MCAD Course Catalog
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Bachelor of Fine Arts

Advertising

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

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

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

ADV 3040
Creative Advertising Studio
3cr.
The marketing and advertising industry remains about the supremacy of ideas, yet communications platforms are rapidly changing. Through interactive class discussions, readings, research, and lectures by faculty and industry professionals, this class explores emerging digital tools and the use of big data to develop content while considering the issues of privacy and ethics. Assignments throughout the semester allow students to develop multiple portfolio pieces for existing and emerging digital platforms while exploring the relationship between humans and existing or emerging technologies to create innovative campaigns. Marketing and advertising professionals join the faculty in

reviewing assignments and offering feedback on student portfolios. Prerequisite: Introduction to Advertising or Copywriting

ADV 3242
Copywriting for Broadcast
3cr.
The goal of this class is to teach students what they need to know to succeed in the highly competitive broadcast advertising industry. We extend the definition of "broadcast" to include any marketing communication device, including mobile devices, the Internet, public address, and ever-changing social media platforms. By the final class, students have the understanding and skills necessary to take any audio broadcast assignment from earliest concept stage through final air-quality production without supervision.

ADV 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

Design

Comic Art

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

COM 3010
Comic Media and Concepts
3cr.
This course is an exploration of comics as a storytelling art form. Emphasis is placed on storytelling concepts and advanced technical and media skills. Students explore how text and image uniquely interact in comic art. Topics covered include the use of text to create secondary meaning, parallel thought, and manipulation of time and pace in the comic narrative. Putting these ideas to practice, students use research, storyboarding, writing, critique, and revision to foster a strong foundation for a personal voice. Prerequisite: Introduction to Comics

COM 3020
The Comic Scene
3cr.

This course focuses on the two-dimensional depiction of an environment or landscape in comic format. Starting with the creation of a unique pictorial space, students explore the figure within these spaces to create a narrative visual flow. Landscape detailing and lighting are examined to create a sense of mood. Students explore one- to three-point perspectives, alternative perspective theories, and picture-composition relationships and their relationship to narrative drive. Research into the work of professional comics artists' use of environmental storytelling, as well as individual and group critiques, are used as part of the learning process. Prerequisite: Introduction to Comics

COM 3030
Comic Character Development
3cr.
Comic Character Development students study various models of comic character creation, including realistic, heroic, exaggerated, and invented form, in addition to a variety of body expressions, facial expressions, and locomotion. Discussions and assignments in character creation for the narrative are explored. Lectures and discussions cover historical comics artists and contemporary artists. Weekly journals and comic exercises are assigned so that students may develop observational and invented figure drawing skills. Prerequisite: Introduction to Comics

COM 3040
Experimental Comics
3cr.
Experimental Comics trains students to expand their storytelling ranges. Students learn to utilize restriction and experimentation as ways to help tell a story. Discussions are held surrounding important contemporary comic professionals and groups who are pushing the boundaries of comic narrative. 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 3050
Comic Book Publishing: Print and Digital
3cr.
This course prepares students for the expectations and rigors of the production and promotion of a comic book in print or in digital publishing. Working on self-directed projects, each student becomes his or her own publisher. The course is divided into three sections mirroring the production process: design and preparation, production, and launch. Technical and process demonstrations cover scanning, prepress procedures, printing, and marketing collateral. The intent of this course is to provide each student with the skills necessary to give a project the greatest impact once completed and published. Lectures and demonstrations, studio visits, field trips, readings, and research are used to direct students through this process. Prerequisite: Comic Media and Concepts

COM 3060
Comic Materials and Techniques
3cr.
This course explores the various professional mediums used by comics artists and illustrators to create a rich textural nature in their works. Students develop basic principles of compositional decision making 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 to current trends in digital finishing. Students work on professional comic pencil pages, their own penciled comic pages created specifically for this course, and on pen and ink observational drawings. Visual lectures, critiques, and research support technical work. Prerequisite: Introduction to Comics

COM 3070

Comic Storytelling
3cr.
This class focuses on helping students develop their comic storytelling techniques by illuminating the relationship between text and image on the comic page, ideas of plot versus theme, the use of composition and symbolism in the comic panel, and how all of these correlations work together to serve the goal of the artist in communicating his or her personal narrative vision in the comic form. With a strong focus on issues in contemporary comic storytelling methods, plot structure and motif in popular fiction and literature, and the symbolic and aesthetic powers of fine art and design, Comic Storytelling allows students to shape their own scripts and stories into comics that demonstrate their skill and acumen in the comics language. The work in this course is heavily self-directed and students should be prepared to judiciously utilize their studio processes as they craft in-depth, multi-page comic projects to present for in-class and individual critique. Prerequisites: Introduction to Comics, Comic Media and Concepts (Comic Media and Concepts may be taken concurrently)

COM 3081
Rock Paper Scissors Comic Art Workshop
3cr.
Pierre Feuille Ciseaux PFC (Rock Paper Scissors) is a French collaborative art laboratory that has been held for three years at the Saline Royale at Arc et Senans. The Minneapolis College of Art and Design is proud to have brought Rock Paper Scissors to the United States in 2013 and again this summer. The two-week residency workshop is taught by Julien Misserey, the founder of Rock Paper Scissors. In this three-credit intensive comic artist workshop, students are guided through the creative and unique "OuBaPo" process of experimentation through constraint exercises. Students are encouraged to experiment with the language and form of comic art to expand, explore, and explode the medium. Students work individually and collaboratively to expand upon their understanding of the sequential art form. Using both traditional and nontraditional methods, students explore content of comics beyond the traditional page and book formats. Students are also instructed on the ways comic art is practiced internationally through a series of discussions and interactive exercises. During the second half of the workshop, students work in collaboration with an international group of professional comic artists including Josh Bayer, Gabrielle Bell, Charles Burns, Michael Deforge, Ines Estrada, Edie Fake, Sammy Harkham, Aiden Koch, Laura Park, and Jillian Tamaki. Projects are displayed in a public exhibition at the end of the workshop. Prerequisite: Foundation-level drawing, or Introduction to Comic Art, or Introduction to Animation, or Introduction to Illustration

COM 4000
Professional Practice
3cr.
Professional Practice prepares comic art students for the transition from the classroom to the professional world. Students are exposed to the various opportunities available in the comic industry. Through lecture, demonstrations, in-class and studio visits, presentations, writings, and self-directed projects, each student prepares a "book" and supportive collateral that effectively reflects his or her particular vision. Additionally, lectures on self-promotion, daily business practices, and proposal and grant writing is covered with corresponding assignments. Prerequisite: Junior standing

COM 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

COM 5010
Advanced Comic Art Seminar
3cr.
This course continues and concentrates on the issues and development of a unique comic voice. Students develop topics or themes into a full comic narrative working within the mainstream, art comic, educational comic, or documentary comic fields. Critical input from the instructor and fellow students helps guide the projects towards completion, allowing for a developed and mature narrative assignment. Lectures, visual presentations, readings, and in-depth study of comic professionals supplement the topics discussed within this course. Prerequisites: Successful Junior Review, senior standing

COM 5100
Senior Project
6cr.
Senior Project is a semester-long project developed by an individual student in consultation with a faculty member. Starting with 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 fully realized and professionally developed pages. Students are required to develop an appropriate proposal, a 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

Graphic Design

GRD 2000
Graphic Design 1
3cr.
This course provides students with an overview of graphic design practice. Students concentrate on building visual language and communication skills 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 the design process, which includes research, ideation, iteration, refinement, and implementation. Image/image-series, logotypes, mark-making, digital presentations, and booklets are possible outcomes of this course. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1 (Foundation: Drawing 1 may be taken concurrently)

GRD 2010
Typography 1
3cr.
This course emphasizes foundational typographic principles from letterform construction to hierarchies of extended text. Particular attention is directed toward 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 verbal meaning. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1 (Foundation: Drawing 1 may be taken concurrently)

GRD 3020
Typography 2
3cr.
This class advances the skills and principles learned in Introduction to Typography. Students investigate conceptual possibilities utilizing research, knowledge of historical and contemporary perspectives, experimental strategies using

hand tools and digital software, and personalized design methodologies. Students are challenged to develop original solutions and promote their own visual sensibilities. Projects are designed to advance the understanding of how typography can be used to articulate meaning as it relates to a variety of topics including typographic and language systems, identity, conceptual narratives, and sequential implementation. Outcomes consist of print and digital solutions. Prerequisites: Typography 1, Graphic Design 1

GRD 3030
Graphic Design 2
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 project components require student responsibility in authoring content in both language and imagery. At least one project requires formal documentation illustrating the design process. Print and digital outcomes range from experimental studies in image advancement to mark-making and identity systems. Prerequisites: Typography 1, Graphic Design 1

GRD 3050
Publication Design
3cr.

Publication design remains one of the most challenging and complex opportunities within the larger field of graphic design. In this course students conceptualize, create, and manage content for both print and digital publications. Structural systems, formats, and organizational methods are investigated as well as the creation of visual narrative through image, pacing, and sequence. Critiques and discussions of examples from the field encourage students to think globally and flexibly about systems and to explore modifications to the traditional structure of books, catalogs, and magazines. Prerequisites: Graphic Design 2, Typography 2

GRD 3060
Narrative Design
3cr.

This course explores the dynamic integration of graphic form, typography, and message enhanced through the orchestration of movement, time, sequence, and sound. These subjects are studied as integral components of the design process that result in compelling graphic narrations. Classroom demonstrations, critiques, and screenings enable students to develop narratives that service a wide range of applications for contemporary communication vehicles. Prerequisites: Graphic Design 2, Typography 2

GRD 3070
Design Systems
3cr.

Central to graphic design thinking, systems-based design projects have always challenged designers to investigate new and better ways of representing complex information. These design systems are a crucial ingredient in the interdisciplinary practices of branding, interactive design, information design, and mapping. Classroom activities and assignments examine resource development, research analysis, information management, and ideation as parts of a larger whole. Not restricted to any one media, this course encourages students to develop a variety of solutions, guided by critique, individual discussions, and assignments. Prerequisites: Graphic Design 2, Typography 2

GRD 3080
Digital Production
3cr.

