

**• LIBERAL ARTS: Art History & HUMANITIES AND SCIENCES •**

**AH/HSX 3877 Rebel Visions: Underground Comix 3cr.**  
 Alternative comics, or comix, have served as the voice of dissent and social change in visual narrative for more than 70 years. Beginning with Tijuana Bibles published by pornographers and reaching an unprecedented level of public acceptance in the Pulitzer Prize winning graphic novel MAUS, the history of underground comix is the history of dissent, self-awareness and independent publishing in comic books. This course will explore the upsetting, violent, sexualized, psychedelic, socially and spiritually conscious creations of underground comix artists and writers. Creators covered will include, but are not limited to, Harvey Kurtzman, Robert Crumb, Will Eisner, Howard Cruse, Denis Kitchen, Terry Gilliam (yes, the Monty Python guy!), Jack Jackson, Trina Robbins, Gilbert Shelton, Harvey Pekar, and, of course, Bill Griffith's Zippy the Pinhead!

**HS 3046 Postmodern Literature 3cr.**  
 What is postmodernism? What does it mean to be postmodern? Questions such as these will serve as possible forays into the meaning of this ubiquitous term, a term whose origins and meanings are anything but clear. In order to think about the forms and uses of "postmodern," we will examine the literary expression and experience of the postmodern age. We will study the last fifty years of literature from around the world as a means to understand the complexity of postmodernism as a de-centered philosophical, political, and aesthetic discourse. Here we will read novels, poems, short stories and plays by such authors as Margaret Atwood, William S. Burroughs, Peter Weiss, Michel Houellebecq, Don De Lillo, Kathy Acker, Gianni Celati, and Angela Carter. We will also read these literary works alongside some of the key philosophical, cinematic, architectural and artistic texts of postmodernism.

**HS-3391-10 History and Culture of Food 3cr.**  
 This readings course presents a multi-cultural study of the history of food by examining how distinct ingredients and their use reflect the symbolism and history of different ideological systems. Topics covered include ethnicity, geo-political influences, psychological and social aspects of food choice, food and power, food and religion, and intergenerational transmission. In addition to the two required texts for this course, students will reference selections from *The Omnivore's Dilemma: A Natural History of Four Meals*; *Cuisine and Culture: A History of Food & People*; *A History Of The World In Six Glasses*; and *Spice: The History of a Temptation*. Required Textbook: Cuisine and Culture: A History of Food & People (Paperback), by Linda Civitello (ISBN: 0471202800); Heat: An Amateur's Adventures as Kitchen Slave, Line Cook, Pasta-Maker, and Apprentice to a Dante-Quoting Butcher in Tuscany, by Bill Buford (ISBN: 1400041201). Instructor: Margaret McGee <margaret\_mcgee@mcad.edu>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - Aug. 7 Required Online Meeting: Asynchronous First Class Meeting: Asynchronous
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**• DRAWING/PAINTING •**

**2D-3206-10 Quicksketch: The Art of Napkin Drawing 1cr.**  
 Artists, designers and non-artists in every discipline and profession have practiced the art of the "napkin sketch" under numerous circumstances and on an infinite variety of paper surfaces. A single napkin drawing can capture the essence of a brilliant idea, provide the blueprint for your next invention, or sell a client on the value of your services. A stroke, a line, a dash of color, or a poignant comment can make the difference between "art" and a meaningless tangled mess. What makes an effective napkin drawing? How can you improve your spontaneous drawing skills using this non-traditional but ever present medium? This course will explore the many creative facets of the quicksketch and allow you to develop your own unique style and method. The napkin will never again be the same! Required Textbook: Suggested: Dinner for Architects: A Collection of Napkin Sketches, by Winfried Nerdinger, Norton & Company, 2003 (ISBN: 0393731545). Required Materials: Various drawing tools, sketchbook, napkins and other materials as the course progresses. Instructor: Lynda Monick <lmi@skypoint.com>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - July 3 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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**VS-1152-10 A Space of Possibility: Visual Journals 3cr.**  
 The visual journal can be a place of exploration that is portable, economical & inter/cross-disciplinary. Daily journal entries can include and are not limited to drawings, paintings, collages, digital renderings & photography, paper engineering, written observations, and more. Each journal's overall form can be conventional or that of an artist's book, web site, or blog. In addition to creating thematic journals, students learn the historical and contemporary applications of sketchbooks & journals as research tools in the visual and performing arts, literature, media, science & math via online research, readings & discussions. Required Textbook: Drawing From Life: The Journal as Art, by Jennifer New, Princeton Architectural Press (ISBN: 1568984456). Required Materials: Sketchbook etcetera. Instructor: Emily Hoisington <emily\_hoisington@mcad.edu>

