, compression/archive utility -- this includes options that are free or available for trial use. Required Textbook: *The Principles of Beautiful Web Design*, by Jason Beaird (ISBN: 0975841963). Strongly Suggested: Flash, Dreamweaver or BBEdit. Instructor: Mauricio Arango <contact@mauricioArango.net>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, August 25
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DE 4119**DesignWorks****3cr.**

MCAD DesignWorks is the College's in-house design and project management business. This on-campus internship program is dedicated to providing students from any department the opportunity to work on client projects in a professional and interdisciplinary setting. Students work directly with clients on projects including: identity systems, book design and illustration, interactive media, motion graphics, animation, web site design, brochures, publications and business capabilities communications. The DesignWorks studio space and furniture is designed by MCAD students: floor plan, furniture, lighting . all are original student works. MCAD DesignWorks has a client base that includes local and national non-profit organizations, members of the Twin Cities business community, and the college proper. Admission to MCAD DesignWorks is competitive: potential hires from advanced undergraduate and graduate classes must submit an application and portfolio, and participate in an interview. Prerequisite(s): Pass on Junior Reviews.

• **MEDIA ARTS** •
• **ANIMATION** •

ANIM2000**Introduction to Animation****3cr.**

This class introduces students to various production techniques of 2D animation. Students explore basics of traditional character animation (Disney fundamentals) and experimental animation (cut-out, rotoscoping, paint on glass) through a series of brief exercises including flipbook, ball bounce, walk cycle, and sound sync. In addition, students receive a brief history of the medium through a series of screenings. Individual exploration is emphasized and explored through critiques and the creation of a final project. Prerequisites: Foundation: Media 1, Foundation: Media 2 (Foundation: Media 2 may be taken concurrently)

ANIM 3020**Character Animation****3cr.**

Believable characters remain the foundation and most difficult skill of successful animation. This class concentrates on creating credible characters that can walk, talk, and think, depicted through the techniques of timing, staging, and acting. Students begin with a basic drawing method for describing gesture and form, and then go on to produce pencil tests, animatics, and finished movement animations. Beginning with structured projects aimed at specific animation principles, students eventually develop their own scenarios and final project. Lectures, in-class drawing time, and weekly assignments are augmented by occasional demonstrations and visual aids. Students also analyze basic animation principles from single-frame viewing of short selected segments of classic animated shorts and features. Weekly group critiques and individual consultation during in-class work are also provided. Prerequisite: Introduction to Animation

ANIM 3030**3D Animation****3cr.**

Maya software is the industry standard of high-end 3D computer animation. This class provides a basic understanding of Maya in order to teach students the fundamental principles of 3D animation. Students examine movement, timing, weight, character development, and basic animation and rendering techniques. Students learn basic motion techniques and the animation of objects and bipeds using key frame, path animation, and dynamic simulations. Students complete a short film using a given character by mid-semester. The second half of the semester focuses on rendering, cameras, lighting, and surface properties. Both the Maya and Mental Ray render engines are explored. Prerequisite: Introduction to Animation

ANIM 4020 **Animation Collaboration** **3cr.**
Students in this class work in groups of four to realize several short-duration projects in conjunction with Nickelodeon or another commercial client. Individual groups select story content and character designs from material provided by the client. Groups are responsible for weekly presentations and responses to the client producer, delivering a finished QuickTime file as the schedule demands. Coursework and assignments simulate a small studio production model and prepare students for the collaborative work environment of professional animation. Prerequisite: Introduction to Animation (students who have taken 3D Animation may use this course as internship credit)

ANIM 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

ANIM 5010 **Advanced Animation Seminar** **3cr.**
Advanced Animation Seminar is designed for students to develop individual or group projects in close conjunction with faculty guidance. Individual projects evolve through a detailed and continuous process of presentation, critique, and revision. In addition, a wide variety of animation is screened and discussed with regard to production issues, context, and story. All students are required to complete two minutes of animation. Prerequisites: Stop-Motion Animation, Character Animation, 3D Animation, Storyboard, successful Junior Review

ANIM 5020 **Advanced 3D Animation Seminar** **3cr.**
Advanced 3D Animation Seminar is a continuation of 3D Animation and 3D Modeling. Designed for students with a working knowledge of Maya software, this course includes classroom demonstrations of advanced Maya features. Students use the entire semester to create a short animated film using a character model they have built and rigged. Critiques cover technical considerations and concentrate on contextualizing student work and innovative storytelling. Prerequisites: 3D Animation, 3D Modeling