This course provides students with a practical and comprehensive overview of the digital production process—from organizing, preparing, and managing digital files to achieving professional quality output. Students examine

techniques, standards, and terminology commonly used in contemporary practice. Other topics include raster-art and vector-art preparation, font and color management, materials, formats, workflow, and vendor communications. Prerequisites: Graphic Design 2, Typography 2

GRD 4000
Professional Practice
3cr.
Professional Practice is a thorough introduction to the skills needed for a successful career in design. Visiting professionals, classroom discussions, and individual assignments assist students in the development of a print and online portfolio. Students are required to write all necessary supporting documents, including a resume, a biography, a project description/labeling system, and letters to prospective employers. Students are expected to make professional portfolio presentations and practice interviewing techniques. Social media best practices, job search skills, professional etiquette, and ethics are also covered. Prerequisite: Junior standing

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 preapproved 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 120 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 as they conduct research and develop innovative solutions for appropriate economic constituencies, users, and audiences. Each student refines his or her voice, style, and agenda while creating a semester-long project. Professional presentations of design ideas and 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 that allows graphic design seniors the opportunity to apply the skills and knowledge they have obtained and cultivated at MCAD. In collaboration with the professor, students mount a thorough investigation of their career goals and assess how their current portfolio anticipates next steps. Projects may involve revising or extending existing work or creating new work with an eye to the future. The semester culminates with the Commencement Exhibition, during which students display their best work, and Emerging Talent Day, which allows students to showcase their portfolios to potential employers. Prerequisites: Successful Junior Review, senior standing

Illustration

ILL 2000
Introduction to Illustration

3cr.

This course examines the effectiveness and power of illustration through everyday images found in book and magazine illustration, web, and surface design. From the sketch process to the development of finished images, students are exposed to a variety of working methods. Demonstrations of Photoshop, large-scale scanning, acrylic, gouache, pen and ink, watercolor, and collage enable students to experiment with new media. Assignments may include creating spot images for the web, decorative surface design, educational posters, classic storytelling, and personal and explorative work. Prerequisites: Foundation: 2D, Foundation: Drawing 1, Foundation: Media 1, Foundation: Drawing 2 (Foundation: Drawing 2 may be taken concurrently)

ILL 3010
Tools of the Trade
3cr.

This course offers hands-on experience for students exploring a wide variety of media through real-world illustration projects. Students learn trade tips and expand their portfolios as they pursue acrylic painting, gouache, pen and ink, watercolor, and pastel projects. Instructional demonstrations are provided on a variety of painting and drawing techniques on papers and other surfaces. Prerequisite: Introduction to Illustration

ILL 3020
Concepts and Metaphors
3cr.

The strength of many contemporary illustrations lies in a dynamic concept of metaphor. Through word lists, thumbnail sketches, and research, students expand their ideas to improve their illustration. Students examine art by both historical and contemporary practitioners and create individual images as well as series projects with editorial, advertising, and corporate audiences in mind. Color and media guidelines and techniques are covered via demonstrations. This course encourages further development of skills in 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 illustration. Demonstrations of Adobe Illustrator, Photoshop, and InDesign are provided. In addition, students learn about the latest tools and file preparation standards for production, including file formats, color palettes, and image resolution. Assignments have an emphasis on technical achievement and presentation. Prerequisite: Introduction to Illustration

ILL 3040
Illustrated Notebook
3cr.

The notebook is a critical tool for the illustrator to record, investigate, and play. In this course students explore the notebook as a visual journal used to gather material and also as a place to experiment and further explore ideas. Course projects include creating different formatted notebooks that include word lists, found materials, and observational sketching. Individual and group critiques, lectures, and technical demonstrations round out the course. The final project is a series of illustrations based on unexpected discoveries made in the notebook. Prerequisite: Introduction to Illustration

ILL 3050
Editorial Illustration
3cr.

From mainstream to independent magazines, editorial art has made a huge impact on the covers and pages of modern print and web publications. Through lectures and demonstrations students acquire a thorough understanding of the editorial market and its potential for inventive and imaginative images. This course includes illustrating articles related to topics such as culture, health, finance, short story, and nonfiction. Project formats include GIF animated web images, full and half page illustrations, covers, and experimental zines. Prerequisites: Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)

ILL 3060
Children's Book
3cr.
In this course students examine the elements that make up a children's book and how to communicate to a specific audience through their art. Emphasis is placed on concepting, storyboards, dummy books, and sequencing. Demonstrations of media and discussions of process are covered. A series of projects are assigned examining the various stages of illustrating a book, from the sketch phase to final illustrations. Professional knowledge of the publishing industry is researched and discussed. Prerequisites: Introduction to Illustration, Concepts and Metaphors, Digital Illustration (Digital Illustration may be taken concurrently)

ILL 3070
Illustration and Products
3cr.
This course 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, as they create a substantial and diverse product design portfolio. Students are provided with 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 3071
Applied Illustration and Product Workshop: 3M Global Design Studio
1cr.
In this course students learn advanced industry standards working with the 3M Global Design team. In addition to developing new product concepts, students are challenged to ready their work for industry-specific formats, present their work in a professional setting, and learn the 3M product development cycle alongside one of the most innovative companies in the Twin Cities area. Students learn more about the pipeline for product development through various discussions in class surrounding the theories of merchandising, research, functional development, and surface design. Prerequisite: Illustration and Products, successful Junior Review

ILL 3080
Illustration Topics
3cr.
Building on their initial exposure to illustration in Concepts and Metaphors, Illustration Topics students engage in a thorough examination of illustration principles with a variety of audiences, clients, and formats. Projects may include creating surface designs for an eco-friendly high school binder, an animated GIF web banner for a service or retail shop, informational maps, and a large banner print. Prerequisites: Intro to Illustration, Concepts and Metaphors

ILL 3081
Illustrated Typography
1cr.

This class examines a variety of applications of hand-lettering in illustration, giving students the opportunity to illustrate type. The class explores functional, expressive, and formal issues in lettering and type. Assignments cover different focuses in illustration from magazine articles to greeting cards, book covers to posters. Students develop finished illustrations through the sketch process and ongoing critique. Demonstrations of mediums including pen and ink, collage, gouache, acrylic paint, and Adobe Photoshop are provided. Prerequisite: Introduction to Illustration

ILL 4000
Professional Practice
3cr.
Professional Practice helps direct students as they transition into the professional world. Students create promotional material, estimate and proposal forms, invoices, websites, and portfolios. Projects may include comprehensive art for an advertising campaign, illustrations for a textbook, and a poster for a nonprofit client. The following topics are discussed through lectures and with guest speakers: deadlines, time management, freelancing, dynamic websites, professional opportunities, artists' representatives, bids, taxes, support systems, and resources. Prerequisite: Junior standing

ILL 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 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 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 images based on themes of contemporary culture and a self-directed project. Prerequisite: Successful Junior Review

ILL 5100
Senior Project
6cr.
In consultation with a faculty member, students in this course produce a series of illustrations to strengthen and enhance their portfolio. This capstone project can take the form of a research project, an in-depth illustration problem, or the advancement of a particular strength or style. Students are required to develop an appropriate proposal, a timeline, and goals for their project. The resulting illustrations should address a specific audience and/or market. Prerequisites: Successful Junior Review and senior standing

Online Courses for Design Majors

VC 4742
Digital Coloring for Comic Books
3cr.

This course covers the entire process of coloring a comic book, from color design to print, using a computer. The goal of the course is to gain a working knowledge of a variety of techniques in order to complete a project from ideation to the final state. Topics covered include: scanning artwork, use of color as a storytelling tool, CMYK vs. RGB in the color workflow, and how to "paint" using the computer—including step-by-step instruction, a survey of computer tools, color separation and its use to make the finished product look the best possible even on poor quality paper, and more. Required hardware: Wacom tablet or flatbed scanner. Required software: Adobe Photoshop or Elements.

VS 1164
The Illustrated Portrait
1 cr.

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

VS 1166
The Illustrated Poster: Music and Theater
1 cr.

For a century, poster art has been used effectively for commerce, propaganda, protest, image, and personal expression. This course focuses on two particularly vibrant and expressive applications of this medium: the concert poster and the theatre poster. For stylistic inspiration and a basic historical overview, students look back at the most revolutionary movements and artists of poster art, from the French Art Nouveau posters of the 1890s to the psychedelic-rock posters of the 1960s. Students are encouraged to draw upon these influences to create their own unique and personal vision of the concert and theatre poster. Students work in both conventional and digital media, focusing on the qualities of successful and effective poster art: symbolism, color, and the relationship between words and image. The techniques and printing processes that have given these posters their unique look and feel are also briefly reviewed.

Fine Arts

Drawing and Painting

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

DRPT 3010
Drawing: Color and Mixed Media
3cr.

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

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

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

DRPT 3040
Issues in Abstraction
3cr.
In this course, students examine the desire for abstraction in Western art and build upon drawing and painting techniques to explore the abstract visual forms. Students work through a wide range of approaches to surface, scale, and shape as well as work in series. Materials include oil and acrylic paint with admixtures, canvas, wood, and drawing directly on the wall. Sources can include observation, research, and creative imagination. Projects are derived from class assignments and student proposals. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3050
Painting: Water-Based Media
3cr.
In this course, students explore the versatility and compatibility of water-based media in order to extend, shape, and redefine issues of form and content in painting. Students investigate methods inherent in watercolor and acrylic painting media, such as color interaction, transparency/opacity, drawing, painting supports, and materials. Composition, formats, and content are regularly discussed. Regular visual lectures, information on materials, short readings, writing exercises, field trips, and critiques round out course content. Prerequisite: Introduction to Painting

DRPT 3070
Image and Text
3cr.
In this course, students explore the possibility of image and text to interrelate, interpret, discombobulate, and extend each other into new dimensions of meaning and visual impact. Working in drawing and painting, students use image

and text to tell stories and poems, to create visual information, and as a visual form of language. Students may work with a variety of surfaces, formats, and series work. Projects include class assignments and student proposals. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3080
Operative Drawing
3cr.

This course utilizes chance, prompts, conceptual diagramming, collaboration, transcriptions, and other generative processes to develop and question abstract modes of expression. The class translates three-dimensional model-building into drawing and then back again. Projects include site-specific drawing and collaborative design teams for installations. Visual lectures, contemporary readings, discussions, artist films about process, and critiques support class material. Prerequisite: Junior standing or permission from instructor.

DRPT 3085
Painting as Object
3cr.