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• FINE ARTS STUDIO INTENSIVE •

**The Women's Art Institute  
Summer Studio Intensive**

There is a resurgence of activity and discussion around issues of women and art. What do you have to say about women's images today? Where are the new horizons that you see in feminist art practice? Who is your audience? You have questions—what are they? Bring them to the Women's Art Institute to be welcomed and considered. The Women's Art Institute at the Minneapolis College of Art and Design annually presents Summer Studio Intensive, a three-week intensive program focusing on issues that arise through the combination of open studio work, inspiring conversation and critique with guest artists, curators and art historians. Responding to lectures in art history, critical analysis and artists' presentations of work and dialogue, WAI participants form and present proposals for a portfolio of work based on an exploration of selected questions framed out of the group exchange.

Elizabeth Erickson  
Monday – Friday June 9 – 27, 2008

By application only—see Continuing Studies, Room M105 for application.

• FURNITURE •

**FURN/SC 3030                      Computer Modeling and Making Workshop                      (July 10 – 24<sup>th</sup>)                      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/SC 3095                      Summer 3D Intensive                      3cr.**

The focus of this class is to provide technical and conceptual support for students interested in pursuing individual projects and research while taking advantage of seasonal opportunities. The course includes site visits and projects at Franconia Sculpture Park, visiting artists, lectures, demonstrations on technique, and rigorous critiques of works in progress. Students will be required to present their objectives and project proposals to the instructor and fellow classmates before work begins. Prerequisite: One 3000 level furniture or sculpture course.

• 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                      Screen Printing                      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

• SCULPTURE •

**SC/FURN 3095                      Summer 3D Intensive                      3cr.**

The focus of this class is to provide technical and conceptual support for students interested in pursuing individual projects and research while taking advantage of seasonal opportunities. The course includes site visits and projects at Franconia Sculpture Park, visiting artists, lectures, demonstrations on technique, and rigorous critiques of works in progress. Students will be required to present their objectives and project proposals to the instructor and fellow classmates before work begins. Prerequisite: One 3000 level furniture or sculpture course.



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>

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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>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - Aug. 7 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, June 2
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**• Media Arts •**

**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

**ANIM 3010 Stop Motion Animation 3cr.**  
This class provides a thorough understanding of stop-motion fundamentals with a focus on Claymation. Students explore the stop-motion toolbox including armature and character building, go motion, lip sync, replacements, simple casts, registration, photo cut, and strata cut. Students produce individual movies on Adobe After Effects and iStopMotion. Recommended readings, lectures, and demonstrations provide the critical skills to study a variety of stop-motion films screened in the course. Students produce a stop-motion short for their final project.  
Prerequisite: Introduction to Animation

**• PHOTOGRAPHY •**

**PH-5272-10 Special Topics: The Poetry of Photographic Documentary 3cr.**  
What is the document in photography? This class will explore issues of truth, history, agenda, and the role of photography in affecting social change. On a weekly basis, students will propose, execute and critique their own photographic documentary projects. Students will meet asynchronously in discussion board forums to discuss work and readings on documentary and social photographic issues. In addition, students will post work in the form of digital contact sheets that will be looked at and critiqued via the discussion board area of the classroom. Equipment needed: Students will need either a digital or film camera (any format) that allows for manual setting of both the aperture and shutter; access to a computer with Photoshop; and an internet connection (preferably high-speed). Students shooting with film-based cameras must have the ability to digitize their negatives -- either by scanning them themselves or by having them put to CD at a service bureau. Students can expect to shoot the equivalent to two 35mm rolls of film (36 exp.) a week. Required Hardware: 35mm camera or digital camera with manual aperture or shutter speed capabilities. Required Software: You'll need a Flickr.com account, as well as Adobe Photoshop or Elements (imaging software that will let you save in JPEG format). Instructor: Jonathan Gitelson <jon@thegit.net>

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• **MCAD ONLINE COURSES** •

**2D-3206-10                      Quicksketch: The Art of Napkin Drawing                      1cr.**

Artists, designers and non-artists in every discipline and profession have practiced the art of the “napkin sketch” under numerous circumstances and on an infinite variety of paper surfaces. A single napkin drawing can capture the essence of a brilliant idea, provide the blueprint for your next invention, or sell a client on the value of your services. A stroke, a line, a dash of color, or a poignant comment can make the difference between “art” and a meaningless tangled mess. What makes an effective napkin drawing? How can you improve your spontaneous drawing skills using this non-traditional but ever present medium? This course will explore the many creative facets of the quicksketch and allow you to develop your own unique style and method. The napkin will never again be the same! Required Textbook: Suggested: Dinner for Architects: A Collection of Napkin Sketches, by Winfried Nerdinger, Norton & Company, 2003 (ISBN: 0393731545). Required Materials: Various drawing tools, sketchbook, napkins and other materials as the course progresses. Instructor: Lynda Monick <lmi@skypoint.com>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - July 3 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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**HS-3391-10                      History and Culture of Food                      3cr.**