ANIM 5100 **Senior Project: Animation** **6cr.**
During the senior year, each Media Arts major is required to develop and complete a substantial body of work in his or her major. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, school presentation, and informational meetings. Prerequisites: successful Junior Review, Senior standing

• FILMMAKING •

FILM 2000 **Introduction to Filmmaking** **3cr.**
This course is an introduction to telling stories in film. It provides a theoretical and technical foundation for future work and introduces historical and critical issues of film language. Principles of cinematography and continuity editing are covered through assignments in the forms of documentary, narrative, and music video. Technical processes and practices taught include preproduction planning, shooting, basic lighting, sound recording and mixing, and digital editing. Equal attention is given to technical and artistic concerns in screenings, lectures, discussions, technical demonstrations, and evaluations. Each student develops his or her own creative work through the completion and critique of group and individual projects and exercises.
Prerequisite: Foundation: Media 1, Foundation: Media 2 (Foundation: Media 2 may be taken concurrently)

FILM 3020 **Documentary Filmmaking** **3cr.**
Through the production of a series of short films, students explore various forms of documentary production, including news reel, reportage, cinéma-vérité, reality television, and modern documentary forms. Students learn how to make films from life and the limits, ethics, and opportunities of depicting reality. Techniques taught include research, preproduction, working with small crews, field video production equipment, sound recording techniques, lighting, and editing. In addition to critiques, discussions, and technical demonstrations, a selection of films are screened and analyzed during the course. Prerequisite: Introduction to Filmmaking

FILM 3030 **Lighting for Film/Cinematography** **3cr.**
Filmmakers advance their lighting and cinematography skills to the next technical and interpretative level in this course. Building on the lighting skills learned in studio filmmaking classes, this course enhances filmmaking visuals by introducing advanced systems of cinematography and lighting equipment, technique, and practices. Hollywood and independent movies are dissected and studied for cinematic and lighting techniques. Critiques, field trips, and on-location lighting demonstrations are emphasized.
Prerequisite: Narrative Filmmaking or Documentary Filmmaking (either course may be taken concurrently)

FILM 3040 **Film Editing** **3cr.**
Editing can be a mysterious process of adding through subtracting, a powerful mechanism in good storytelling. Students develop a more comprehensive understanding of pacing, montage, rhythm, and two- and three-dimensional continuity of the cut, as well as specific techniques to solve difficult postproduction issues such as creating an actor's best performance. Class instruction includes screenings, group lessons, visiting professionals, critiques, and readings in the historical theories of Kuleshov, Eisenstein, the French New Wave, and contemporary Hollywood film editors such as Walter Murch. Prerequisite: Narrative Filmmaking or Documentary Filmmaking (either course may be taken concurrently)

FILM 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

FILM 5010 **Advanced Filmmaking Seminar** **3cr.**
In Advanced Filmmaking Seminar, students complete semester-long projects with faculty guidance. Individualized consultations alternate with group lessons, screenings, readings, and critiques to address scriptwriting, idea development, character development, and style. The class includes instruction in the interface of film and video in postproduction. Students develop professional techniques for production planning and budgeting, scripting, casting, location, set etiquette, and editing. Advanced students complete a film that is 10 minutes (minimum) in length to answer print and/or master videotape, shooting in video or film, and editing in Final Cut Pro. All students are required to assist other students in their productions and attend all classes. Papers and presentations on relevant artists, themes, and films are required contextual research. May be repeated. Prerequisites: all 3000-level Filmmaking courses, successful Junior Review

FILM 5100 **Senior Project: Filmmaking** **6cr.**
During the senior year, each Media Arts major is required to develop and complete a substantial work or body of work in his or her major. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, visiting artists, individual and group discussion and informational meetings. Prerequisites: successful Junior Review, Senior standing

• **PHOTOGRAPHY** •

PH 2000 **Introduction to Photography** **3cr.**
This course introduces students to the tools and techniques of analog black-and-white photography. Technical lectures and demonstrations cover 35mm camera operation, film processing, and black-and-white wet-room printing with a variety of paper types. Camera operations covered include aperture, shutter speed, film speed, depth of field, movement, and light meters. Students are encouraged to create a dynamic work flow that includes shooting, processing, interpreting contact sheets, printing, and critique. Class lectures, readings, library visits, and research introduce students to the canon of photographic history, including a broad range of genres, historical contexts, and artistic practices. Prerequisites: Foundation: Media 1, Foundation: Media 2 (Foundation: Media 2 may be taken concurrently)

