

• 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 and 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.

EN 1200 Reading and Writing II 3cr.
 Key to the creative and critical nature of college-level writing is the idea that students explore a topic by developing a thesis that changes as they ask questions, explore ideas, and conduct research. To that end, this course extends and concentrates the thinking and communication skills introduced in EN 1100. The foci of this course are developing a thesis; engaging in critical and sustained research; and drafting, revising, editing, and proofreading a finished research project. As a result, students will become increasingly adept at utilizing a wide variety of research tools, from published books to online search engines. The final project will be a completed research paper and a visual presentation using programs such as PowerPoint or InDesign.

• LIBERAL ARTS: ART HISTORY •

AH 3365 History of Animation 3cr.
 The course begins with a survey of primarily American character animation traditions. Following that, the history of the medium is explored through alternative methods and techniques, and through shared themes in animation from various countries and filmmaking traditions. Central topics include: personal filmmaking, abstraction, politics, and the use of space, metamorphosis or collage. Connections between animation and editorial caricature, the fine arts, the avant-garde, illustration and media other than film are made throughout. Written assignments involve character analysis and a proposal for an imaginary animated film; there are two exams.

AH 3367 History of Print, Paper, Book 3cr.
 This course provides the required Liberal Arts art history foundation for the MCAD major Print, Paper, Book. We document the making of unique images/objects, Renaissance to present, via identifying marks of woodcuts, linocuts, engravings, etchings, drypoints, aquatints, lithographs, screenprints, poured paper pulp pieces, and photo-digital works. These can appear as monoprints, limited edition singles or series, bound/unbound books, mixed-media experiments, even artist installations. Emphasis is on exploration, innovation, and technical virtuosity. Featured masters are Dürer, Rembrandt, Hogarth, Goya, Utamaro, Hiroshige, Cassatt, Vuillard, Munch, Kirchner, Klee, Ernst, Picasso, Matisse, Sloan, Warhol, Lichtenstein, Rosenquist, Rusche, Hockney, Dine, Rauschenberg and Johns.

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).

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

AH 3378 History of Web + Multimedia 3cr.
 This course provides the Liberal Arts art historical foundation for the major in Web and Multimedia Environments. The interactive world is fueled by far more than hardware, software and programming skills. At MCAD, you'll be exposed to the dynamic possibilities of combining traditional media with of-the-moment technologies to create digital and Web environments, game design, art installations, museum presentations, performances--anything that moves.

LS/HS 3300 Advertising Account Management 3cr.
This course examines the issues of managing an advertising account through the perspective of both the agency and the client. Good understanding, communication, and management are essential in creating successful working relationships between them. This relationship is important in maintaining a creative atmosphere and defining the level of success a project can achieve. Students will also learn skills and techniques to effectively present and pitch creative briefs to agency teams or clients.

LS/HS 3312 Visual Ethnography: Culture Through the Lens 3cr.
Students in this course do not need to be "expert" in any particular media, but they must be open to experiencing different cultural environments through the eye of a lens. This course will explore culture using film, video, and photography. Students will use the lens to visually analyze kinesic/proxemic behaviors, as well as to interview and to become participant observers in culture with a camera rather than a pen. Methodologies and current issues involved in this approach to culture, both for the social scientist and the artist/designer, will be established by student viewing of historical documentary and visual ethnographic works both in and outside the classroom.

LS/HS 3320 Presentation Design and Delivery 3cr.
Presentations are at the heart of real world communication in business, science, art, design, and media. Many of our everyday tasks either are derived from presentations or eventually lead to them. This course guides students in planning, designing, and delivering presentations to audiences of various sizes and psychographics. Content will be tailored as much as possible to students' relevant studio projects and/or internship needs such that course activities are made more meaningful. Discussion of how graphic design adds value to presentations by effectively embracing aesthetics, clarity, visual-systems approaches, and drama. Students will spend at least one month acquiring principles of how to deliver an effective speech as well as practicing putting what was learned into immediate action. Storytelling, argument/negotiation/debate, and presentation of self (informally, for example in networking contexts) are each covered in one week modules.

LS/HS 3852 Creating and Running a Business 3cr.
This course covers the nuts and bolts of starting and managing a business, including crafting a business concept, analyzing market demand, developing a marketing strategy, and establishing a legal entity as well as key elements of financing, budgeting, operation, and growing a business. In a workshop setting, students will examine various types of arts-related and design businesses and the range of issues associated with each as well as key aspects of freelancing, building a business firm, and growing a business operation. Students will learn through case studies and hands-on project elements of successful business enterprise. Prerequisite: junior or senior standing

• **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

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 2500**Workshop: Japanese Papermaking****(5 Weeks beginning January 20)****1cr.**

This workshop covers fiber preparation, hand beating and sheet formation for a variety of Washi, or Japanese papermaking. Finished paper can range from strong yet nearly translucent to decorative layers with plant inclusions. The paper is suitable for printmaking/ bookbinding and for forming over armatures for 3D projects.

PPB 2505**Workshop: Japanese Woodcut****(5 Weeks beginning February 24)****1cr.**

This class is an introduction to historical and contemporary methods of Japanese woodblock printmaking. Students will learn single, black/white as well as multi-color prints. Techniques include key block with additional blocks for color separations. Printing methods include brush-applied watercolor and rice paste and traditional hand printing with baren. Prerequisite: none

PPB 2510**Workshop: Japanese Binding****(5 Weeks beginning April 7)****1cr.**

Suitable for binding single and folded sheets, Japanese bookbinding encompasses many versatile techniques. A large selection of decorative bindings will be covered, including silk corners, bone closures and hinged hard cover suitable for album structures. Additional demonstrations in suminigashi (Japanese marbling) and haiku poetry chapbooks. Prerequisite: none

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 3020**Intaglio****3cr.**

Through experimentation with process and practice, including the editioning of copper plates, students use different grounds, aquatints, acids, and dry-point techniques to gain an understanding of the intaglio process. Line work, halftones, Xerox transfers, chine colle, color printing and photo etching are all possibilities. Both historical and contemporary applications are explored. Prerequisites: Foundation: Drawing 1 and Foundation: 2D