This readings course presents a multi-cultural study of the history of food by examining how distinct ingredients and their use reflect the symbolism and history of different ideological systems. Topics covered include ethnicity, geo-political influences, psychological and social aspects of food choice, food and power, food and religion, and intergenerational transmission. In addition to the two required texts for this course, students will reference selections from The Omnivore's Dilemma: A Natural History of Four Meals; Cuisine and Culture: A History of Food & People; A History Of The World In Six Glasses; and Spice: The History of a Temptation. Required Textbook: Cuisine and Culture: A History of Food & People (Paperback), by Linda Civitello (ISBN: 0471202800); Heat: An Amateur's Adventures as Kitchen Slave, Line Cook, Pasta-Maker, and Apprentice to a Dante-Quoting Butcher in Tuscany, by Bill Buford (ISBN: 1400041201). Instructor: Margaret McGee <margaret\_mcgee@mcad.edu>

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**PH-5272-10                      Special Topics: The Poetry of Photographic Documentary                      3cr.**

What is the document in photography? This class will explore issues of truth, history, agenda, and the role of photography in affecting social change. On a weekly basis, students will propose, execute and critique their own photographic documentary projects. Students will meet asynchronously in discussion board forums to discuss work and readings on documentary and social photographic issues. In addition, students will post work in the form of digital contact sheets that will be looked at and critiqued via the discussion board area of the classroom. Equipment needed: Students will need either a digital or film camera (any format) that allows for manual setting of both the aperture and shutter; access to a computer with Photoshop; and an internet connection (preferably high-speed). Students shooting with film-based cameras must have the ability to digitize their negatives -- either by scanning them themselves or by having them put to CD at a service bureau. Students can expect to shoot the equivalent to two 35mm rolls of film (36 exp.) a week. Required Hardware: 35mm camera or digital camera with manual aperture or shutter speed capabilities. Required Software: You'll need a Flickr.com account, as well as Adobe Photoshop or Elements (imaging software that will let you save in JPEG format). Instructor: Jonathan Gitelson <jon@thegit.net>

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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: Jeremy Faludi <jer@worldchanging.com>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - July 3 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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**SD/HS-1973-10 Art Trade as a Tool for Economic Development****1cr.**

Have you ever wondered where in the “world” art moves? For example, which countries export and import art? What kinds of art do they trade? Which countries would have the strongest potential demand for your art work? How do we know what is exported and imported? Does international trade in art contribute to economic development? If so, how much? What kinds of art contributes most to economic development? Are there national and international policies that support international trade in art as a tool for economic development? We will discover the answers these questions through a creative and engaging summertime format. We will explore international trade in the types of art that interest you. These can include: (1) paintings, drawings and pastels, (2) engravings, prints and lithographs, (3) sculptures and statuary, (4) photography, (5) films, (6) objects of cultural heritage, and others. You will select at least one category of art as your focus for the five weeks. Instructor: Pamela Smith <psmith@umn.edu>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: July 6 - Aug. 7 Required Online Meeting: Asynchronous First Class Meeting: Asynchronous
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**SD/VS-3417-10 Framing the Big Picture: Systems Thinking and Life Cycle Analysis****3cr.**

We are transitioning from the age of design for the part, to the age of design for the whole. This class gives you the tools required to succeed in this dynamic market. Systems thinking, languages of design, and product life cycles are tied together - and form the solid foundation for innovative products. Actionable theory is absorbed through market specific projects. Required Textbook: The Timeless Way of Building, by Christopher Alexander, Oxford University Press, 1979 (ISBN: 0195024028); The Way Life Works, by Mahlon Hoagland, Three Rivers Press, 1998 (ISBN: 0812928881); Nexus, by Mark Buchanan, W. W. Norton, 2003 (ISBN: 0393324427). Instructor: Curt McNamara <curt\_mcnamara@mcad.edu>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - Aug. 7 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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**SD/VS-3418-10 Permaculture and Design****1cr.**