PH 3010 **The Photographic Idea** **3cr.**
This class is designed to develop and expand ideas about photographic representation through expanding students range of interests and uses of the medium. Both digital imaging techniques and silver-based materials are explored with an eye toward expansion and experimentation. Projects include invented persona writing, pinhole pictures, the body and expressive gesture, cross-media appropriation, and an independent project. Critiques, discussions, readings, writing, visual lectures, field trips, and student presentations augment assignments, projects, and the use of the digital photo lab and medium-format cameras. Prerequisite: Introduction to Photography

PH 3020 **Color Photography** **3cr.**
This course concentrates on various photographic color materials. Students acquire a working understanding of color film, Kelvin scale, medium-format cameras, the relationship of analog and digital output, mural printing, and professional presentation. In addition, students discuss image relationships and meaning, editing, curating, and post-production as opportunities to improve their work through critique and discussion. An oral presentation and semester-long project concentrate on the roles research, ideation, image selection, and writing play in the creation of a cohesive body of work. Lectures, readings, research, class discussions, and field trips support all aspects of the course. Prerequisite: Introduction to Photography

PH 3040 **Large Format Photography** **3cr.**
This class is a thorough exploration of the materials, processes, and techniques of large-format (4x5" negatives or larger) photography. Students acquire a working understanding of large-format camera technique, including camera movements such as tilts, swings, and shifts, as well as perspective correction. This course emphasizes advanced understanding of negative exposure, sheet-film processing, tonal-range manipulation, digital scanning, and large-format output. Contemporary issues and concepts are explored through reading, visual research, and discussion and then applied through a series of visual problems. Students are evaluated on individual projects, critiques, a final portfolio, discussions, and quizzes. Prerequisite: Introduction to Photography

PH 3060 **Digital Photography Studio** **3cr.**
The purpose of this course is to provide students with an extensive and thorough expertise in digital photography. Through a series of in-depth demonstrations and lectures students address advanced techniques of image capture, enhancement, and output such as RAW-file workflow and digital mural printing. The course is organized around a series of assigned exercises, projects, and critiques and results in the creation of a photographic portfolio. Prerequisite: Introduction to Photography, one 3000-level Photography course

PH 4010 **Internship** **3cr.**
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 135 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

PH 5010 **Advanced Photography Seminar** **3cr.**
This course is designed to enable and support students working on independent projects in photography. Students are encouraged to articulate concerns and shape them into a body of work. Appropriate advanced technical skills and readings are introduced with particular attention to verbal and written critical skills. Critiques, image lectures, discussions, technical demos, student presentations, journals, and exhibition/publication submissions encourage individual investigation and creative expansion. Prerequisites: three 3000-level Photography courses, successful Junior Review

PH 5100 **Senior Project: Photography** **6cr.**
During the senior year, each Media Arts major is required to develop and complete a substantial body of work in his or her major. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, school presentation, and informational meetings. Prerequisites: successful Junior Review, Senior standing