In this course, students create paintings that exist both as image and as a deliberately produced 3D object, including low relief and sculptural form. Topics include experimental and mixed-media painting, sculptural and shaped supports, and process and presentation as they relate to content. Materials include stretched canvas; wood constructions; natural, found and commercial objects for assemblage; and handmade and other papers. Drawing, composition, surface, and scale are discussed continuously within the context of the painted object. Projects include class assignments and student-proposed bodies of work. Visual lectures covering historical and contemporary art, research, responsive writing, and field trips round out the course. Prerequisite: Introduction to Painting

DRPT 3095
Representational Studio
3cr.

This course provides a contemporary context for working in a representational manner, including connections between invented and described space, realism and imagination, and understanding implied narratives and symbolism. Students use photographic and observed source material as well as live models. Projects are both classroom- and proposal-based. Instruction includes visual lectures, museum visits, critiques, and readings. Prerequisites: Introduction to Painting

DRPT 4000
Professional Practice
3cr.

This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

DRPT 4010
Internship
3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

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

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

Fine Arts Studio

FAS 3010
Art in Community
3cr.
In this course students plan and implement projects in collaboration with community partners to express identity or sense of place, address concerns, and support local aspirations through the arts. Topics covered include surveying contemporary and historical arts-based community projects, classroom training in group work facilitation, theory and criticism in the field, cultural diversity and social justice issues, and grant writing. Taking this course is an exciting way to earn credit while building relationships with the greater Twin Cities community through the development of art and design works. Prerequisite: Sophomore standing

FAS/SC 3020
Installation
3cr.
This class explores space and site as a means of aesthetic communication. Object-based installations, interventionist strategies, and designed or created environments are examined. Topics include systems approach, audience, interactive and experiential work, and documentation as art. All media are considered, including object, image, sound, and language. A variety of ideation techniques are introduced, including traditional maquettes and photo-collage site proposals. Prerequisite: Foundation: 3D

FAS 3030
The Body Eclectic
3cr.
This is an interdisciplinary problem-solving class based on the theoretical body, rather than the figure, as a conceptual starting point. Topics center around postmodern themes that concern the body as a place for ideation.

Students are encouraged to experiment with medium as it relates to their particular areas of interest. Critical readings, discussions, presentations, project proposals, and statements inform assignments. Prerequisite: Sophomore standing

FAS 3040
Working with the Collection
3cr.
Working with the Collection is an interdisciplinary studio course that concentrates on the holdings of an individual museum or library and the artist's response to it. In the first half of the class, students visit with curators, archivists, and exhibition designers to understand the process of collecting, and then proceed to work with and study the exhibition collections. The second half of the semester concentrates on studio work in response to the collection, culminating in an exhibition. Prerequisites: Completion of all foundation-level courses, one 3000-level fine arts course (3000-level fine arts course may be taken concurrently)

FAS/SC 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. Students investigate both "site-specific" and "site as venue" public works through individual and collaborative projects and proposals. All media are considered appropriate for inclusion in the public realm. Design, planning, and presentation techniques include the RFQ, RFP, preparation of proposals, public presentations, design and presentation drawings, scale-model building, site planning, and logistics. Students can create public works to be installed in the MCAD sculpture garden. This course is made possible in part by Donna and Cargill MacMillan Jr. Prerequisite: One 3000-level course in sculpture, furniture, fine arts studio, or another major as deemed appropriate by course faculty

FAS 3070
Quotation: The Art of Appropriation
3cr.
This interdisciplinary studio course focuses on the use of appropriated imagery as both a source of inspiration and as material incorporated into artworks. Within this context, students develop imagery and content in their own work while exploring introductory semiotics and multiple approaches in the production of work based in appropriation. Contemporary art is presented and discussed as a frame of reference for class projects, critiques, and reading assignments. Prerequisite: Sophomore standing

FAS 3080
Storytelling: Narrative Studio
3cr.
Ideas of visual storytelling and narrative are explored in this interdisciplinary course. Emphasis is placed on the deconstruction of linear storytelling devices as a way to build deeper lateral associations. Topics include personal mythology, liminal meaning, and collective storytelling. The history of allegory, folklore, fable, and myth are covered. Projects extend through personal, political, and social spheres and are developed through studio assignments, historical and contemporary image surveys, writing exercises, critical readings, and field trips. Prerequisite: Sophomore standing

FAS 3090
Critical Studies
3cr.
Critical Studies examines the relationship between art, culture, and student work. This examination is related to many forms, including the aesthetic, political, social, and philosophical components that exist within works of art. Students

focus on making work in the context of cultural issues. The cross-disciplinary composition of this course increases the depth of discussions and critiques. May be repeated for elective credit with a different instructor. Prerequisite: Sophomore standing

FAS 4000
Professional Practice
3cr.
This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

FAS 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

FAS 5010
Advanced Fine Arts Studio Seminar
3cr.
In this course, students with a working understanding of the relationships among a variety of disciplines develop imagery and content through studio work and discussions on contemporary issues. Examining their own studio practice in relation to current topics in contemporary interdisciplinary studio practice, students expand their perspectives while developing a self-motivated, sustained body of work. Studio practice is supported by the development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings on artists, criticism, and theory. Prerequisites: Three 3000-level courses in any major, successful Junior Review

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

Furniture Design

FURN 3000
Furniture Design: Materials and Techniques
3cr.
A prerequisite to all other furniture courses, this course examines both wood and metal as primary elements in traditional and sculptural furniture construction. Students learn to design and construct furniture through basic to

advanced instruction in a wide range of techniques, from plasma cutting and welding to metal and wood lathes, other power tools, and floor machinery. Advanced hand tools are explored. Each project includes a drawing component to allow conceptual exploration and refinement of presentation skills. Demonstrations, lectures, and field trips to local lumber and steel yards are important components of the course. Prerequisite: Foundation: 3D

FURN 3010
Theory and Methodology of Furniture Design
3cr.
This course investigates furniture construction by examining and deconstructing the design process through drawing, computer rendering, and model making. Critiques take place at all stages of the design process. The class also examines current designers and their processes through reading assignments, in-class discussions, and lectures by visiting design professionals. Prerequisite: Foundation: 3D

FURN 3020
Lighting/Accessories
3cr.
This course introduces students to functional illumination and illuminated objects and addresses accessories that are commonly associated with the experience of furniture. The class includes studio experiments with light (including lamps and atypical light sources), wiring, and electrical safety. Lighting concepts include task lighting and environmental and architectural uses of light. Accessories may include divider screens, trays, non-fabric window treatments, furniture hardware, office helpers, shelving, and other items that complete the furniture experience. Students are encouraged to incorporate a broad spectrum of materials such as plastics, metals, woods, castables, glass, and stone. Lectures and demonstrations support class activities. Prerequisite: Foundation: 3D

FURN/SC 3030
Computer Modeling and Making Workshop
1cr.
This workshop serves as an introduction to three-dimensional digital processes and resources at MCAD. Students acquire a basic understanding of formZ 3D modeling software used to create object files for digital fabrication; use MCAD's 3D printers to "build" objects; learn to use the Laser Cutter; and are trained in the use of our CNC router to machine object components. Instruction also includes the transfer of files, the use of software to translate digital models to machine code, and post-digital techniques in fabrication. Prerequisite: Foundation: 3D

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

FURN 3050
Experimental Furniture
3cr.
Experimental Furniture challenges traditional theories of furniture design, including structure, materials, and function. Hypotheses are proved and disproved and exploration is strongly encouraged. Materials covered include fiberglass as it applies to furniture, experimental paint techniques, and additional materials not normally associated with furniture. Students are encouraged to discover new furniture materials through online research. Slide presentations of alternative furniture and furniture constructed from unusual materials complete the course. Prerequisites: Foundation: 3D, one 3000-level furniture course

FURN 3055
Soft Furniture
3cr.

This class examines the skin of furniture in many of the same ways that we as humans look at our clothing. The fabric of furniture may take on varied forms and numerous characteristics. Technical instruction covers industrial sewing machines, sewing from temporary patterns, box cushions, and other upholstery techniques. Traditional and nontraditional methods of upholstery are explored. Prerequisites: Foundation: 3D, one 3000 level-furniture course

FURN 3070
Design Environment
3cr.

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

FURN 3080
Production Design
3cr.

This course focuses on the design of limited- and mass-production furniture. Students examine flat-pack, sustainable materials, and local and global outsourcing. The differences and similarities of each type of production model are explored through studio assignments utilizing computer modeling and full-scale prototyping. Group critiques and discussions focus on the relationship of craftsmanship and technology in each student's work. Prerequisites: Theory and Methodology of Furniture Design, Computer Modeling and Making Workshop, Digital Fabrication

FURN/SC 3090
Digital Fabrication
3cr.

This course explores the expanding creative possibilities of digital fabrication with computer-generated, found (appropriated), and scanned digital objects. Students learn advanced three-dimensional modeling techniques in formZ Pro to create ideation, form development, presentation, and fabrication models in addition to techniques for capturing existing objects with MCAD's 3D Laser Scanners. Objects are digitally fabricated from various materials and incorporated into finished works using MCAD's 3D printing, laser cutting, and CNC router systems while outsourcing is explored as an effective practice in digital making. Instruction includes post-digital techniques in fabrication along with modeling-based presentation techniques and the review of other professional level software packages. Prerequisites: Foundation: 3D and Foundation: Media 1, or permission from instructor

FURN 4000
Professional Practice
3cr.

This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

FURN 4010
Internship
3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

FURN 5010
Advanced Furniture Design Seminar
3cr.

This course is for the advanced student who is interested in developing a self-motivated, sustained body of work through an understanding of the relationships between the formal, conceptual, and contextual aspects of sculptural form. Examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing their work. Studio practice is supported by development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings covering artists, criticism, and theory. Prerequisites: Four 3000-level furniture courses, successful Junior Review

FURN 5100
Senior Project
6cr.

During their 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 Book

PPB 2000
Print Paper Book Techniques
3cr.

This course introduces students to the interrelated fields of printmaking, papermaking, and bookbinding. Class topics include: basic printmaking techniques, such as screenprinting and relief; Western papermaking, along with commercial printing papers and nontraditional materials; and basic bookbinding techniques, including 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 3010
Relief Printmaking and Monotype
3cr.