Beyond sustainability, beyond lifecycle planning, Permaculture Design uses holistic principles to design living systems that yield benefits without depleting resources. Starting with observation and ending by embracing change, Permaculture Design brings a new appreciation for adversity. Discovery, Deep Learning and Challenging Ethics will test the resolve of even the greenest designer. Students will study the Holmgren Principles of Permaculture Design and build examples with each. Students will map the environmental relationships and ecological requirements of their lifestyle resulting in more opportunities for self-sustaining Permaculture design. Required Textbook: Permaculture: Principles and Pathways Beyond Sustainability, by David Holmgren (ISBN: 0646418440). Strongly Suggested: Mind Mapping software such as FreeMind (FREE) or Mindjet (\$99).. Instructor: Dan Halsey <dhalsey@integra.net>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: July 6 - Aug. 7 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>

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**VC-4207-10 Graphic Design Essentials****1cr.**

This course is designed for non-designers who have graphic design responsibilities or individuals who wish to understand use design concepts effectively in their lives. This course will introduce students to procedures to use with the formal elements of design and its principles such as balance, emphasis, rhythm and unity. The course will look at the manipulation of 2D space and the use of graphics, photography and type to express design solutions. These design decisions will not only be based on aesthetic appeal but also from the perspective of current issues and trends that affect design today. During the course students will create a business card, postcard, magazine layout, a brochure and coinciding web graphics to explore, experiment and demonstrate the concepts and ideas learned in the course. By the end of the course, each student will have worked through a short design project from beginning to end. Prerequisite Course: Basic computer

skills and previous experience using at least Adobe Photoshop! (This course does not teach Photoshop or other software.) Adobe Illustrator or InDesign are also recommended. Required Textbook: Grid Systems by Kimberly Elam (ISBN: 1568984650). Required Materials: A variety of papers and drawing tools. Instructor: Bethany Kalk <bkalk@mcad.edu>

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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>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - Aug. 7 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, June 2
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**VC-4740-10 Comic Book: The Short Story 3cr.**  
Working from classic short stories, students will explore a variety of approaches to visual storytelling structures. Students will undertake a number of exercises designed to expand their usual style of drawing and encourage them to look at other methods of illustrating the written word and will leave the class with a finished rendition of a classic short story in their portfolio. A concept central to this class: demystifying the process of making comics by learning clear and precise techniques to convey even the most complex stories. Prerequisite Course: This class is accessible to students regardless of their previous experience with creating comics.. Required Textbook: Understanding Comics, by Scott Mccloud (ISBN: 006097625X). Required Materials: Various drawing tools, and other materials as the course progresses. Instructor: Ursula Husted <ursula\_husted@mcad.edu>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - Aug 7 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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**VS-1152-10 A Space of Possibility: Visual Journals 3cr.**  
The visual journal can be a place of exploration that is portable, economical & inter/cross-disciplinary. Daily journal entries can include and are not limited to drawings, paintings, collages, digital renderings & photography, paper engineering, written observations, and more. Each journal's overall form can be conventional or that of an artist's book, web site, or blog. In addition to creating thematic journals, students learn the historical and contemporary applications of sketchbooks & journals as research tools in the visual and performing arts, literature, media, science & math via online research, readings & discussions. Required Textbook: Drawing From Life: The Journal as Art, by Jennifer New, Princeton Architectural Press (ISBN: 1568984456). Required Materials: Sketchbook etcetera. Instructor: Emily Hoisington <emily\_hoisington@mcad.edu>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: June 1 - Aug. 7 Required Online Meeting: asynchronous First Class Meeting: asynchronous
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**CSW-9268-10 Art Education in a Web 2.0 World 1cr.**  
What if your students were to go on a drawing adventure, documenting the journey with Google Maps? What if they could create an online, interactive portfolio using Flickr that they could share, not only with their classmates, but also with the rest of the world? What if you could facilitate meaningful critique of your students' work using VoiceThreads? We will combine traditional studio activities with easy to use web tools on an expedition that encourages ideation, interaction and collaboration in the making and teaching of art and design. In all stages of the studio experience, we will incorporate Web 2.0 tools such as Google Maps, Flickr, and more. Join us online and still spend your summer with your family, in your own home, or from an exotic location (with Internet access). This course is available for

graduate or undergraduate credit. Please indicate credit type when you register. Instructor: Rebecca Alm, James Johnson  
<rebecca\_alm@mcad.edu, james\_johnson@mcad.edu>

<b>100% ONLINE!</b>	Materials for orienting oneself to the online classroom will be available in each course. Course Duration: July 13 - July 31 Required Online Meeting: Asynchronous First Class Meeting: Asynchronous
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