- LS/HSX 3028 Feature Writing and Photojournalism 3cr.**
This class is an introduction to journalistic writing, specifically geared to writing for magazines. It will cover the basics of generating story ideas, selling them to magazines, going on assignment and capturing the story with words and photographs, and then turning the raw film, notes, background research, and quotes into a compelling feature article. The focus will be on using powers of observation to tell a compelling story to the appropriate audience.
- LS/HS 3235 Inventions and Progress: History of Technology 3cr.**
A history-based study of the process of innovation and creativity that triggers our technological development. The course covers the factors and the processes that support invention. Students explore the stories of our technological development as well as consider the impact of technology on cultural forms. Active projects engage your imagination for the role invention plays in creating the made and social worlds .
- LS/HS 3240 Copywriting 1: Advertising Ideation and Concepting 3cr.**
When do pictures and graphics need words to complete the message? Why? How does design inspire copy? And vice versa. How does the media in which a message appears affect copy? How do you talk to target audiences DIFFERENT than yourself? How do you come up with IDEAS and concepts? This course is about learning by DOING. You'll write copy to communicate the benefits of a wide range of products and services -- including some you've never heard of.
- LS/HS 3344 Psychology of Social Interaction & Design 3cr.**
This course explores individual behavior and group interactions with products, services and spaces. The course will provide basic orientation to concepts of social psychology through four groups, good user experiences, and competitive analysis. At the end of the course you will do design testing and validation with real users. (previously offered as Psychology of Social Dynamics)
- LS/HS 3354 Futures: For Society, Community and Self 3cr.**
When we think of the future, there are many, not just one. Experts now refer to them as scenarios, and they can be portrayed creatively and woven together from a global scale to that of the individual. This interdisciplinary course explores sociocultural and technological forces and trends that will shape society, life, and work. We all need methods and skills to function in a world where our sense of time and the demand for quick decisions are both distorted: the future seems to arrive faster and consequences are more serious. The topics covered in class will become source material to be applied and presented by way of students' preferred media. This project-centered course, designed for juniors and seniors of any major, is an introduction to theory and practice of scenario planning and offers significant experience in getting things done in teams.
- LS/HS 3853 Essential Economics 3cr.**
All of us, unknowingly perhaps, use economic reasoning daily. We consider costs and benefits when making a decision. As consumers, we attempt to maximize our utility (satisfaction). And, all of us, quite knowingly, are affected by our local, national and even world economy. You will learn about supply and demand and how crucial they are to almost every element of economics. Other topics will include growth, productivity, unemployment, inflation, production and cost analysis, monetary policy, and the labor market. You will also learn some basic statistics and accounting. This class will be facilitated by readings, debates, discussions, games, case studies, and relevant speakers.
- VS 1935 Biological Systems 3cr.**
The science of biology, its methods and its contexts provide insights into the commonalities of patterning in the natural and social worlds. Organic systems and general systems theory are introduced, along with applications of these models in organizations and other social systems. Students learn concepts and approaches to scientific inquiry and taxonomy based on observation and through practical experience.
- VS 3025 Marketing Concepts & Analysis 3cr.**
This course will study the theory and practice of marketing. Students will appreciate marketing's role in society and for organizations, understand the marketing process, learn about marketing research, study specific marketing strategies, and develop skills to help them build a successful marketing campaign. Students will also benefit from case studies chosen from actual marketing and advertising campaigns.
- VS 3825 Visualization Studio 3cr.**
In the professional world, projects are successfully completed through the efforts of teams: through leadership and collaboration, planning and innovation, structure and flexibility. This studio lets you experience the processes and approaches that are used. Multidisciplinary teams consisting of BS and upper level BFA students will work together on semester-long, client-driven projects. Projects such as web pages, multimedia presentations, and kiosk design will be produced. This studio is open to second year BS students and BFA juniors and seniors.
- VS 3850 Project Tracking 3cr.**
This course is a study of modern management techniques and systems needed to the execute a project from start to finish, to achieve predetermined objectives of scope, quality, time and budgetary cost, to the equal satisfaction of those involved. Relevant speakers, technical readings/discussions and practical work on concurrent projects underway elsewhere in the curriculum prepare the students for responsible and successful project planning and navigation in their careers.
- VS/HS 3852 Creating and Running a Business 3cr.**
This course covers the nuts and bolts of starting and managing a business from crafting a business concept, to analyzing market demand, to developing a marketing strategy, to establishing a legal entity as well as key elements of financing, budgeting, operating and growing a business. In a workshop setting, it will examine various types of arts-related and design businesses and the range of issues associated with each as well as key aspects of free-lancing, building a business firm and growing a business operation. Students will learn through case studies and hands-on projects, all the elements of a successful business enterprise. Requirement: Junior or Senior level standing.

VS/HS 3858 **Digital Marketing Immersion** **3cr.**
 In this hands-on course, students will gain an understanding of the digital marketing landscape as well as first hand experience in the areas of digital media, search, social media, developing creative and other content for the web, reputation management, email marketing, experience planning, web-based project management, web analytics and digital channel strategy. The strategic portion of the class will focus on participation marketing that addresses how we connect with consumers as we evolve from a reactive media environment to a participatory culture.

VS 3857 **The Aesthetics of Sustainability** **3cr.**
 All of us seek ways to bring originality to our work. So what are the aesthetics of sustainability? Every age has its own visual expressions: stone, iron, bronze, industrial, electronic, information and now the necessity of an age for sustainability. How can art and design, science and technology, and social human technology express themselves and contribute to the global challenge of sustainability? This studio seeks: drawing, painting, sculpture, furniture, photo, film, video, animation, comic, illustration, graphics, advertising and the entrepreneurship of the BSV students to address real projects through global classroom opportunities.

Sample Content:

- What time do we live in?
- What is our address?
- Air, water, food, energy and a clean environment are part of the United Nations and Human Rights
- Overcoming the aesthetics of the past
- At what frequency does the universe play (sciam.com Aug. 05)
- By 2050 solar power could end US dependency on foreign oil, slash greenhouse gas emissions (sciam.com Jan. 08)
- Will this solve our problems? No? Why?
- What is the Copenhagen, Denmark policy for becoming the greenest urban model in the world?
- What does a no waste world look like?