In this course students explore a variety of textures, mark-making, and image techniques in the direct and versatile mediums of relief printmaking and monotype. Media include linoleum and wood block, collographs, pressure printing and embossing, painting with printmaking ink, stenciling, and trace monotypes. Technical information on cutting techniques, printing by hand and press, reduction, multi-block and combination prints, overprinting, and color layering

are all covered. Demonstrations, lectures, and field trips support class material. Prerequisites: Foundation: Drawing 1, Foundation: 2D

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

PPB 3017
Screenprinting: Patterns
3cr.
This course introduces students to designing and printing repeat patterns for paper and fabric through the creation of modular systems, motifs, networks, and non-repeating repeats. Students learn the basics of screenprinting and fabric printing as they design one- and multi-color patterns while engaging both hand-drawn and digital techniques. Patterns for three-dimensional form and site-specific environments are discussed. Prerequisites: Foundation: Drawing 1, 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 and tonal work, transfers, chine colle, viscosity, and color printing are all possibilities. Both historical and contemporary applications are explored. Prerequisites: Foundation: Drawing 1, Foundation: 2D

PPB 3025
Lithography
3cr.
The process of lithography allows the artist to draw directly on grained lithographic limestone and aluminum plates to create printable matrices. Students experience both the graphic capacity and painterly possibilities of this medium through a wide range of dry and wet lithographic drawing materials. Students develop a portfolio of print-based work emphasizing personal imagery using plate and stone lithography while incorporating drawing, transfer, and digital processes. Historical and contemporary contexts are explored through lectures and field trips to museums and/or print studios. Prerequisites: Foundation: Drawing 1, Foundation: 2D

PPB 3030
Photo Processes in Printmaking
3cr.
This course enables students to gain working knowledge of a variety of printmaking techniques that involve photographic and digitally generated images. Students explore photo-plate processes such as Z*Acryl etching, photolithography, and photopolymer gravure plates. Techniques include working with halftones, four-color separation, combining photographic and hand-drawn imagery, and more advanced color printing work for students who have already studied lithography or intaglio. Students are encouraged to experiment within a wide range of possibilities and forms while exploring the conceptual and aesthetic exchange between printmaking and photography. Prerequisite: All foundation studio requirements

PPB 3035
Post-Digital Printmaking
3cr.
This course introduces students to contemporary printmaking trends and concepts in relation to digital technology. Emphasis is placed on experimentation and discovery through various techniques, including exposure to CNC and laser cutter technology for making printable matrices, the inkjet printer as a painting tool, the scanner as a camera, and the production of hybrid prints that combine digital printing, papers, and fabrics with traditional print. Through screenprinting, relief, artists' books, and digital output, this class considers the shift and overlap of old and new techniques as a vital investigation of contemporary visual culture. Contemporary artists working in digital and print-based media are discussed. Prerequisites: All foundation studio requirements, one printmaking or book arts course

PPB 3040
Site-Specific Print
3cr.
Through this class, students expand their understanding and practice of printmaking through installation, site-specificity, large-scale works, and/or cross-disciplinary investigations. Students are introduced to oversize printing techniques, utilizing repeat imagery, and unconventional printing matrices and surfaces. The context for studio investigations ranges from gallery to public domain, encouraging a variety of perspectives on site engagement while expanding the definition of print. This course is ideal for students interested in experimental printmaking, making work that integrates print, paper, and book arts, or realizing a major project related to these media. Prerequisites: All foundation studio requirements, one printmaking or book arts course

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

PPB 3055
Books: Materials and Techniques
3cr.
In this course, students explore the materials and techniques of book construction through a variety of forms, from simple pamphlets to hardcover multiple-section books. Adhesive and non-adhesive bindings and covers, folded and sewn structures, and Japanese and Western styles are examined. Additional projects include presentation cases, envelopes, and box-making. Integration of contents with outer wrapping is discussed as it relates to self-promotion and to client presentations. Demonstrations, material exploration, and class discussions complement student projects. Prerequisite: All foundation studio requirements

PPB 3060
Books: Series, Sequence, Structure
3cr.
This class explores the internal structure and content of the book form. The relationships between image and text and the development of voice, rhythm, and timing are 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 student's

choice of medium, including photo, illustration, digital, printmaking, and drawing. Lectures, films, and readings complement course material. Prerequisite: All foundation studio requirements

PPB 3065
Books and Broadsides
3cr.
This class examines the traditional forms and contemporary possibilities of the printed book. From one-page poetry and political broadsides to multi-page books, students explore a range of printing and distribution methods. Text and image, page layout, and overall book design are discussed. Print technologies covered include letterpress with handset type and photopolymer plate, relief and collagraph techniques, and the wood-type poster press. Projects may be one-of-a-kind, editioned, or collaborative. Basic bookbinding appropriate to the projects is covered. Prerequisites: All foundation studio requirements, one print paper book course

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

PPB 3075
Dimensional Paper
3cr.
In this course students are introduced to Western and Eastern fiber techniques of making three-dimensional paper works. Students are encouraged to investigate experimental methods of production in order to develop their own working methods and projects. Students experiment with scale and materials to produce works ranging from the sculptural form to textured drawings and collage. Prerequisite: Foundation: 3D

PPB 4000
Professional Practice
3cr.
This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

PPB 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

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

PPB 5100
Senior Project
6cr.
During their 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 3010
Casting and Mixed Media
3cr.
This class focuses on the concepts, materials, and techniques of the cast and mixed-media object. Processes include various mold-making and casting techniques that lead to created objects and the incorporation of found forms. Bronze and aluminum foundry casting from wax and traditional patterns as well as cast plastics and flexible molds are covered. Overviews of assembling dissimilar materials, patinas, and additional finishing techniques help students refine their projects. New processes and materials are introduced on a regular basis through class demonstrations and workshops. Although this course emphasizes technique, it is also concerned with aesthetics. Prerequisite: Foundation: 3D

SC 3015
Fabricated Sculpture
3cr.
This class focuses on the concepts, materials, and techniques of the constructed object. Emphasis is placed on fabrication and finishing in metal, wood, and plastics. Metal techniques include advanced skills in cutting, forming, and welding, working with nonferrous metals, and machining on the lathe and mill. Wood techniques include joinery, forming, and turning. Plastics techniques include cold and hot fabrication and vacuum forming. Related topics include shop drawings, fabrication hardware, the appropriate combination of materials, and direct connection to the aesthetic of the object. Prerequisite: Foundation: 3D

SC/FAS 3020
Installation
3cr.
This class explores space and site as a means of aesthetic communication. Object-based installations, interventionist strategies, and designed or created environments are explored. Topics include systems approach, audience, interactive and experiential work, and documentation as art. All media are considered appropriate, such as object,

image, sound, and language. A variety of ideation techniques are introduced, including traditional maquettes and photo-collage site proposals. Prerequisite: Foundation: 3D

SC/FURN 3030
Computer Modeling and Making Workshop
1cr.
This workshop serves as an introduction to three-dimensional digital processes and resources at MCAD. Students acquire a basic understanding of formZ 3D modeling software used to create object files for digital fabrication; use MCAD's 3D printers to "build" objects; learn to use the Laser Cutter; and are trained in the use of the CNC router to machine object components. Instruction also includes the transfer of files, the use of software to translate digital models to machine code, and post-digital techniques in 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 in response to peer group reviews and tutorials. 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 given as needed. Current periodicals, lectures, and field trips support course information. Prerequisite: Fabricated Sculpture, Casting and Mixed Media, Installation, or Furniture Design: Materials and Techniques

SC 3050
Sculpture Studio: Site and Non-Site
3cr.
In this course, students investigate both site-specific and more ephemeral non-sited works through collaborative and individually proposed projects. Experimental objects, spaces, and processes may include assemblage, documentation, public actions, guerrilla works, or performance. Topics such as the discrete object, situational context, place, community, and personal/public history are discussed in response to peer group review and faculty tutorial engagement. Students examine and challenge ideas of the natural, urban, and technological. Prerequisite: One sculpture (SC) or fine arts studio (FAS) course

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. Students investigate both "site-specific" and "site as venue" public works through individual and collaborative projects and proposals. All media are considered appropriate for inclusion in the public realm. Design, planning, and presentation techniques include the RFQ, RFP, preparation of proposals, public presentations, design and presentation drawings, scale-model building, site planning, and logistics. Students can create public works to be installed in the MCAD sculpture garden. This course is made possible in part by Donna and Cargill MacMillan Jr. Prerequisite: One 3000-level course in sculpture, furniture, fine arts studio, or another major as deemed appropriate by course faculty

SC 3065
Kinetics: Time and Motion
3cr.
This class focuses on time-based objects and spaces. Techniques include organic and mechanized motion systems, electric art, simple control systems, and introductory electronics. Students may engage with time via the object,

interactive performance, or reactive environmental work. Works are created both collaboratively and individually while participating in a Theatre of Time exhibition. Presentations cover the history and design of the mechanical device and the automata as well as historic and contemporary kinetic artists. Prerequisite: Any 3000-level sculpture or furniture course.

SC/FURN 3090
Digital Fabrication
3cr.

This course explores the expanding creative possibilities of digital fabrication with computer-generated, found (appropriated), and scanned digital objects. Students learn advanced three-dimensional modeling techniques in formZ Pro to create ideation, form development, presentation, and fabrication models in addition to techniques for capturing existing objects with MCAD's 3D Laser Scanners. Objects are digitally fabricated from various materials and incorporated into finished works using MCAD's 3D printing, laser cutting, and CNC router systems while outsourcing is explored as an effective practice in digital making. Instruction includes post-digital techniques in fabrication along with modeling-based presentation techniques and the review of other professional level software packages. Prerequisites: Foundation: 3D and Foundation: Media 1, or permission from instructor

SC 4000
Professional Practice
3cr.

This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

SC 4010
Internship
3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

SC 5010
Advanced Sculpture Seminar
3cr.

This course is for the advanced student who is interested in developing a self-motivated, sustained body of work through an understanding of the relationships between the formal, conceptual, and contextual aspects of sculptural form. Examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing their work. Studio practice is supported by development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings covering artists, criticism, and theory. Prerequisite: Four 3000-level sculpture courses, successful Junior Review

SC 5100
Senior Project
6cr.