PPB 3035**Digital Printmaking****3cr.**

This course introduces students to contemporary printmaking trends in digital technology. The emphasis is on experimentation and discovery through various techniques including the inkjet printer as painting tool, the scanner as camera, the production of oversize prints, and repeat pattern printing. Through screenprinting, relief, and digital output, this class considers the shift and overlap of old and new techniques as a vital investigation in contemporary visual culture. Contemporary artists working in digital and print-based media are discussed. Prerequisites: all Foundation studio requirements and one printmaking course

PPB 3060**Books: Series, Sequence, Structure****3cr.**

This class explores the internal structure and content of the book form. Topics include the relationships between image/text, caption/illustration, and truth/lies. The development of voice, rhythm, and timing is examined as components of narrative structure. Although simple bookbinding is incorporated, the class concentrates on developing subject matter and ways of telling. Assignments include small editions and collaborative and student-proposed projects. Work may be produced using the medium of students' choice, including photo, illustration, digital, printmaking, and drawing. Lectures, films, and readings complement course material. Prerequisites: all Foundation studio requirements

PPB 3075**Dimensional Paper****(10 Weeks beginning February 22)****2cr.**

Students are introduced to Western and Eastern fiber techniques and make 3D work with and without armatures. Fibers include cotton, abaca, and flax for work with plaster molds, vacuum table, and pulp sprayer. Four-foot by eight-foot paper and flexible molds are used with strong, translucent Eastern fiber. Students are encouraged to investigate experimental methods of production in order to develop their own working methods. Prerequisite: Foundation: 3D

PPB 4010 Internship: Print, Paper & Book 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 5100 Senior Project: Print, Paper & Book 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 3015 Fabricated Sculpture 3cr.
The class will focus on the concepts, materials, and techniques of the constructed object. Emphasis is on fabrication and finishing in metal, wood, and plastics. Metal techniques include advanced cutting and forming, welding and soldering non-ferrous metals, metal spinning, and machining on the lathe and mill. Wood techniques include joinery, forming, and turning. Plastics techniques include hot and vacuum forming. Topics include drafting and shop drawings, fabrication hardware, appropriate combination of materials, and direct connection to the aesthetic of the object. Prerequisite: Foundation: 3D

SC/FURN 3030 Computer Modeling and Making Workshop (10 Weeks beginning January 20) 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 3040 Sculpture Studio: Form and Content 3cr.
This course is an examination of current practices in sculpture and their historic connections. Students investigate contemporary concepts and advanced processes through individual research and production. The major objective is to develop an understanding of the core concerns of sculpture while producing a body of related work from concept to final presentation. Extended discussions of work encourage critical and analytical thinking. Demonstrations of materials, tools, and technologies are pursued as needed. Current periodicals, lectures, and field trips support course information. Prerequisite: Foundation: 3D

SC/FAS 3060 Public Art/Art in Public Places 3cr.
This studio course covers contemporary and historical issues pertaining to art in public places, public art, public process, and multidisciplinary collaboration. Individual and collaborative course projects include drawing for design, scale model building, site planning, and final works. The course includes field trips to public art sites and discussions with public art administrators. This class is offered when a site opportunity is available. Prerequisite: Foundation: 3D

SC 4010 Internship: Sculpture 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 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

• ADDITIONAL COURSES FOR ALL FINE ARTS MAJORS •

FA 4000 Professional Practice 3cr.
This course addresses processes needed to succeed in the contemporary professional art world. Topics include grant writing, approaching galleries and graduate schools, and documenting and marketing work. Guest lecturers cover business setup, copyright issues, and tax and legal documents. Visiting artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

2D-3297-10**Experience Anatomy****3cr.**

Uncover the mysteries that lie beneath the surface of the skin! Artists will investigate the most essential aspects of human anatomy pertinent to the artist. The course will progress from examining anatomical artworks in art history to researching current anatomical references as a basis for image exploration. Importance of accurately depicting the human form will be stressed through technical studies of skeletal and muscular structures in a sketchbook format. An abundance of anatomical online resources will be an active part of the course in learning terminology and functions of mechanical structure of the human form, and responding to the sources with the completion of drawings. Larger projects will focus on the application and development of anatomical knowledge within specified fields of interests or majors. Other components of the course will include sessions on structural relationships between animals and the human figure, biomechanics as a means of emphasizing how function influences form, and systemic functions of the body. Through work done in sketchbooks and formal assignments, students will develop the skills necessary to produce a series of anatomically correct figure drawings. This class is not intended for medical practice requirements. Required Hardware: Flatbed scanner or digital camera properly configured to work with your computer and Photoshop. Required Software: Adobe Photoshop or Elements. Required Textbook: Anatomy for the Artist, by Sarah Simblet (ISBN: 078948045X). Required Materials: 11" x 14" sketchbook; 18" x 24" drawing pad; various drawing tools; and other materials as the course progresses. Strongly Suggested: Students should have access to a local art museum and/or figurative co-op drawing sessions in order to participate in this course. Friends, family or drawing in public spaces could also be sources for your drawings (athletic clubs, yoga studios, swimming pools).

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

• DESIGN DIVISION •

• 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 3030**Comic Character Development****3cr.**

Students study various models of comic character creation, including realistic, heroic, exaggerated, and invented form. Additionally, students explore body expression, posture, facial expressions, and locomotion. Lectures and discussions cover historical comic and illustration artists, such as Milt Caniff, Andrew Loomis, and Frank Frazetta and contemporary artists, such as Mark Schultz, Darwyn Cooke, and Paul Pope. Weekly journals and mini-comic exercises are assigned to develop observational and invented figure drawing. Prerequisite: Introduction to Comics

COM 3040**Experimental Comics****3cr.**

The goal of Experimental Comics is to expand the storytelling range of students. Stripped of dialogue, students learn ways in which images can tell a full story independent of the written word, through tone, pace, time, and implied dialogue. This course includes discussions of important contemporary comic professionals who are pushing the boundaries of comic narrative, including Chris Ware, Matt Madden, and the Oubapo group. As the semester progresses, students work from their own story ideas and develop them further through individual and group critiques. Lectures and presentations on experimental comics, short exercises, individual and group critiques, readings, and discussions are used to help students work toward self-direction and a strong use of process. Prerequisite: Comic Media and Concepts