Sample Resources:

- Bionomics, by M. Rothschild
Economics as an ecosystem.
- Cradle to Cradle, by McDonough and Braungart
Remaking the way we make things
- 5 Great Ideas & 5 Great Challenges the World Needs
<http://oca.cce.umn.edu/jallan/>
- Rethink, EBay
- The Secret Garden, by David Bodanis
The natural world communities
- Science & Engineering Visualization Challenge
http://www.nsf.gov/news/special_reports/scivis/index.jsp?id=challenge
- World Without Us, by Alan Weisman
www.worldwithoutus.com/multimedia.htm
- Visualizations, by Martin Kemp
The nature book of art and science.

VS 3930 **Senior Seminar** **3cr.**
 Students use this course to engage in broad strategies of personal marketing, career goal-setting and folio prep, and visioning one's future. Students conduct interviews aimed at business/community people and contexts; results are framed and presented to classmates as mini case studies. Course outcome: a personal planning document and work portfolio that establishes pathways and positioning for one's externship, career choices, and/or graduate school opportunities. Textbook, assigned readings, and quizzes required, as is participation in guest lectures, guest-facilitated workshops, and one month of student interviewing/fieldwork. The course is Blackboard-enhanced and will require your commitment to some team-centered activities and presentations to classmates. Pre-requisite: BS senior status or approval of instructor.

VS IN 99 **BS Internship** **3cr.**

LS EX 99 **BS Externship** **15cr.**

• MCAD ONLINE LEARNING COURSES •

2D-3303-10

Drawing through a Lens

3cr.

See. Examine. Draw. Examine the microscopic world of plants and insects from direct observation through a lens, and from rich, scientific, online databases of digitally captured magnifications. Students will explore the relationship between art and science through the close examination of botanical and insect life. The observed information will be transformed into large and small-scale drawings in a variety of media. Topics include natural formations of pattern, metamorphosis, artists who integrate science and art, and building a series of related works. Prerequisite Course: Foundation Drawing 2 (* non-MCAD students need permission of instructor). Required Software: Adobe Photoshop or Elements. Required Materials: Magnifying glass is required (you may use other lenses as well) as well as a variety of pencils (2H, HB, 2B, 4B, 6B, 8B); a fine-point technical pen; tracing paper; charcoal pencil; vine charcoal (soft); compressed charcoal; other tools, papers and other materials as the course progresses. Instructor: Amy Sands <amy_sands@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: Monday, August 24
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AH-3377-10

History of American Illustration

3cr.

This fully online, asynchronous course celebrates artists as storytellers and illustrators. We will examine the history of American visual communication from 1800 to the present day, and course material will combine a chronological overview with surveys of selected genres. Readings, discussions and research projects will concentrate on the results (styles, trends and subject matter) of changing technology, historical events, contemporary art trends, cross-cultural influences, and changing reader expectations. Discussions will focus on American illustration and ephemera in the Golden Age, Howard Pyle and The Rise of American Illustration. Prerequisite Course: AH-1701 and AH-1702 (non-MCAD students need permission of instructor). Required Software: Adobe Photoshop or Elements. Required Textbook: The Illustrator in America: 1860-2000, by Walt Reed (ISBN: 0060554886). Instructor: Ulana Zahajkewycz <ulana_zahajkewycz@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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AH-3658-10

History of Advertising

3cr.

Who made the first advertisement? What were they selling...a product, an experience, a point of view? What was going on at the time that made them do it and....more importantly, what inspired them to continue? The goal of this class is to establish the historical beginnings of advertising communications, and relate those beginnings to the present day. Course will focus primarily on the United States, illustrating that history in detail and placing those examples in context with cultural, social, political and technological changes throughout the United States and the world. Required Software: Adobe Photoshop or Elements, text editor or word processor. Required Textbook: The Mirror Makers, by Steven Fox (ISBN: 0252066596); 20 Ads that Shook the World, by James Twitchell (ISBN: 0609807234). Instructor: Bruce Bendinger <copywork@aol.com>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, August 26
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HSX-2940-10

Critical Condition

3cr.