During their 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

Online Courses for Fine Arts Majors

2D 3297
Experience Anatomy
3cr.
In this course students investigate the most essential aspects of human anatomy pertinent to the artist. The course progresses from examining anatomical artworks in art history to researching current anatomical references as a basis for image exploration. The importance of accurately depicting the human form is stressed through technical studies of skeletal and muscular structures in a sketchbook format. Online resources are an active part of the course in learning terminology and functions of mechanical structure of the human form. Larger projects focus on the application and development of anatomical knowledge within specified fields of interests or majors. Other components of the course 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 in sketchbooks and formal assignments, students develop the skills necessary to produce a series of anatomically correct figure drawings. This class is not intended for medical practice requirements.

2D 3303
Drawing Through a Lens
3 cr.
See. Examine. Draw. Explore the microscopic world of plants and insects from direct observation through a lens and from rich, scientific, online databases of digitally captured magnifications. In this class, students explore the relationship between art and science through the close examination of botanical and insect life. The observed information is transformed into large- and small-scale drawings in a variety of media. Topics include natural formations of pattern, metamorphosis, artists who integrate science and art, and building a series of related works. Required Hardware: Flatbed scanner and/or a digital camera. Required Software: Adobe Photoshop or Elements

VS 1152
A Space of Possibility: Visual Journals
3cr.
The visual journal can be a place of exploration that is portable, economical, and inter/cross-disciplinary. In this course, students create daily journal entries that can include but are not limited to drawings, paintings, collages, digital renderings and photography, paper engineering, and written observations. Each journal's overall form can be conventional or that of an artist's book, website, or blog. In addition to creating thematic journals, students learn the historical and contemporary applications of sketchbooks and journals as research tools in the visual and performing arts, literature, media, science, and math via online research, readings, and discussions.

Foundation Studies—Studio

FDN 1111
Foundation: 2D
3cr.

Foundation: 2D is an introduction to creative thinking that develops students' skills in research, observation, interpretation, and self-expression. An emphasis is placed on exploring new ways to read and see the world, as well as new ways 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.

FDN 1112
Foundation: 3D
3cr.
This course is an introduction to the understanding of visual creation in 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, lectures, critiques and discussions appropriate to promoting the balanced fusion of practice and theory.

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 space, and landscape.

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

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

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

Sophomore Studio

FDN 1411
Ideation and Process
3cr.

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

FDN 1412
Sophomore Seminar: Contemporary Practice
1cr.

Practice is more than working methods: it's the context, marketing, and creative space that maintain creative work. Contemporary Practice introduces students to the foundations, variety, and tools of a professional practice. Students upgrade websites and documentation, enter contests, and create professional presentations of their work. Classes consist of lectures, student presentations, and guest speakers from a wide range of disciplines. Prerequisite: Sophomore standing

Liberal Arts

Liberal Arts Foundation

AH 1701
Introduction to Art and Design: History 1
3cr.

The objective of this course is to familiarize students with the major stylistic, thematic, cultural, and historical transformations in Western and non-Western art history from prehistoric times to the nineteenth century. This course helps students develop critical tools for the interpretation and understanding of the meaning and function of art objects, architecture, and design artifacts within their original historical contexts. Class sessions consist primarily of lecture with some discussion. Students take in-class examinations and complete short essay assignments.

AH 1702
Introduction to Art and Design: History 2
3cr.

This course introduces students to issues in modern art, popular culture, and contemporary art and design. Topics might include the expanding audience for art, the transformation of the art market, the impact of new technologies, the changing status of the artist, and the role of art in society. This course is taught as a seminar with some lecture. Students take in-class examinations and complete short essay assignments. Prerequisite: Introduction to Art and Design: History 1

EN 1100
Reading and Writing 1
3cr.

Effective writing requires innovative thinking and creative engagement. Students in this course focus on building a writing portfolio by developing college-level writing skills and using these skills to produce a variety of assignments. Regular writing workshops allow students to concentrate on experiential and practical approaches to writing. Students explore a variety of texts and objects through class assignments. By the end of the course students have the

foundational skills to be reflective and eloquent writers. Class sessions are composed of seminar discussions, group work, and writing workshops. Course requirements include participation, presentations, directed group work and research assignments, and a portfolio of seven essays.

EN 1200
Reading and Writing 2
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 Reading and Writing I. 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 become increasingly adept at utilizing a wide variety of research tools, from published books to online search engines. The final project is a completed research paper and a visual presentation using programs such as PowerPoint. Class sessions are composed of seminar discussions, research exercises, presentations and debates, and writing workshops. Course requirements include participation, presentations, a research journal, a major research paper, and a final research presentation. Prerequisite: Reading and Writing 1

EN 1500
Writing and Inquiry
3cr.
Key to the creative and critical growth of the engaged, successful artist is participation in a culture of writing and inquiry. Students in this course focus on the kinds of writing they will encounter and produce in their coursework at MCAD and as creative professionals. Regular writing workshops allow students to concentrate on experiential and practical approaches to writing. Students explore a variety of texts and objects through class assignments, and then develop clear compelling essays employing a variety of rhetorical and narrative strategies.

Art History

AH 3365
History of Animation
3cr.
This course surveys the history of the animation medium explored through various methods and techniques, as well as through shared themes from various countries and filmmaking traditions. Central topics include: propaganda, personal filmmaking, abstraction, technical innovations, and politics and social protest. Connections between animation and editorial caricature, the fine arts, the avant-garde, illustration, and media other than film are made throughout the course. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3367
History of Print Paper Book
3cr.
Printed books revolutionized the world, making information accessible to the public and advancing the cause of literacy and education across the globe. The invention of printmaking also made unique art forms possible. This course focuses on the history of creating images and objects in print and book form, from Medieval Codices to the present, by focusing on various techniques and media. Emphasis in class lectures is placed on discussions of artistic explorations and technical innovations across various artists and movements. Classes are primarily lecture with class

and small group discussions. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3377
History of Illustration
3cr.

This course celebrates artists as storytellers and illustrators. Students examine the history of visual communication produced by draftsmen from the early modern period to the present day. Course material combines a chronological overview with surveys of selected genre categories. Readings, discussions, and research projects concentrate on the results (styles and subject matter) of changing technology, historical events, contemporary art trends, cross-cultural influences, and changing reader expectations. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3378
History of Web and Multimedia
3cr.

This course examines the artistic and technical evolution of electronic and digital media. Students explore how these media develop, as well as how artistic and technical practices merge. Students gain an in-depth knowledge of web and multimedia concepts through focused engagement with key artists, inventions, events, and experiments. This course seeks to map the impact of these media on art, technology, and daily life. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3394
Focus on Film: Science Fiction
3cr.

Science fiction is the future talking to the present. It is the movie genre which was, at first, taken least seriously, and now is seen as not only a metaphor of where we are today but also a glimpse into the future This class looks at science fiction films historically, artistically, philosophically, technologically, and even religiously. The class begins by looking at the earliest science fiction movies from the silent era. The course then proceeds decade by decade, from the Golden Age of sci-fi in the 1950s, to the archetypal adventures of the 1970s, to the present day with its investigations of humanity's attempt to discern an ultimate reality. Each week students examine a seminal film that has mapped out new realms, both scientifically and thematically, in a journey that can lead us into the darkest reaches of our science and our souls. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3412
History of Furniture Design
3cr.

This course traces the evolution of furniture design as it follows the story of human history. Students examine furniture as part of an evolving human culture of habit, convenience, and status. Attention is given to various movements and styles within the history of furniture design and manufacture. Classes are primarily lecture with some discussion and field trips. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3436
Contemporary Art
3cr.

This course surveys themes in global art practice from 1990 to the twenty-first century. Students examine the impact of globalism, identity politics, and new media on artists and curators. Lectures analyze these themes in conjunction with related social trends, theories, technological developments, and political/historical events. Classes are primarily lecture with some discussion. Students also visit local museums and galleries and attend relevant artist talks, lectures, and exhibitions. Students produce weekly writing assignments and complete a research paper. Prerequisite: Introduction to Art and Design: History 2

AH 3568
History of Sculpture
3cr.
Sculpture has its own language of form, and understanding this language yields insight into the history of art in general. This course begins by examining the sculpture of the Greeks and continues through to the present day. Special attention is given to the historic contexts of artistic production from the guilds to private studios, the examination of materials and techniques such as bronze casting or the carving of marble and limewood, and the context in which sculptures are viewed. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3600
History of Filmmaking
3cr.
This course explores the ways in which film styles, meanings, and uses have developed over time, from the medium's earliest efforts to the present. Through screenings of narrative and avant-garde films in the form of excerpts, shorts, and feature-length films, students analyze the varied choices made by international filmmakers. The goal is to appreciate and understand differences in filmmaking traditions and techniques rather than to create a chronological survey of the art form. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3610
History of Photography
3cr.
Since its beginnings, photography has grown from an exotic technology used only by specialists to a socially ubiquitous representational form generating millions of images daily. This course surveys the development of the medium from an early commercial tool to its influence upon artistic trends and ultimately to an acceptance of photography as an aesthetic medium. Particular attention is paid to individual photographers involved in Pictorialism, Surrealism, Pop Art, Postmodernism, and digital media, and their works are contextualized within changing technological, economic, and institutional frameworks. Classes are primarily lecture with discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3657
History of Comics
3cr.
Although comics now include a vast collection of different articulations of image and text, their shared history reflects the movement from strictly pulp publications on cheap paper created by assembly line artists to complex stories with provocative images. This course follows the history of comic art from *The Yellow Kid* to global manifestations of the art form, such as Japanese manga and French BD. The development and range of image and textual forms, styles, and structures that differentiate the vast compendium of such work inform the discourse in class. Classes are

primarily lecture with some discussion. Students take examinations and complete research assignments.
Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3659
History of Graphic Design and Advertising
3cr.
The fields of graphic design and advertising have altered and been altered by technological advances, and these transformations are ongoing. This course examines the history of the discipline of graphic design from its early practices to the present, emphasizing advertising as a primary expression of graphic design and the particular way in which the Internet has allowed for design to impact the culture at large. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission; Prerequisite for BSc students: instructor permission