COM 3060**Comic Materials and Techniques****3cr.**

Comic Materials and Techniques focuses on pen and ink drawing used by comic artists and illustrators to capture the rich textural nature of their work. This course develops the basic principles of compositional decisions and strategies and the application of lighting, textures, values, and tone. Demonstrations of various tools and techniques are provided, from traditional pen and brush to Japanese tonal effects and current trends in digital finishing. Students work on professional comic pencil pages, their own penciled comic pages created specifically for this class, and on pen and ink observational drawings. Visual lectures, critiques, and research support technical work. Prerequisite: Introduction to Comics

COM 4010**Internship: Comic Arts****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 5100**Senior Project: Comic Art****6cr.**

Senior Project is a semester-long project developed by an individual student in consultation with a faculty member. Starting from a research project, an in-depth comic art problem, or a concentration on the development of a particular strength, genre, or need, students create a story of approximately 14 fully realized and professionally developed pages. Students are required to develop an appropriate proposal, timeline, and goals and refine these in consultation with an outside mentor and appropriate MCAD staff. Presentations to the class and the greater MCAD community, proposal writing, research, and group discussions are important components of this course. Prerequisites: successful Junior Review, Senior standing

VC-4742-10**Digital Coloring for Comic Books****3cr.**

This course will cover the entire process of coloring a comic book, from color design to print, using a computer (students will need to use either Adobe Photoshop or Painter). The goal of the course will be to gain a working knowledge of a variety of techniques in order to complete a project from ideation to the final state. Topics to be covered include: scanning artwork, use of color as a storytelling tool, CMYK vs RGB in the color work-flow, how to "paint" using the computer - with step-by-step instruction, a survey of different computer tools available, color separation and its use to make the finished product look the best possible even on poor quality paper, etc. Prerequisite Course: A working knowledge of Photoshop. Required Hardware: Wacom tablet or flatbed scanner. Required Software: Adobe Photoshop or Elements. Required Textbook: Tutorials on cd provided by instructor.

| | |
|---------------|--|
| Online | Course Duration: Jan. 19–May 11 |
| | Required Online Meeting: Tuesdays, 7-8 p.m. CT |
| | First Class Meeting: Tuesday, January 19 |

• **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 4010**Internship: Graphic Design****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

GRD 5100**Senior Project: Graphic Design****6cr.**

Senior Project is a capstone class for graphic design students which integrates the accumulated skills and knowledge obtained and cultivated while at MCAD. By developing a unique semester-long project, students have the opportunity to engage present and/or future career interests. Student projects are self-initiated, self-defined, and self-managed. The scale of proposed projects (scope and reach) as well as their final articulation (context, content, and form) are to be developed and executed during a 15-week work cycle. Students consult the instructor, an outside advisor, and MCAD staff for final implementation in the Commencement Exhibition. Prerequisites: successful Junior Review, Senior standing

• 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 3020 Concepts + 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 3040 Illustrated Notebook 3cr.**
Illustrated Notebook helps students find their voice by using the sketchbook and artist/designer journal to expand on personal themes and concepts. Projects are based on nonfiction and fiction texts as well as individual experience and history. Students then develop the notebook ideas into finished illustrations. Inventive approaches are encouraged through demonstrations, discussions, and critiques. Prerequisites: Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)
- ILL 3070 Illustration and Products 3cr.**
Illustration and Products explores a variety of venues for product design, including apparel graphics, sporting goods, stationery, and home products. Students create graphics that define and accompany final products from sketch to production. Beginning with research by developing concept boards, students develop their ideas and focus on placed graphics within a product line. Students learn industry-standard processes, including audience research, concepting, presentation, and production, and create a substantial and diverse product design portfolio. This class provides students the opportunity to explore their own interests and apply their own aesthetic style to concepts, final pieces, and their own brand of merchandise. Prerequisites: Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)
- ILL 4010 Internship: Illustration 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
- ILL 5100 Senior Project: Illustration 6cr.**
Senior Project is a semester-long project developed by an individual student in consultation with a faculty member. Senior Project can take the form of a research project, an in-depth illustration problem, or the development of a particular strength, style, or need. At the beginning of the semester, students are required to develop an appropriate proposal, timeline, and goals for their project. The resulting illustrations can address specific audiences and/or markets such as children's books, editorial, corporate, CD covers, and book jackets. Projects may also be based on personal themes. Prerequisites: successful Junior Review, Senior standing

• ADDITIONAL COURSES FOR ALL DESIGN MAJORS •

- DE 4000 Professional Practice 3cr.**
Professional Practice is directed toward the student's transition into the professional world. Students create promotional mailers, estimate and proposal forms, invoices, and a professional portfolio system as well as cover art for a weekly newspaper, comprehensive art for an advertising campaign, and a poster for a retail location. The following topics will be discussed through lectures and guest speakers: deadlines, time management, freelancing, dynamic Web sites, professional opportunities, artist's representatives, bids, taxes, support systems, and resources. Prerequisites: Junior standing

VC 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** •

ANIM 2000**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 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

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 3040**3D Modeling****3cr.**

Ideally taken in sequence after 3D Animation, this course introduces students to all three types of models: NURBS, Polygon, and SubD. Students focus their energy on building a character using both NURBS and Polygon modeling and then build all of the necessary shapes for animating their character's face as outlined in book *Stop Staring*. Topics covered include character models and topology, the whole-face expression, visemes and lip sync techniques, mouth and mouth keys, eye-and-brow emotion, and model-connection and control interfaces. Prerequisites: Introduction to Animation, 3D Animation

ANIM 3050**Storyboard****3cr.**

This course is geared toward Animation, Filmmaking, and Comic Art students. Working from pre-existing and student-created scripts and narrative ideas, students analyze the various techniques involved in the visualization of stories and sequences for film and animation production. This includes script and story adaptation, continuity, camera placement, image sequencing, shot composition, styling, and mood. Students learn the visual "language" of storyboarding and continuity sketching and the various professional and artistic needs these forms serve. Vigorous in-class critiques address storyboard effectiveness with a strong emphasis on the process of revision and refinement. Assignments include the development of several short animation and film storyboards and a final project consisting of a 2- to 5-minute production storyboard from the student's own script or story. Prerequisites: Introduction to Animation, Foundation: Drawing 1