This writing-intensive, exclusively online course provides students with an opportunity to engage in critical discourse at a time when the landscapes of film and film criticism are rapidly shifting, reconfiguring themselves in ways that allow more voices while arguably lowering traditional standards of literacy and erudition. Do web sites and blogs, as much as alternative weeklies and magazines, lend to genres of film criticism as distinct from one another as, say, melodramas and documentaries? And if so, is film culture big enough for all of them? These and other questions will provide the backdrop for a survey of the field, including its new directions and hundred-year history. The instructor, a working film critic, will guide students' writing in addition to illustrating practical aspects of the profession--from sifting through publicist e-mails to attending online film screenings, managing deadlines, and conversing with professional peers, including filmmakers, exhibitors, and other critics. Required Software: Netflix Movie Viewer (for Mac or PC), available thru Netflix. Required Materials: Netflix account (www.netflix.com); must be updated to include full streaming video/video-on-demand capability . Instructor: Rob Nelson <rob_nelson@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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SD/VC-4521-10

Greener Packaging: Quick Tips and Profitable Solutions

1cr.

A crash-course for anyone interested in creating better packaging. In this intense five-week journey, we'll dissect successes, catastrophic failures, and explore avenues to help create sustainable, highly effective – and profitable – solutions. In an ever globalizing market, this is the essential MUST do. Conducted through a series of “secret shopper” exercises, students are encouraged to bring in their own real packaging challenges to explore.

Required Textbook: Packaging Sustainability: Tools, Systems and Strategies for Innovative Package Design, Wendy Jedlicka (ISBN: 0470246693). Required Materials: none. Instructor: Wendy Jedlicka <wendy_jedlicka@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Sept. 28 - Oct. 30 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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SD/VC-4527-10**Paper, Inks and Printing****1cr.**

This five-week crash course on sustainability and printing is tailored to designers and buyers of print. The class explores the fundamentals for specifying more sustainable papers, inks and printing. Explore the trends and theories; leave with tools and guidelines to help you apply the principles of sustainability to print. Prerequisite Course: None. Required Software: Adobe Photoshop or Elements. Instructor: Holly Robbins <hrobbins@bitstream.net>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Nov. 1 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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SD/VS-1955-10**Elements of Sustainability: A Foundation****1cr.**

Imagine a world where living systems matter, where people live in harmony with the planet, and where economy and ecology go hand in hand. The challenge facing us: how do we meet the needs and wants of today without jeopardizing our future and the health of the planet? How is design the key to sustainability? This foundation course will introduce the various facets of sustainability, and prepare designers, planners and decision makers to apply sustainable thinking and pragmatic action to any future endeavor. Take these first important steps! Instructor: Curt McNamara <curt_mcnamara@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Sept. 25 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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SD/VS-1960-10**Design for Community****3cr.**

Sustainability is the common-sense notion that long-term prosperity and ecological health not only go together, they depend on one another. Like democracy, sustainability is at once a lofty ideal, a powerful organizing strategy and a future state. A sustainable world requires changes in the design of most everything around us: our businesses, energy and materials use, product design, financial systems, how we build our cities and houses, and how we live day-to-day. Students will study the Angry Trout Café (www.angrytroutcafe.com), patterns for a conservation economy (www.conservationeconomy.net), cradle-to-cradle principles (www.greenblue.org) and habitation patterns (www.patternlanguage.com) in preparation for critiquing and redesigning an existing community space and to propose elements of a more sustainable lifestyle for themselves. Required Software: Adobe Photoshop or Elements. Required Textbook: [A Pattern Language: Towns, Buildings, Construction](#) by Alexander, Ishikawa & Silverstein (ISBN: 0195019199); and [Angry Trout Cafe Notebook](#) by George Wilkes (ISBN: 0975270001). Required Materials: Drawing and imaging supplies. Instructor: Krista Leraas <krista_leraas@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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SD/VS-1971-10**Making the Business Case for Sustainability****3cr.**

How do market forces shape the way we live, work and even play? What are the economic lessons that can be drawn from nature? What is natural capital and how is it spent? This look at economics through a designer's eye, reveals the interplay between producers and consumers, governments and people, stockholders and stakeholders, man and the environment, and how all of these things interconnect and direct what and how we create. Instructor: Wendy Jedlicka <wendy_jedlicka@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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SD/VS-3307-10**Design: Green — Eco Design and Green Marketing****1cr.**

Calling all design innovators and those who aspire to be one. This class is for you! Created under an Innovation Grant from the U.S. EPA, this highly interactive course will show you the way toward products and services that are at once sustainable, innovative, and profitable. Designed to serve the needs of designers and others involved in new product development, innovation, business, marketing, strategy and sustainability, this highly instructive and informative course will spotlight strategies for using eco-design and eco-innovation to trigger highly profitable new products and services, concepts and business models. You will understand how to market your eco-designs, and learn techniques for measuring your ability to reduce environmental impacts and build credibility for your efforts. Most of all, you will get a chance to put your newfound learning to work with a real world case problem. A lively discussion with fellow participants will take place throughout the course. All participants will receive a detailed handout and eco design resource guide. Required Software: Adobe Photoshop or Elements. Instructor: Jacquelyn Ottman <jottman@greenmarketing.com>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Nov. 1 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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VC-4204-10**Web Development Basics: XHTML****1cr.**