AH 3660
History of Drawing and Painting
3cr.
In this course, students explore the art of artists who work in the media of drawing and painting. The course may focus on the work of individual artists, on particular movements and styles, or on the history of technical developments and trends in drawing and painting. Contemporary practices may also be addressed. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3676
Focus on Film: The Western
3cr.
No movie genre (and no other art form) better describes the heart and soul of America than the Western; in fact, there is perhaps no truer way to understand what America is all about, for good and bad, than that greatest of contemporary mythologies. In this course, students examine the Western Film from its beginnings in the Silent Era, through its greatest period of invention in the late 1930s through the early 1960s, to its tragic demise in the 1970s and miraculous rebirth in the 1990s and beyond. Each week students watch one of the great Western Films and then examine it not only as a work of art, but also as a window into truths of American culture. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH 3864
Readings in Photographic Culture
3cr.
This seminar-style course explores photographic culture through focused readings in the theory and history of photography, covering the period from 1839 to the present. These texts facilitate discussions of the ways in which technological transformations and concepts like truthfulness, documentary ethics, and authorship are presented and negotiated in the work of specific photographers. This course is an opportunity for students to discuss the historical and changing philosophical nature of the photographic medium. Students complete a number of written assignments, including short essays, and a final research paper. Prerequisite: Introduction to Art and Design: History 2

AH 3913
Art History Theories and Methods
3cr.
This course introduces students to the theories and methodologies of art history and familiarizes them with key concepts that inform past as well as contemporary criticism in the visual arts. In addition, the class focuses on the manner in which cultural definitions of art shift from one historical moment to the next, and how various

methodologies in art historical research help make these transformations explicit, understandable, and, in some cases, predictable. In completing this course, students gain familiarity with the historical and theoretical frameworks within which to place art and artistic practice. Prerequisite: Introduction to Art and Design: History 2

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

AH/HS 3325
Native American Art
3cr.
Most Native American tribes do not have a word in their languages for "artist," yet the arts are a living part of both daily life and ceremonial tradition. Focusing on the works of selected tribes, students in this course look at Native American art, architecture, and aesthetics. Emphasis is placed on the nineteenth century to the present. The impact of outside forces on continuities and changes in traditional forms is also explored. Classes are primarily lecture with some discussion. Students take examinations and complete short essay assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3430
Neuroaesthetics
3cr.
Can a particular form or set of stimuli *always* or *reliably* bring about a particular result? While there is still divided opinion as to how far an understanding of neurological functions can go in explaining how art "works" on the viewer or reader, scientists and artists alike have turned to neuroaesthetics to explain the aesthetic experience through a science of the mind. The new awareness of how cognition builds up, how synaptic leaps are created, and how viewers notice schematic elements in a given work are all evidence that neuroaesthetics provides an interdisciplinary nexus to bridge art and science, body and mind. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3500
Visual Perspectives
3cr.
Visual perspectives are systems for creating space and distance on a flat surface. Different cultures position the viewer in varied ways that condition what they see and the way they see it. Linear perspective is a seminal event in Western art history in which the position of the individual observer became an engine for the development of Modernity. This course focuses on the historical development of various visual perspective systems and their impact on conceptions of space and time. Class sessions are an equal mix of lecture and discussion. Students complete short essay assignments as well as midterm and final examinations. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3605
The Hollywood Musical Film
3cr.
Perhaps no genre better displays the brilliance of classic American filmmaking than the Hollywood musical. By examining these films, students can explore the deeper social and cultural implications in the stories, music, and production qualities of each film. Every week the class watches a major musical in the screening session and then in class they discuss the films and consider style, story, and social context. Among the films studied are *42nd Street, Singin' in the Rain, West Side Story, and Chicago*. Students write two papers and take midterm and final examinations. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3606
World Film: Art Film and Independents
3cr.

For the last half-century, the look, language, and subject matter of film have been blown wide-open. This change is the work of dedicated and curious cinematic visionaries from every continent, and this course explores several of their works, beginning with the 1950s and advancing to the present day. The ultimate goal is to see how these artists have challenged expectations of classical form or appropriated themes and how a globally interconnected world cinema has developed. Works by acclaimed directors are shown and compared to lesser-known filmmakers' equally vital and influential works. Classes are primarily lecture and discussion. Students take examinations and complete research assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3607
Great American Directors
3cr.

This course examines U.S. film directors, from the dawn of the talkies to the present day, and explores what made these particular individuals great filmmakers. Each week students study the work of a U.S. director from seminal decades in filmmaking, from the emergence of the old studio system to its breakdown, from the new generation of filmmakers that emerged after the studio system to the leaders in the current transformations in the film industry. Directors' works are studied technically, structurally, thematically, and as cultural artifacts of the times in which they were made. The course may focus on directors from particular eras, for example the 1980s to the present, or on particular genres such as the Western or the Musical. Class sessions are primarily lecture-based with some discussion. Students take a midterm and final exam and complete a fifteen-page research paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3624
Gender, Art, and Society
3cr.

This course focuses on the idea of gender and its impact on the production, consumption, and analysis of art. Course topics may include gender and gender ambiguity in art and visual culture, the shifting definition of the artist in history, institutions that shape artists' outlooks, and feminist and postmodern theories of gender. The relationships among gender, art, and society are examined by focusing on particular topics, such as fetishism and fashion, and these topics are analyzed from a number of perspectives: historically, theoretically and culturally. This class includes lectures, discussions of required readings, and student presentations. Assignments may include exams as well as short essays and longer research papers. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3665
Art in the Cities
3cr.

This seminar-style course focuses on artworks currently on display in Twin City galleries and museums. In-class discussions examine the history and politics of museum display, as well as the history of art criticism. Students may also be called upon to apply these analyses to activities outside the classroom, such as exhibition visits and museum lectures. Class sessions are discussion-based, and students complete several research and critical writing assignments, including the development of a proposed exhibition and catalogue. Students complete a number of written assignments including short essays and a final paper or project. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3681
Topics in Cinema: Artists Film and Video
3cr.

This survey of Artists' Film and Video offers an extensive history of how artists have brought various projected and moving-image practices into their work. Not just an introduction to "experimental film" or "video art," this course presents work being produced at the border between the fine arts and film production. Students look at the work produced in relation to historical artistic movements of the Avant Garde such as Constructivism, Dada, and Surrealism, then study work related to the Neo-Avant Garde with Pop, Fluxus, and Minimalism. The class contextualizes that work with lyrical, poetic, and structural approaches to filmmaking as discussed in the histories of experimental cinema. Students examine the relation of artists' film and video production to larger social and cultural issues such as feminism, postcolonialism, and globalization. Screenings include works by a range of artists such as Man Ray, Marcel Duchamp, Hans Richter, Dziga Vertov, Maya Deren, Andy Warhol, Nam June Paik, Yoko Ono, Richard Serra, and many others. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3722
Asian Art History
3cr.

This course examines the art of Asia from its beginnings to the present day. It involves a regional approach, focusing on representative works from India, Southeast Asia, China, and Japan. While regional characteristics are emphasized, cross-cultural influences are also studied. Through a variety of media, including sculpture, architecture, and painting, the class gains an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and offer a basic comprehension of Buddhism, Hinduism, Confucianism, Taoism, and Shinto. Classes are primarily lecture with discussion. Students take examinations and complete research assignments. The structure of the class includes lectures, large and small group discussions, and several visits to the Minneapolis Institute of Arts. Students complete midterm and final examinations as well as a research essay. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3728
African American Art
3cr.

This course provides a comprehensive introduction to the visual art of African Americans from the Colonial period to the present. The course examines a variety of visual media from painting, sculpture, and photography to popular-cultural objects and mass-media images. In addition, students critically examine the ways in which the constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class, as well as the training and education of artists, public and private patronage, and the history of art history and arts criticism. Class sessions include both lectures and discussions. Students are required to complete midterm and final examinations as well as a research essay. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3839
The Body in Art and Visual Culture
3cr.

In this course students critically examine the cultural meanings of representations of the body in art and visual culture. Organized in roughly chronological order, the course comprises a series of case studies in the history of representation of the body in art, science, and popular culture. Some of the topics that may be addressed are: the classical nude found in Greek sculpture, female saints, mystical visions of the body, photographic pornography and fetish fashion designs, aesthetic dismemberment of the body in modern and contemporary art, the transgendered

body, and cyber bodies. This course is taught as a seminar with some lecture. Sessions include a mix of lecture and discussion. Students take midterm and final examinations and complete research assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3862
Bauhaus Design
3cr.

Even after the Nazis closed its doors in 1933, the Bauhaus remains a fascinating cultural phenomenon. This experimental design school challenged the relationship between art, technology, and industrial production, creating a design philosophy that has been emulated across the world. Simultaneously a school, an idea, and a movement, the Bauhaus embodies a complex narrative shaped by contradictory responses to twentieth-century modernism. While focusing on the major designers whose works and artistic philosophies shaped the Bauhaus in Germany, this course also examines the dissemination of the Bauhaus idea in the United States. Students follow these discussions with an investigation into the role of the Bauhaus idea today. Class sessions include in-depth lectures as well as discussion. Students complete short papers, a midterm and final exam, and a final research paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

AH/HS 3867
Readings in Contemporary Art
3cr.

Since the 1960s new paradigms for art, its presentation, and its discussion have emerged. In this course students consider major issues in contemporary art through reading key critical texts and engaging with a selection of museum and gallery exhibitions. While not a historical survey, this course does address issues as articulated through critical texts and exhibitions, seeking to maintain historical contextualization. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Students produce weekly writing assignments, short essays such as exhibition reviews, and a final paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3868
Readings in Contemporary Design
3cr.

In this course students consider major issues in contemporary design through a select group of readings. Not a historical survey, this course addresses issues as articulated through critical texts and contemporary developments. Students examine contemporary design theory along with related work and processes. This course is taught as a seminar with some lecture. Class sessions consist of seminar-style discussions. Students complete examinations and short critical writing assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

AH/HS 3875
Readings in the Graphic Novel
3cr.