ANIM 4010**Internship: Animation****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 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 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 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 3010 **Narrative Filmmaking** **3cr.**
This course is an introduction to professional narrative production. Students learn the fundamentals of the narrative filmmaking production processes through the completion of a series of short films and exercises. Topics covered include methods of narrative production, assembling and working with a crew, scripting, preproduction planning, production, and postproduction. Techniques taught include video and 16mm cameras, metering, focus, composition, camera movement, editing, portable lighting, and sound production. The course provides students with the skills they need to complete their work through lectures, demonstrations, screenings, critiques, and visiting artists.
Prerequisite: Introduction to Filmmaking

FILM 3050 **Directing Actors and Acting for Filmmakers** **3cr.**
Directing Actors is an acting class for film directors. Students learn a variety of classic teaching methods including “The Method” by Stanislavski and contemporary techniques of “acting” for the camera. Students participate in acting exercises, observe one another’s abilities to “stay in the moment,” learn the vulnerabilities of being a professional actor, and prepare a complete scene for a final video project. Prerequisite: Narrative Filmmaking

FILM 3060 **Sound for Filmmaking** **3cr.**
This class focuses on the very special problems and challenges that are related to the role and function of sound in storytelling. Sound for Filmmaking examines the theory and techniques of studio and field sound recording by examining advanced motion picture sound, sync systems, and digital multitrack recording and mixing systems. Students learn to record and edit voice and sound effects.
Prerequisite: Narrative Filmmaking or Documentary Filmmaking (either course may be taken concurrently)

FILM 4010 **Internship: Filmmaking** **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

PH 3030 **Photographic Lighting** **3cr.**
This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting. Although photographic lighting is emphasized, a variety of media image production is addressed. Topics include the physical properties of light and shadow, continuous light and electronic flash, metering, studio lighting, location lighting, and color compensation. Assignments cover a range of subjects including portraiture, still life, and architecture. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and conceptual foundation for their work. Topics will be addressed through a series of lectures, demonstrations, and critiques for each assignment.
Prerequisite: Introduction to Photography

PH 3050 **Photographic Book** **3cr.**
The central goal of this class is the understanding and shaping of photographic meaning through book conception and production. Projects and exercises develop skills in sequence, image layout, image and text relationships, and physicality. A major portion of the class is devoted to producing a book of one's own work. Creative use of page layout software, refinement of digital printing techniques, and the use of online publishing software are explored. Activities also include critiques, image and book lectures, technical demonstrations, field trips, and student presentations. Prerequisites: Introduction to Photography, one 3000-level Photography course

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: Photography** **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

• WEB + MULTIMEDIA •

WMM 3020 **Web + Screen** **3cr.**
Building on their initial exposure to Web design in Foundation Media 1 and 2, students engage in a thorough examination of current Web publishing standards, concepts, and development tools. Topics covered in this class range from Web design to interactive, screen-based publication and display formats; commercial Web sites and Internet art; DVD magazines and algorithmic art; information design; and digital storytelling. Creative as well as investigative approaches to network-driven concepts are encouraged. Machine-to-machine as well as human-machine interactions are presented. Prerequisite: Foundation: Media 2

WMM 3030 **Virtual Environments** **3cr.**
This class is concerned with virtual worlds developed entirely within the digital realm. Students learn how to write and develop ideas for nonlinear narratives and characters and also how to build and/or modify fully functional virtual environments for single and multiple users. Issues covered include interface design, interaction, character design, animation, nonlinear structure, rules, and algorithms. Additionally, the class offers a thorough survey and study of programming concepts related to development of games and simulated environments. Prerequisite: Foundation: Media 2

WMM 3040 Database Computational Design 3cr.
 The objective of this class is to further supplement the programming needs of students enrolled in all Web + Multimedia classes. Students are taught a range of practical skills in advanced programming specifically related to database design and development. In addition, students are exposed to a more creative approach, recognizing programming and computational experimentation as an art medium. Issues of structure, data organization, and generative and algorithmic strategies are emphasized. This course provides an opportunity for in-depth investigation of topics and programming problems of special interest to students developing interactive environments and games. Some issues covered include random events, interactive states, user input, game rules and structure, difficulty levels, physics, and artificial intelligence. Prerequisite: Foundation: Media 2

WMM 4010 Internship: Web+Multimedia 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 of existing reels of independent artists, production companies, and studios.

WMM 5020 Advanced Web + Screen 3 cr.
 Building on the cumulative experiences of the Web + Multimedia students, this course presents an opportunity for students to engage in and develop a more specific and individualized body of work in the area of Web- and screen-based design. Critical class reviews and discussions, readings, lectures, and demonstrations support the development of large-scale projects. Students are encouraged to further identify and develop specific career goals in their field of practice. Prerequisite: Web + Screen

WMM 5100 Senior Project: Web + Multimedia 6cr.
 During the senior year, each Web + Multimedia Environments major is required to develop and complete a substantial project in a specific field of study. 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, informational meetings, and a presentation to the College on this work. Required for all seniors. Prerequisites: successful Junior Review, Senior standing

• **ADDITIONAL COURSES FOR ALL MEDIA ARTS** •

MA 4000 Professional Practice 3cr.
 The primary focus of this class is to provide Media Arts students with the tools that will enable to enter professional practice immediately following graduation. Each student is required to produce a polished resume, artist statement, Web site, professional identity system, and portfolio. Topics include long-range goal creation and planning; financial, legal, and other business considerations; grant writing; and communication and marketing skills involving verbal, written, and visual presentations. Topics are presented through lectures, critiques, and presentations by experts in the field. Prerequisite: Junior standing

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 personal research, online discussions, video lectures, 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, as well as a familiarity with photo editing and design software. Experience with HTML, SFTP software, image scanning and formatting are preferred, but not assumed—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: Prior experience with image scanning and any photo editing and/or design software is highly recommended. Required Hardware: Flatbed scanner or a digital camera properly configured to work with your computer. Required Software: Adobe Photoshop (or Adobe Photoshop Elements) or any other sketching program (Illustrator, InDesign, etc.). During class time several free options will be given for SFTP and HTML editing software. Required Textbook: HTML, XHTML & CSS (sixth edition): Visual QuickStart Guide, by Elizabeth Castro (ISBN: 0321430840). Strongly Suggested: Flash, Dreamweaver or BBEdit.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: Tuesdays, 7-8 p.m. CT First Class Meeting: Tuesday, January 19 |
|---------------|---|

• **VISUALIZATION** •

• **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 3020 **Integrated Advertising /Green Team** **3cr.**
Using the seamless integration of current communication methods (holistic digital brand presence and crowd tools, radio and television, print media, event-based promotion and marketing, and more!) students enrolled in the course will have a real-world experience working with Green Team, a full-service communications agency with offices in New York and Hobart, Australia. With their unique sustainability-minded approach permeating the course, students working in multi-disciplinary teams will create a fully-integrated campaign for a triple-bottom-line project (people, planet, profit). Workshops with Green Team will occur throughout the semester, and the winning team is given the opportunity to fly out to New York and pitch the actual client. Juniors and seniors from advertising, BSV, graphic design, media arts, animation, illustration, and comic arts should apply.