If you want or need to create, maintain, or fix web pages, but don't know how to begin, this course will help you get started. Even if you already have some experience authoring web pages but want to refresh or solidify your understanding of HTML, this course will help to fill in remaining knowledge gaps and prepare you for more advanced topics. In short, this course is intended for persons with beginning to intermediate knowledge of HTML. This course teaches the fundamentals of writing HyperText Markup Language (HTML) and working with web pages. The course curriculum and assignments focus on writing code - this is not a course in graphic design. Through weekly readings and hands-on exercises, students will learn correct language syntax and gain experience putting HTML to practical use. Topics include: text formatting, images, links, tables, frames, forms, testing, best practices, etc. Required Software: Text editor, SFTP client, file compression/archive utility. Instructor will provide specific recommendations for required software during the first week of the course -- this will include options that are FREE or available for trial use. MCAD web server space will be provided to students for the duration of the course. Instructor: Matt Hayes <matthew_hayes@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Sept. 28 - Oct. 30 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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VC-4205-10**Web Development Basics: CSS 2.0****1cr.**

If you already have experience with HTML and are looking for the next step in web development learning, this course will help you get started on that next step - CSS. If you have already worked with CSS and want to learn more about its range of capabilities and common industry approaches to its use, this course will be your guided tour to the most common and important aspects of the language. In short, this course is intended for persons with beginning to beginning-intermediate knowledge of CSS. This course teaches the fundamentals of writing Cascading Style Sheets (CSS) and applying CSS to HTML documents. The course curriculum and assignments focus on writing code - this is not a course in "designing" web pages - although working with CSS is very visual, so the distinction between "design" and "development" is blurred. Through weekly readings and hands-on exercises, students will learn correct language syntax and gain experience putting CSS to practical use. Topics include: CSS 2.1 specification (e.g., properties for fonts, margins, colors, positioning, etc.), inline styles, internal/external style sheets, selectors, page testing/troubleshooting, best practices, etc. Prerequisite Course: Web Development Basics: HTML or equivalent experience (contact instructor for permission). Required Software: Text editor, SFTP client, file compression/archive utility. Instructor will provide specific recommendations for required software during the first week of the course -- this will include options that are FREE or available for trial use. MCAD web server space will be provided to students for the duration of the course. . Instructor: Matt Hayes <matthew_hayes@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Nov. 1 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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VC-4208-10**Portfolio.net****3cr.**

The web is the standard for the promotion of professionals, students, and artists alike. In this forum each participant will generate a web-based portfolio. Through research, discussion, and experimentation we will explore how internet-specific designs can accomplish our goals of promotion, communication, and art. Our primary concerns will be audience (designing for them with look/feel, technology and bandwidth), identity (creating both a professional and personal feel) and impact (what you want your audience to do once they've visited your site). Students in this class should have a comfortable working knowledge of their own computer and the Internet. Experience with HTML, SFTP software, image scanning and formatting are preferred, but not assumed - a lot of time will be spent working through basic and advanced internet technologies. MCAD will provide each student with a web account for the duration of the course. Prerequisite Course: None, but prior experience with HTML, SFTP software, image scanning and formatting is recommended. Required Software: Adobe Photoshop or Elements is necessary. Also required: a text editor, SFTP client, compression/archive utility -- this includes options that are free or available for trial use. Required Textbook: The Principles of Beautiful Web Design, by Jason Beard (ISBN: 0975841963). Strongly Suggested: Flash, Dreamweaver or BBEdit. Instructor: Mauricio Arango <contact@mauricioArango.net>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Dec. 11 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, August 25
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VS-1164-10**The Illustrated Portrait****1cr.**