The graphic novel is an art form that offers the best of both worlds. While gaining legitimacy as a literary/art form, it retains the excitement and unique properties of reading a comic book. Students in this course read, discuss, and analyze five graphic novels, as well as engage in extensively critical scholarship on and about the graphic novel form. Looking at graphic novels in the genres of mystery, superhero, manga, memoir, and works beyond categorization, students examine how these stories are structured: the forms of novel, novella, and short story help differentiate and explain the subtleties of these forms. The class focuses on social, structural, and thematic issues of these specific

texts and explores the possibilities of the form itself. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

Humanities and Sciences

Science and Economic Systems

HS 3233
Ecological Issues
3cr.
Human populations and cultures have always had an impact on land, climate, and plant and animal species, and in turn, the environment reciprocally has impacted humans and their cultures. In this course, students explore ecological anthropology, which focuses on these complex relationships. Class sessions consist of a mix of lecture and discussion. Students also hear from guest lecturers, go on possible site-visits, and partake in required small group projects. Students complete two examinations as well as several short writing assignments. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3239
The Human Animal
3cr.
This course explores the ways in which humans imagine and represent themselves as both distinct from and connected to the concept of "animal." The first part of this course covers anthropomorphism, the human-based perspective that projects "the human image" onto the "animal" world. The second part of this course examines representations of human and animal relationships. In the third part of this course, students read works by writers who explore the process of human-into-animal transformation and the animal-human hybrid. The exploration of the relationship between the animal and the human is both literary and philosophical. Class sessions are primarily discussion-oriented with some lectures. Students take notes on class lectures and discussion for credit and complete short writing assignments. Students also complete a final project. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3317
Myth and Ritual
3cr.
By examining myth/ritual and its symbolization process, this course explores the significance of myth—spanning from the ancient Greek stories to modern comics. Anthropological and psychological theories on the origins of mythology are emphasized. Class material utilizes cross-cultural as well as comparative examples from contemporary fine arts and popular culture. Class sessions are a mix of lecture and discussion. Students complete two examinations and short written assignments. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3340
Introduction to General Psychology
3cr.
Psychology is the science of behavior and mental processes. Psychologists use scientific methods to study the behavior and the mental activity of humans and other animals. Psychologists search for the causes of behavior both within an organism (biology) and within the environment (experiences). This course introduces students to the broad discipline of psychology, focusing on theories and research explaining behavior. Major areas include, but are not limited to motivation, sensation, perception, learning, cognition, development, stress and health, personality and

psychopathology, and psychobiology. Students gain factual knowledge regarding the terminology and methods used in psychological science including fundamental principles, people, and theories important in the field while learning to analyze, synthesize, and critically evaluate ideas, arguments, theories, and opposing points of view regarding fundamental psychological principles. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3352
The Five Senses
3cr.
The five senses are the filters through which the physical world enters the artist, but many artists have no idea how they work. This course explores the anatomy, physiology, evolution, and cultural shaping of the sense, with history, science, folklore, and art as guides. Through readings, experience-oriented activities, projects, and guest experts, students develop a heightened sense of how they perceive. This class primarily consists of in-class discussion with some lecture. Students complete examinations as well as write some short and long essays. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3357
The Natural World
3cr.
This course concerns itself with the great variety and the interdependence of species that live on this planet. Students discuss just how species evolve and grow and how they die and become extinct. Change over time in living organisms is a major theme of this course. Class sessions are primarily lecture-based with some discussion. Assignments include examinations and short essays. In addition, a biodiversity field trip gives students practical experience in observing the living and the interactive cycle of one species. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3419
Science and Culture in America
3cr.
This course introduces students to key concepts and issues in current science, as well as the relationship between science, art, and popular culture. This course utilizes popular media sources and programs and encourages a critical approach to science and culture. Students may be required to attend Café Scientifique presentations, sponsored by the Bell Museum of Natural History, as well as other relevant museum and gallery exhibitions, programs and films. The subjects covered in this course range from environmental research to bioethics to science policy. Class sessions consist of lecture with some discussion. Assignments include written responses to readings and discussions, as well as a short term paper. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS/AH 3500
Visual Perspectives
3cr.
Visual perspectives are systems for creating space and distance on a flat surface. Different cultures position the viewer in varied ways that condition what they see, and the way they see it. Linear perspective is a seminal event in Western art history in which the position of the individual observer became an engine for the development of Modernity. This course focuses on the historical development of various visual perspective systems and their impact on conceptions of space and time. Class sessions are an equal mix of lecture and discussion. Students complete short essay assignments as well as midterm and final examinations. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS 3518
The Computer: History, Theory, and Culture
3cr.
Software plays an important role in our modern lives, subsuming vital subsystems in transportation, defense, and communications. How has software transitioned from an experimental tool to a trusted and crucial part of our modern infrastructure? This course examines both the technical and cultural changes necessary to acquire this trust and explores whether our society's trust is well-founded. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

HS 3519
Visual Geometry
3cr.
This course explores the languages, structures, and principles of mathematical systems as they relate to the visual arts. It offers a view of geometry's pivotal role in giving form to fundamental postulates underlying the study of visual art and design, such as linear perspective, composition, the Fibonacci sequence, and the golden section. Through hands-on study supplemented by drawing and paper-folding exercises, students learn to translate geometry's spatial concepts into visual forms, while also gaining an appreciation for this mathematical tool's enduring utility at the hands of artists, architects, and designers since ancient times. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

The following courses are offered in the BSc Program and may be used as Humanities and Sciences credit.

BS 3370
Financing Innovation
3cr.
Telling the financial story of creative projects and enterprises is critical to attracting funding. This hands-on course allows students to develop financial literacy skills as used in creative contexts such as small businesses and creative projects, as well as workplace or agency budgets. Students explore attracting sources of funding through grant writing and fellowships, traditional loans, crowdfunding site development, and more. Faculty and guest presenters introduce budget creation and financial management practices commonly used to support creative projects in galleries, agencies, small businesses, and in freelancing or contract work settings. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

BS 3852
Creating and Running a Business
3cr.
This course covers the nuts and bolts of starting and managing a business. Students learn about everything from crafting a business concept, to analyzing market demand, to developing a marketing strategy, to establishing a legal entity as well as key elements of financing, budgeting, operating, and growing a business. In a workshop setting, it examines various types of arts- and design-related 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. Through case studies and hands-on projects, students are introduced to all elements of a successful business enterprise. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences. Prerequisite: Junior or senior standing

BS 3853
Essential Economics
3cr.
All of us, unknowingly perhaps, use economic reasoning daily. We consider costs and benefits when making a decision. As consumers, we attempt to maximize our utility (satisfaction). And, all of us, quite knowingly, are affected by our local, national, and even world economy. In this course students learn about supply and demand and how

crucial they are to almost every element of economics. Other topics include growth, productivity, unemployment, inflation, production and cost analysis, monetary policy, and the labor market. Students also learn some basic statistics and accounting. This class is facilitated by readings, debates, discussions, games, case studies, and relevant speakers. This course fulfills the Science and Economic Systems requirement for Humanities and Sciences.

Histories, Places and Philosophies

HS 3043
Magical Realism
3cr.
This course focuses on novels and short stories that fit within the genre of magical realism. These works engage a combination of traditional realism infected with the fantastic, the mythical, and the nightmarish. Students read a number of novels and short fiction from different cultural contexts in order to compare the workings of magical realism around the world. Authors may include Salman Rushdie, Angela Carter, Gabriel Garcia-Marquez, Ursula Le Guin, Ben Okri, and Haruki Murakami, to name a few. Students also examine contemporary films that explore this genre, including the work of the Coen Brothers, Terry Gilman, Guillermo del Toro, and Charlie Kaufmann. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3220
Media Analysis
3cr.
This course embraces and explores many forms of mass communication, applying theories to see how best to create, use, and understand everything from a news photo to a video game to a TV commercial to a political website. Students apply various media theories 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. Class sessions are a mix of lecture and discussion. Assignments include exams, short papers interpreting media messages, presentations exploring media theory, and a class project in audience measurement of media use or opinion. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS/AH 3325
Native American Art
3cr.
Most Native American tribes do not have a word in their languages for "artist," yet the arts are a living part of both daily life and ceremonial tradition. Focusing on the works of selected tribes, students in this course look at Native American art, architecture, and aesthetics. Emphasis is placed on the nineteenth century to the present. The impact of outside forces on continuities and changes in traditional forms is also explored. Classes are primarily lecture with some discussion. Students take examinations and complete short essay assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS 3328
Folk and Fairy Tales
3cr.
For generations, the transformative and magical powers of traditional folktales and fairytales have defined and shaped identities and character. Indeed, these literary forms have become part of everyday culture. During the semester, students in this course examine why these tales have had such staying power, the controversies that have surrounded them, and how they relate to the historical, political, and social issues of their times. From the bloody chamber of Bluebeard to the coming of age of Little Red Riding Hood, students trace the evolution of these folk narratives to the current retellings of these tales in both literature and film. Objectives of the class include gaining the

ability to: read and analyze select, key examples of traditional folktales and fairytales; explain folktales and fairytales in relation to historical, political, and social issues; identify the ways in which folktales and fairytales reflect and influence everyday culture; understand and use the methods of literary analysis; and demonstrate an awareness of the transformation of folktales and fairytales up to the present day. Courses consist of discussion with some lecture. Students complete a midterm and final examination, as well as short writing assignments and a research project. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3420
Philosophy and Art
3cr.
Philosophy is based in a desire to understand history, the world around us, and the human condition. By studying these ideas, students can begin to develop contemporary questions about their world and interests. This class examines the history of philosophy and current philosophies, both Western and non-Western. Students propose philosophical and historical questions to better understand themselves and the arts in the 21st century. Class sessions are a mix of lecture and discussion. Evaluation is based on reading assigned materials, written essays, and group projects. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3426
Japanese for Art and Design
3cr.
This introductory Japanese language course guides students through the complex, beautiful, and unique aspects of a culture that has deep roots in tradition and history. Students learn the Japanese language using the topics of theater, anime and manga, package design, gift giving, and food. The class involves engagements with the compelling social customs and cultural communities that have emerged as even more distinct in the globalization of Japanese popular culture. Class sessions are interactive, involving some lecture but focused mostly on discussion and language use. Students complete short writing assignments as well as in-class quizzes. In addition, there are weekly homework assignments involving language usage and memorization of vocabulary. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS/AH 3430
Neuroaesthetics
3cr.
Can a particular form or set of stimuli *always* or *reliably* bring about a particular result? While there is still divided opinion as to how far an understanding of neurological functions can go in explaining how art "works" on the viewer or reader, scientists and artists alike have turned to neuroaesthetics to explain the aesthetic experience through a science of the mind. The new awareness of how cognition builds up, how synaptic leaps are created, and how viewers notice schematic elements in a given work are all evidence that neuroaesthetics provides an interdisciplinary nexus to bridge art and science, body and mind. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS 3432
World Literature
3cr.
This course provides an introduction to literature from a global and historical perspective: from Gilgamesh to Gabriel García Márquez; from the poetry of classical China to that of Stalinist Russia. In the four thousand years of literary history that this course covers, students read epic and lyric poems, religious tracts, philosophical dialogues, short stories, novels, and plays. Along with a survey of literature of the world, this course introduces students to the methods and concepts of literary studies and analysis. Class sessions are a mixture of lecture, discussion, and group work. Course requirements include participation, presentation, response papers, quizzes, two large essays, and a final exam. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3448
French for Art and Design
3cr.