ADV 3040 **Creative Advertising Studio** **3cr.**
Technology, media and the consumer are dramatically affecting strategic creative and production decisions. This course will arm advertising students for a career in the area of digital. We will study and develop online ads and web campaigns. We will participate and see how social media (blogs, microblogging, widgets, My Space, Facebook, etc) can play an effective role in marketing. We will delve into the inescapable role of metrics and analysis. We'll hear from and meet the new advertising leaders to learn what they think your portfolio should say, be, and do. Above all, we'll focus on the power of ideas in the digital age. Prerequisites: Introduction to Advertising or Introduction to Copywriting.

ADV 4010 **Internship: Advertising** **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

ADV 5100 **Senior Project: Advertising** **6cr.**
Senior Project is a semester-long project developed by an individual student in consultation with a faculty member. Senior Project concentrates on a finished book that can take several forms, including installation in the Commencement Exhibition. Students examine books by visiting creatives, show their own books to agency personnel directors, and conceptualize ways to expand the book concept for unique situations. Prerequisites: successful Junior Review, Senior standing

LS/HS 3300 **Advertising Account Management** **3cr.**
This course examines the issues of managing an advertising account through the perspective of both the agency and the client. Good understanding, communication, and management are essential in creating successful working relationships between them. This relationship is important in maintaining a creative atmosphere and defining the level of success a project can achieve. Students will also learn skills and techniques to effectively present and pitch creative briefs to agency teams or clients.

ADV/VS 3242 **Copywriting for Broadcast** **3cr.**
The goal of this class is to learn what it takes to develop successful, compelling selling ideas that work for radio. Students will study the origins of radio commercials and radio drama. They will come to appreciate what it takes to produce commercials via "theatre of the mind," where copywriters get to be both copywriter and art director. They will learn about character development, storytelling, voices, sound design (SFX) and more.

• BS VISUALIZATION •

LS/HS 1501 **Creative and Critical Thinking** **3cr.**
This course is designed to help students enhance their own creativity as they apply the various areas of visual study. Various problem-solving techniques will be examined. Topics explored include creativity: what enhances it and what can inhibit it; how to confront the creative void and take the next step; creativity and time; creatively working with others; and the creative mind, the critical mind, and how they can work together.

LS/HS 3115 **Reading for Ideas** **3cr.**
This course focuses on reading as an inspirational element in the pursuit of life goals and on the personal reflection that often ensues. Discussions will address the interdependence of personal, community, and professional life; the appropriation of the ideas of others; and the processing of memory. Students will read assigned fiction readings, keep a visual journal, and present a review of a book of their choice.

LS/HS 3220 **Media Analysis** **3cr.**
This course embraces and explores many forms of mass communication, applying theories to see how best to understand, use and possibly create everything from a news photo to a video game, or from a TV commercial to a political Web site. Students will apply various kinds of media theory to a variety of examples, testing the abstract with the concrete. Additionally, the course assumes that knowing the conventions and traditions of media design, direction, and/or production is useful. Assignments include exams, short papers interpreting media messages, presentations exploring media theory, and a class project in audience measurement of media use or opinion.

LS/HS 3250 **Ethics and Aesthetics** **3cr.**
This philosophy class explores timeless questions such as: What is just? What is beautiful? How is justice good, and how can art and design be moral? Exploring the underpinnings of art and design, this course will cover the writings of ethicists and aestheticians from Aristotle to the present and is planned to help students understand what they know and value and why they act upon those principles. Lectures, readings, discussions, papers, and projects are required, including a final research paper. Prerequisite: junior or senior standing recommended