As popularized in the pages of magazines like Rolling Stone, Time, and Entertainment Weekly, the illustrated portrait provides a fresh new look at the strengths and flaws of people who shape popular culture, our government, and everything in-between. In this class, the history of portraiture will be used as inspiration and as a technical style-guide. Students will create their own vision of important (and not-so-important) people. We will work with traditional (hand drawn) and digital media (photo-manipulation), focusing on vital concepts and techniques for producing the most convincing, compelling portraits. To succeed in this course (technically) you must already have a basic familiarity with digital imaging/ scanning. Required Software: Adobe Photoshop or Elements. Instructor: Ulana Zahajkewycz <ulana_zahajkewycz@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Aug. 24 - Sept. 25 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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VS-1166-10 **The Illustrated Poster: Music and Theatre** **1cr.**
 For a century, poster art has been used effectively for commerce, propaganda, protest, image, and personal expression. This course will focus on two particularly vibrant and expressive applications of this medium: the concert poster and the theatre poster. For stylistic inspiration and a basic historical overview, we will look back at the most revolutionary movements and artists of poster art—from the French Art Nouveau posters of the 1890s to the psychedelic-rock posters of the 1960s. Students will be encouraged to draw upon these influences to create their own unique and personal vision of the concert and theatre poster. We will work in both conventional and digital media, focusing on the qualities of successful and effective poster art: symbolism, color, and the relationship between words and image. We will also briefly review the techniques and printing processes that have given these posters their unique look and feel. Required Software: Adobe Photoshop (6+) or Elements. Instructor: Ulana Zahajkewycz <ulana_zahajkewycz@mcad.edu>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Sept. 28 - Oct. 30 Required Online Meeting: Asynchronous First Class Meeting: Asynchronous
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VS-1168-10 **The Illustrated Poster: Art for a Cause** **1cr.**
 Through words and image, posters have the unprecedented ability to influence the masses. As an art form and a medium for communication, posters are uniquely effective at expressing ideas, raising awareness, and inspiring change. This course will focus on the application of the poster in service of the "greater good" -- to speak out in protest, plead for tolerance, invite action, and sway public opinion. Students will briefly examine the poster's historical role as a vehicle for propaganda and advocacy. Examining the ideas, techniques, and stylistic devices employed by poster artists of the past, students will gain inspiration to find their own unique voice and make it heard through their poster work. Working in both conventional and digital media, we will focus on the qualities that make a poster powerful and persuasive: a strong and immediate concept, an effective use of symbolism, an eye-catching and emotive use of color, and a strong relationship between image and words. Required Software: Adobe Photoshop or Elements. Instructor: Glorie Forliti <GForliti@adelphia.net>

100% ONLINE!	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: Nov. 1 - Dec. 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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• MFA PROGRAM •

GRLA 6512 **Theories of Art and Design** **3cr.**
 This is a historical survey of the theories of art and design, emphasizing the changing nature of the definitions of terms such as "art," "design," and "artist" and "designer" throughout Western history. Though we will begin with Classical, Medieval, and Renaissance theories of art and the artist, primary emphasis will be placed on the discourses of modern times (late 18th Century-present) and the "birth" of design. We will use the Barasch texts (Theories of Modern Art 1 and 2, Routledge) and a reader of essays put together by the instructor and sold at cost through the bookstore. Students will report on individual media histories and produce response papers to class readings

GRLA 6513 **A Life in Art: Thesis Draft** **3cr.**
 This workshop-based class takes the MFA student through the formative process of developing a revised first draft of their required master's thesis. The class begins with a study of examples of critical essays, statements, and theses written by or about contemporary artists and designers. This course utilizes in-class writing and research exercises, student presentations, peer review, and individual conferences to move from the primary stages of developing a thesis subject/question to generating a final revised first draft.

GRLA 6516 **Graduate Teaching Seminar: Theory and Methods** **2cr.**
Dates: August 3-6th & August 10-13th
 This seminar has two components; a two week summer intensive and single, subsequent semester assisting with classroom teaching and attending scheduled class meetings with other MFA teaching assistants. The summer Seminar will include: general teaching pedagogy (concepts of art education); course planning (syllabi, lesson plans); resources for new teachers including technology i.e., course management systems, collaboration; address levels of learning: knowledge, comprehension, application, analysis, synthesis, evaluation. Prerequisite: enrolled in the second semester or beyond in MCAD's MFA Program.

GRLA 6517 **Graduate Teaching Practicum** **1cr.**
 During the teaching assistant semester, grad students will meet every other week to discuss class teaching issues, problem solve and share ideas. Additionally, professional practices as related to teaching will be covered- writing a teaching philosophy, preparing a resume for teaching jobs, and preparing for interviews.

GRST 6600 **Graduate Critique Seminar** **3cr.**
 The studio seminars provide opportunity for all current graduate students to participate in and experience group critique of their work and that of others. Seminar includes discussion of intention, structure, content, context and meaning of the studio work, and sessions with guest critics and artists. (MFA students register for one seminar, but may visit other critique sessions).

GRST GM99 **Mentored Credits** **6-9cr.**
 Course content is determined each semester by student, mentor, upon completion of Semester Learning Contract.