- LS/HS 3300 Advertising Account Management 3cr.**
This course examines the issues of managing an advertising account through the perspective of both the agency and the client. Good understanding, communication, and management are essential in creating successful working relationships between them. This relationship is important in maintaining a creative atmosphere and defining the level of success a project can achieve. Students will also learn skills and techniques to effectively present and pitch creative briefs to agency teams or clients.
- LS/HS 3312 Visual Ethnography 3cr.**
Students in this course do not need to be "expert" in any particular media, but they must be open to experiencing different cultural environments through the eye of a lens. This course will explore culture using film, video, and photography. Students will use the lens to visually analyze kinesic/proxemic behaviors, as well as to interview and to become participant observers in culture with a camera rather than a pen. Methodologies and current issues involved in this approach to culture, both for the social scientist and the artist/designer, will be established by student viewing of historical documentary and visual ethnographic works both in and outside the classroom.
- LS/HS 3320 Presentation Design and Delivery 3cr.**
Presentations are at the heart of real world communication in business, science, art, design, and media. Many of our everyday tasks either are derived from presentations or eventually lead to them. This course guides students in planning, designing, and delivering presentations to audiences of various sizes and psychographics. Content will be tailored as much as possible to students' relevant studio projects and/or internship needs such that course activities are made more meaningful. Discussion of how graphic design adds value to presentations by effectively embracing aesthetics, clarity, visual-systems approaches, and drama. Students will spend at least one month acquiring principles of how to deliver an effective speech as well as practicing putting what was learned into immediate action. Storytelling, argument/negotiation/debate, and presentation of self (informally, for example in networking contexts) are each covered in one week modules.
- LS 3340 Visual Thinking 3cr.**
Our thoughts, perceptions, memories, and knowledge are made up of mental images and models that we create and carry with us. These visualizations help us gain a sense of place, being and understanding. The visualizations we create offer maps, explanations, and narratives to the audiences we wish to communicate with. They help us provide understanding to others. This series of two workshops will delve into topics of visual thinking and forms of visualization. The first five-week workshop will explore the design and use of maps to provide information and understanding. The second 10-week workshop will explore visual narrative and storytelling. This class will also introduce students to the pre-production animation process.
- LS/HS 3852 Creating and Running a Business 3cr.**
This course covers the nuts and bolts of starting and managing a business, including crafting a business concept, analyzing market demand, developing a marketing strategy, and establishing a legal entity as well as key elements of financing, budgeting, operation, and growing a business. In a workshop setting, students will examine various types of arts-related and design businesses and the range of issues associated with each as well as key aspects of freelancing, building a business firm, and growing a business operation. Students will learn through case studies and hands-on project elements of successful business enterprise. Prerequisite: junior or senior standing
- 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 1950 Visualizing Physics 3cr.**
This course offers a look at the patterns, mechanics, and dynamics of the physical world. This course will look at how visualization techniques are used to enhance understanding of physics concepts and mathematical relationships, as well as how these concepts and relationship aid and guide our use of visualization techniques. This class will take a problem-based approach through projects and the work of others to gain a practical understanding of these topics and issues.
- VS/ADV 3242 Copywriting for Broadcast 3cr.**
The goal of this class is to learn what it takes to develop successful, compelling selling ideas that work for radio. Students will study the origins of radio commercials and radio drama. They will come to appreciate what it takes to produce commercials via "theatre of the mind," where copywriters get to be both copywriter and art director. They will learn about character development, storytelling, voices, sound design (SFX) and more.
- VS 3362 Understanding Contexts 3cr.**
This course aids students in exploring context, character, and communication in order to plan and guide success in creating Web sites. Students will use communication principles to study Internet trends, history, theory, and context in order to understand Web site from the perspective of both audience/user and client/business. Experts and coaches from creative services professions will share their views with students pertaining to the first three stages of Internet communications: discovering, defining, and designing Web sites. Participants will be involved with the various requirements that actual clients bring to Web design communicators within a team setting. Format is that of a combined studio and lecture/seminar, including students being able to prepare and field-test a Web site prototype and complete written and verbal responses to readings, quizzes and a paper, Students must be willing to work both solo and in teams and be flexible in participation in the various roles of planner, researcher, information architect, editor, designer, and/or developer. Prerequisite: BS standing or permission of instructor.
- VS 3364 Experience Frameworks 3cr.**
Wayfinding is creating the tools to help people find their way through various types of environments such as museum settings, buildings, landscapes, Web sites, and CD-ROMs. Through the exploration of linear, nonlinear, and narrative systems, we will design various wayfinding structures to solve specific site problems. In conjunction with these projects there will be specific readings and discussion and experiential site-data gathering and analysis.

VS 3367 **Event Planning/Public Relations** **3cr.**
 Students will participate in all areas of the planning process, including event themes, venue selection, staffing, entertainment, sponsorship, promotion, design, marketing and publicity. What's the difference between Advertising and Public Relations? Learn how to create messages/events that print, TV, radio, and numerous digital platforms will place & communicate for free. This class is for juniors and seniors.

VS 3425 **Magazine Publishing** **3cr.**
 Magazines serve as a microcosmic example to study how creative professions fit within a changing media landscape -- even in this digital era. This course will study the vibrant history, business structures, and processes of magazine publishing with a special emphasis on art direction and creative direction -- how and why the visual design of magazines intersects with the business of publishing and why is it so important to understand. In this course, students will invent a hypothetical magazine title and create a portfolio-quality media kit that represents their magazine. Course instruction will consist of lectures and discussion, assigned readings, in-class and outside-of-class project work, guest speakers, and formal presentations.

VS 3430 **Human Factors: Studio for Artists and Designers** **3cr.**
 This is a truly interdisciplinary studio exploration of how the human condition reflects and affects every area of art and design.

For example:
 Human perception as it relates to photography, graphics, motion graphics, advertising, and painting. Human form as it relates to product design, furniture, and sculpture. Human interaction and psychology. What makes us laugh, fight, buy, negotiate, fall in love? The unraveling and understanding of human factors can be the basis for all art and design work.

- What do the Marlboro Man and the Mona Lisa have in common?
- What do restaurants, cave dwellers and F.L. Wright have in common with spatial design?

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 students experience the processes and approaches that are used. Multidisciplinary teams consisting of BS, upper-level BFAA, and Post-Bac students will work together on semester-long, client-driven projects. Projects such as Web pages, multimedia presentations, and kiosk design will be produced. Prerequisite: sophomore BS standing or junior or senior BFA standing.

VS 3850 **Project Tracking** **3cr.**
 This course is a seminar study of planning and coordination, financial management, expense tracks, and small business management. Technical readings and discussions and practical work on projects being completed elsewhere in the curriculum prepare the students for responsible budgetary decisions and planning in their careers.

VS 3854 **Living in a Global Community** **3cr.**
 What does it mean to be a student/citizen in a world where information, relationships and communications exist without borders? Where economic, environmental and social issues have global consequences? Where these trends and issues significantly impact your future? E-pal projects, international discussion groups, feature films and other techniques are used to help students understand cultures, shape perspectives on global issues, learn about community building and develop a personal sense of direction.

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

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

• ADDITIONAL COURSES FOR ALL VISUALIZATION •

VS-1160-10 **Color Marketing and Forecasting** **1cr.**
 Choosing the right color for a product, website, or brand identity program might at first seem like a frivolous concern. Research has shown that the reaction to color is emotionally based, and has a direct impact on consumer choice. Color is one of the most powerful selling tools available to the designer and marketing professional. It is important to know from a commercial aspect the way color can spell success or failure for a package, poster, logo, display, internet or retail store environment. This course is designed to expose students to the realm of color marketing. Students will gain a basic understanding of color strategies used in brand identity and product design. Successive classes will culminate with students creating their own color forecast study and collage board, based upon findings and ideas taught in class. Weekly topics include: the personality and language of color, the role of demographics in defining cultural color preferences, color in branding and corporate identity, packaging, product and web site design, retail color and future trends and influences. Required Hardware: Flatbed scanner or a digital camera properly configured to work with your computer. Required Software: Adobe Photoshop or Elements.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–Feb.19 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

• MCAD ONLINE LEARNING COURSES •

2D-3297-10

Experience Anatomy

3cr.

Uncover the mysteries that lie beneath the surface of the skin! Artists will investigate the most essential aspects of human anatomy pertinent to the artist. The course will progress from examining anatomical artworks in art history to researching current anatomical references as a basis for image exploration. Importance of accurately depicting the human form will be stressed through technical studies of skeletal and muscular structures in a sketchbook format. An abundance of anatomical online resources will be an active part of the course in learning terminology and functions of mechanical structure of the human form, and responding to the sources with the completion of drawings. Larger projects will focus on the application and development of anatomical knowledge within specified fields of interests or majors. Other components of the course will include sessions on structural relationships between animals and the human figure, biomechanics as a means of emphasizing how function influences form, and systemic functions of the body. Through work done in sketchbooks and formal assignments, students will develop the skills necessary to produce a series of anatomically correct figure drawings. This class is not intended for medical practice requirements. Required Hardware: Flatbed scanner or digital camera properly configured to work with your computer and Photoshop. Required Software: Adobe Photoshop or Elements. Required Textbook: Anatomy for the Artist, by Sarah Simblet (ISBN: 078948045X). Required Materials: 11" x 14" sketchbook; 18" x 24" drawing pad; various drawing tools; and other materials as the course progresses. Strongly Suggested: Students should have access to a local art museum and/or figurative co-op drawing sessions in order to participate in this course. Friends, family or drawing in public spaces could also be sources for your drawings (athletic clubs, yoga studios, swimming pools).

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

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).

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

HSX-2940-10

Critical Condition: Writing about Film in the Digital Age

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. Prerequisite Course: AH-1701 and AH-1702 (non-MCAD students need permission of instructor). 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.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

SD/VS-1163-10

Biomimicry for Designers

1cr.

Living systems offer ample inspiration for sustainable design, but how do we access the wealth of biological information available and apply it effectively to design? This project-oriented course provides an introduction to the tools and concepts of biomimicry, a new discipline that emulates nature's best ideas and blueprints in order to solve human design challenges. The course will cover core biological principles, astound you with the wealth of design solutions available in nature, and provide numerous examples of innovative designs inspired by natural models. Overall, this course provides powerful metaphors and methods for looking to nature as model, mentor, and measure in our designs. Required Textbook: Biomimicry: Innovation Inspired by Nature, by Janine Benyus (ISBN: 0060533226); Plus, at least one of the following books: Exploring the Way Life Works: The Science of Biology, by Hoagland, Dodson, and Hauck (ISBN: 076371688X); The Way Nature Works, by John Beazley (ISBN: 0025081101); Natural Earth, Living Earth, by Miranda Smith (ISBN: 0789450984).

| | |
|---------------|--|
| Online | Course Duration: Feb. 22–Mar. 26 Required Online Meeting: Asynchronous First Class Meeting: Asynchronous |
|---------------|--|

SD/VS-1955-10**Elements of Sustainability: A Foundation****1cr.**

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 endeavor. We will explore sustainable systems-thinking tools to analyze and evaluate a world where economy and ecology go hand in hand. Topics include: The Natural Step, ecological footprints, sustainable design models and principles, and future projections. Required Software: Word Processing or page layout program, PDF creator. Required Textbook: Packaging Sustainability: Tools, Systems and Strategies for Innovative Package Design, contributing editor Wendy Jedlicka (ISBN: 0470246693), or Sustainable Graphic Design: Tools, Systems and Strategies for Innovative Print Design, contributing editor Wendy Jedlicka (ISBN: 0470246707). Strongly Suggested: Digital camera, or scanner.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–Feb.19 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

SD/VS-1965-10**Innovation and Sustainability****3cr.**

Innovation is the ability to harness creativity and thereby change the world. This class provides you with metaphors, tools, and languages to address the creative tension between desire and actuality. Avenues for innovation are opened, and best practices for personal and business effectiveness are absorbed. Sustainable rewards go to those who harness that most powerful of natural resources - creativity. Required Hardware: Flatbed scanner or a digital camera properly configured to work with your computer. Required Software: Adobe Photoshop or Elements. Required Textbook: In The Bubble, by John Thackara (ISBN: 0262701154); Creating A Life Worth Living, by Carol Lloyd (ISBN-10: 0060952431). Required Materials: Pocket notebook, for example a "Moleskine squared" for diagramming and capturing ideas.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

SD/VS-1968-10**Sustainable Career Planning****1cr.**

This course will guide you through discovery and exploration of sustainable career choices in the growing green economy. During the five-week workshop, you will learn many tips and strategies you can immediately begin to act on - whether you're hoping to gain solid green skills and experience in an internship or volunteer position, snag a good job with a socially-conscious company or organization, or work to green a non-sustainable company from the inside. When the course is complete, you should be able to make conscious career choices based on a better understanding of the changing marketplace and a focusing of your sustainability values and vision for the future.

| | |
|---------------|--|
| Online | Course Duration: Apr. 5–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|--|

SD/VS-1969-10**Sustainability and Everyday Choices****1cr.**

Do you ever feel overwhelmed by the challenges our society faces? Do you wonder whether it's possible to turn things around? Have you ever questioned whether our daily choices really make a difference? Is it really possible to save money, time, and the planet? We'll explore sustainability through positive, creative, engaging, hands-on learning. We'll share with one another as we take practical steps towards sustainability in our homes, workplaces, and communities. Based on the widely used Natural Step Framework from Sweden and the Union of Concerned Scientists three major consumer impacts, we'll examine the principles of sustainability and experiment with the natural steps we can take to address the major impacts of our lives. By the end of the course, you'll know what sustainability is, and have used it to save money and the planet. Your life and the world will never be the same. Required Hardware: Flatbed scanner or a digital camera, properly configured to work with your computer. Required Software: Word processor, and Adobe Photoshop or Elements.

| | |
|---------------|--|
| Online | Course Duration: Apr. 5–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|--|

SD/VS-1972-10**Working Smarter****1cr.**

Savvy designers, entrepreneurs and business people go beyond typical eco efforts and strive to green their businesses to the core. These eco-leaders understand that working smarter conserves resources, habitats, energy and money, plus provides opportunities to reflect ideals, values, and goals for greener living and environmental stewardship. Students will gain opportunities to green their work or grow their businesses in new ways, making a difference step by step, but with a smaller eco-footprint than ever before. This course will introduce students to business related eco-resources and tools, assist with the development of green teams and green procurement programs, explore options for more efficient and eco-minded workflows, and act as a guide to create work environments that are not only healthier (and more socially aware and profitable) for their firm, but the rest of the planet as well. Topics include: Environmentally preferable purchasing and best practices, smart design, communications and digital work flows, energy efficiency and office footprint tools, pollution prevention and end of life issues (including technotrash and e-waste), sustainable work environments, eco-conscious commuting. Required Hardware: Flatbed scanner or a digital camera properly configured to work with your computer. Required Software: Basic text editing and digital imaging software. Required Textbook: Sustainable Graphic Design: Tools, Systems and Strategies for Innovative Print Design, by contributing editor Wendy Jedlicka (ISBN: 0470246707); Ecological Intelligence: How Knowing the Hidden Impacts of What We Buy Can Change Everything, by Daniel Goleman (ISBN: 0385527829). Strongly Suggested: Packaging Sustainability: Tools, Systems and Strategies for Innovative Package Design <http://www.PackagingSustainability.info>.

| | |
|---------------|--|
| Online | Course Duration: Feb. 22–Mar. 26 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|--|

SD/VS-3419-10**Sustainability: Measuring and Communicating Life Cycle****3cr.**

This course teaches methods of communicating sustainability to consumers in an engaging, visual way – in order to help people understand the sustainability (or lack thereof) of products, and establish a personal connection to products' environmental impacts. Ecological accounting – or Life Cycle Assessment (LCA) – is a method of quantifying sustainability. Students will learn how to do a basic LCA by following products from material creation through manufacturing, use and end-of-life: exploring design alternatives and documenting ecological impact. Students will then learn how to communicate the results of LCA to a lay audience through visually-invigorated life cycle 'stories'. The study of information design and the development of visual communication is a key component of the course. Required Software: Adobe Photoshop or Elements. Required Textbook: Envisioning Information, by Edward Tufte (ISBN: 0961392118); Okala Guide, by IDSA.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

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.

| | |
|---------------|--|
| Online | Course Duration: Feb. 22–Mar. 26 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|--|

VC-4205-10**Web Development Basics: CSS****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.

| | |
|---------------|--|
| Online | Course Duration: Apr. 5–May 11 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|--|

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 and 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.

| | |
|---------------|---|
| Online | Course Duration: Jan. 19–Feb.19 Required Online Meeting: asynchronous First Class Meeting: asynchronous |
|---------------|---|

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 personal research, online discussions, video lectures, 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, as well as a familiarity with photo editing and design software. Experience with HTML, SFTP software, image scanning and formatting are preferred, but not assumed—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: Prior experience with image scanning and any photo editing and/or design software is highly recommended. Required Hardware: Flatbed scanner or a digital camera properly configured to work with your computer. Required Software: Adobe Photoshop (or Adobe Photoshop Elements) or any other sketching program (Illustrator, InDesign, etc.). During class time several free options will be given for SFTP and HTML editing software. Required Textbook: HTML, XHTML & CSS (sixth edition): Visual QuickStart Guide, by Elizabeth Castro (ISBN: 0321430840). Strongly Suggested: Flash, Dreamweaver or BBEdit.

| | |
|---------------|--|
| Online | Course Duration: Jan. 19–May 11 |
| | Required Online Meeting: Tuesdays, 7-8 p.m. CT |
| | First Class Meeting: Tuesday, January 19 |

VC-4742-10**Digital Coloring for Comic Books****3cr.**

This course will cover the entire process of coloring a comic book, from color design to print, using a computer (students will need to use either Adobe Photoshop or Painter). The goal of the course will be to gain a working knowledge of a variety of techniques in order to complete a project from ideation to the final state. Topics to be covered include: scanning artwork, use of color as a storytelling tool, CMYK vs RGB in the color work-flow, how to "paint" using the computer - with step-by-step instruction, a survey of different computer tools available, color separation and its use to make the finished product look the best possible even on poor quality paper, etc. Prerequisite Course: A working knowledge of Photoshop. Required Hardware: Wacom tablet or flatbed scanner. Required Software: Adobe Photoshop or Elements. Required Textbook: Tutorials on cd provided by instructor.

| | |
|---------------|--|
| Online | Course Duration: Jan. 19–May 11 |
| | Required Online Meeting: Tuesdays, 7-8 p.m. CT |
| | First Class Meeting: Tuesday, January 19 |

VS-1160-10**Color Marketing and Forecasting****1cr.**

Choosing the right color for a product, website, or brand identity program might at first seem like a frivolous concern. Research has shown that the reaction to color is emotionally based, and has a direct impact on consumer choice. Color is one of the most powerful selling tools available to the designer and marketing professional. It is important to know from a commercial aspect the way color can spell success or failure for a package, poster, logo, display, internet or retail store environment. This course is designed to expose students to the realm of color marketing. Students will gain a basic understanding of color strategies used in brand identity and product design. Successive classes will culminate with students creating their own color forecast study and collage board, based upon findings and ideas taught in class. Weekly topics include: the personality and language of color, the role of demographics in defining cultural color preferences, color in branding and corporate identity, packaging, product and web site design, retail color and future trends and influences. Required Hardware: Flatbed scanner or a digital camera properly configured to work with your computer. Required Software: Adobe Photoshop or Elements.

| | |
|---------------|---------------------------------------|
| Online | Course Duration: Jan. 19–Feb.19 |
| | Required Online Meeting: asynchronous |
| | First Class Meeting: asynchronous |

• MFA PROGRAM •

GRLA 6511**Topics in Contemporary Art and Design****3cr**

This is a reading seminar focused on contemporary art and design. We will be reading and discussing articles on specific artists and on issues raised by and in contemporary art and design. Students will participate in online discussion and will research and give presentations on artists.

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).

Graduate Courses for Spring_10 graduating students only: Both courses with mentor

GRLA 6514**Graduate Thesis Paper****3cr.**

Course content is the completion of the required Thesis paper, determined by student, mentor in consult with the Thesis/Exhibition Review Committee.

GRST 6601**Graduate Thesis Exhibition****3cr.**

Course content is the completion of the required Thesis Exhibition, determined by student, mentor in consult with the Thesis/Exhibition Review Committee.

• **POST BACCALAUREATE PROGRAM** •

PB 6400

Post Baccalaureate Seminar

3cr.

The Post Baccalaureate Seminar has these components: portfolio, professional development, mid-semester exhibition/presentation. This course provides the opportunity for final semester post baccalaureate students to build a portfolio, develop work for an exhibition/presentation, attend a weekly professional practice seminar 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 + sessions with presenters.