In this French language course, students develop listening, speaking, reading, and writing competencies in order to explore more fully the art and design of French-speaking cultures. A communicative approach in French guides student progress, mixing everyday language with unique practices and objects. Course sessions include some lecture but are mostly discussion-based. Coursework includes examinations, workbook exercises, presentations, assignments on specific artistic topics, and visits to local exhibitions. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3511
History of Jazz
3cr.

Duke Ellington once said "the pull of jazz music in American culture is so strong that no one can resist it." Jazz is truly an American treasure that has influenced other cultures around the globe. Yet most Americans know very little about its history. This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Class sessions are a mix of lecture and discussion, with some demonstrations of performance styles. Assignments include a short presentation, listening notes, a focused research paper, two short exams, and listening to a lot of jazz. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3520
Current Events
3cr.

This course examines through various lenses the ways in which contemporary events circulate in the news, from hard-copy newspapers to online blogs, from trained journalists to eyewitness observers, and from social media venues to emerging media forms. Individuals in this course engage deeply with the local, national, and international news and explore the many sides to contemporary issues, covering a range of events, topics, and regions. Key to understanding the contemporary news is not only developing a sense of how history can repeat itself but also learning to employ strategies of critical literacy in order to examine information in greater depth and detail. How do political speeches, authority figures, media pundits, and public opinion polls influence and get influenced by contemporary events as represented in the news? What strategies and paths might help the contemporary global citizen be accurately and also critically informed about the world today? This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3523
An Ethical Life
3cr.

What does it mean to lead "an ethical life"? This course covers the writings of ethicists from Aristotle to the present and helps students understand what they know and value. Students are challenged to realize and to act upon the principles of an ethical life in their personal and professional development. To these ends, individuals in this course explore the so-called enduring questions of truth, good, and beauty through close readings of key texts from the philosophical traditions of various cultures. Students at times employ a comparative approach, situating the Greeks as well as Enlightenment figures in relation to historical and emerging traditions, both in Western and non-Western contexts. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3525
History of Rock and Roll
3cr.

We all listen to rock-and-roll music almost every day of our lives; however few of us know much about this music's history. This course focuses on the evolution of this truly American art form and the way it has influenced and been influenced by cultures around the world. From its gospel and blues roots to its present day manifestations, this course covers its history and variations including country and western, rhythm and blues, rock of the 1950s, Doo-wop, girl groups, the wall of sound, psychedelic, punk, and rap. Class sessions are a mix of lecture and discussion. Students take a midterm and a final exam and complete short writing assignments and a longer research paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS 3530
Teaching Artist: Theory and Methods
3cr.
The first of a two-course sequence, this course engages undergraduate art and design students in the theory and practice of the teaching artist in schools and community and introduces professional opportunities in the field. Students explore teaching and learning theory in historical and contemporary contexts, applying theory in arts-infused peer presentations, peer teaching, classroom observation, and team teaching in K–12 classrooms. Teaching artists, arts administrators, and leaders in the art education community present models of teacher-artist collaborations, inquiry-based learning, arts-infused curriculum, arts and core content standards, organizational cultures, and teaching-artist residency opportunities. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Foundation-level coursework or permission from instructor

ID 3517
Teaching Artist: Practicum
3cr.
After the completion of Teaching Artist: Theory And Methods, students are involved in classroom observation, interaction, and visual arts-infused teaching experiences. Collaborating with mentors and supervised by a faculty member, students participate in two visual arts residencies and shadow a teaching artist. In addition to on-site observation and teaching, students also reflect on their teaching experience, create lessons and assessments, and develop presentation packets required for residency applications. Following the completion of this course, students are prepared for work as teaching artists in K–12 schools and community settings. Prerequisite: Teaching Artist: Theory and Methods

HS/AH 3605
The Hollywood Musical Film
3cr.
Perhaps no genre better displays the brilliance of classic American filmmaking than the Hollywood musical. By examining these films, students can explore the deeper social and cultural implications in the stories, music, and production qualities of each film. Every week the class watches a major musical in the screening session and then in class they discuss the films and consider style, story, and social context. Among the films studied are *42nd Street, Singin' in the Rain, West Side Story,* and *Chicago*. Students write two papers, and have midterm and final exams. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS/AH 3606
World Film: Art Film and Independents
3cr.
For the last half-century, the look, language, and subject matter of film have been blown wide-open. This change is the work of dedicated and curious cinematic visionaries from every continent, and this course explores several of their works, beginning with the 1950s and advancing to the present day. The ultimate goal is to see how these artists have challenged expectations of classical form or appropriated themes and how a globally interconnected world cinema has developed. Works by acclaimed directors are shown and compared to lesser known filmmakers' equally

vital and influential works. Classes are primarily lecture and discussion. Students take examinations and complete research assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS/AH 3607
Great American Directors
3cr.
This course examines U.S. film directors, from the dawn of the talkies to the present day, and explores what made these particular individuals great filmmakers. Each week students study the work of a U.S. director from seminal decades in filmmaking, from the emergence of the old studio system to its breakdown, from the new generation of filmmakers that emerged after the studio system to the leaders in the current transformations in the film industry. Directors' works are studied technically, structurally, thematically, and as cultural artifacts of the times in which they were made. The course may focus on directors from particular eras, for example from the 1980s to the present, or on particular genres such as the Western or the Musical. Class sessions are primarily lecture-based with some discussion. Students take a midterm and final exam and complete a fifteen-page research paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS/AH 3624
Gender, Art, and Society
3cr.
This course focuses on the idea of gender and its impact on the production, consumption, and analysis of art. Course topics may include gender and gender ambiguity in art and visual culture, the shifting definition of the artist in history, institutions that shape artists' outlooks, and feminist and postmodern theories of gender. The relationships among gender, art, and society are examined by focusing on particular topics, such as fetishism and fashion, and these topics are analyzed from a number of perspectives: historically, theoretically and culturally. This class includes lectures, discussions of required readings, and student presentations. Assignments may include exams as well as short essays and longer research papers. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS 3630
Race and Ethnicity in the United States: A History
3cr.
Race and ethnicity have played significant, complicated, and more often than not misunderstood roles in the United States' history. This course surveys the ways race and ethnicity have been constructed and understood by Americans from the colonial era to the present, focusing on the ways that class, gender, culture, and politics, as well as biology, have defined race and the way race and ethnicity have supported ideologies that have been used to both empower and subordinate the peoples of the United States. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

HS/AH 3681
Topics in Cinema: Artists' Film and Video
3cr.
This survey of artists' film and video offers an extensive history of how artists have brought various projected and moving-image practices into their work. Not just an introduction to "experimental film" or "video art," this course presents work being produced at the border between the fine arts and film production. Students look at the work produced in relation to historical artistic movements of the Avant Garde such as Constructivism, Dada, and Surrealism, then study work related to the Neo-Avant Garde with Pop, Fluxus, and Minimalism. The class contextualizes that work with lyrical, poetic, and structural approaches to filmmaking as discussed in the histories of experimental cinema. Students examine the relation of artists' film and video production to larger social and cultural

issues such as feminism, postcolonialism, and globalization. Screenings include works by a range of artists such as Man Ray, Marcel Duchamp, Hans Richter, Dziga Vertov, Maya Deren, Andy Warhol, Nam June Paik, Yoko Ono, Richard Serra, and many others. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS/AH 3722
Asian Art History
3cr.
This course examines the art of Asia from its beginnings to the present day. It involves a regional approach, focusing on representative works from India, Southeast Asia, China, and Japan. While regional characteristics are be emphasized, cross-cultural influences are also studied. Through a variety of media, including sculpture, architecture, and painting, the class gains an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and offer a basic comprehension of Buddhism, Hinduism, Confucianism, Taoism, and Shinto. Classes are primarily lecture with discussion. Students take examinations and complete research assignments. The structure of the class includes lectures, large and small group discussions, and several visits to the Minneapolis Institute of Arts. Students complete midterm and final examinations as well as a research essay. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS/AH 3728
African American Art
3cr.
This course provides a comprehensive introduction to the visual art of African Americans from the Colonial period to the present. The course examines a variety of visual media from painting, sculpture, and photography to popular-cultural objects and mass-media images. In addition, students critically examine the ways in which the constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class, as well as the training and education of artists, public and private patronage, and the history of art history and arts criticism. Class sessions include both lectures and discussions. Students are required to complete midterm and final examinations as well as a research essay. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS/AH 3839
The Body in Art and Visual Culture
3cr.
In this course students critically examine the cultural meanings of representations of the body in art and visual culture. Organized in roughly chronological order, the course comprises a series of case studies in the history of representation of the body in art, science, and popular culture. Some of the topics that may be addressed are: the classical nude found in Greek sculpture, female saints, mystical visions of the body, photographic pornography and fetish fashion designs, aesthetic dismemberment of the body in modern and contemporary art, the transgendered body, and cyber bodies. This course is taught as a seminar with some lecture. Sessions include a mix of lecture and discussion. Students take midterm and final examinations and complete research assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS/AH 3862
Bauhaus Design
3cr.
Even after the Nazis closed its doors in 1933, the Bauhaus remains a fascinating cultural phenomenon. This experimental design school challenged the relationship between art, technology, and industrial production, creating a

design philosophy that has been emulated across the world. Simultaneously a school, an idea, and a movement, the Bauhaus embodies a complex narrative shaped by contradictory responses to twentieth-century modernism. While focusing on the major designers whose works and artistic philosophies shaped the Bauhaus in Germany, this course also examines the dissemination of the Bauhaus idea in the United States. Students follow these discussions with an investigation into the role of the Bauhaus idea today. Class sessions include in-depth lectures as well as discussion. Students complete short papers, a midterm and final exam, and a final research paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

HS/AH 3867
Readings in Contemporary Art
3cr.
Since the 1960s new paradigms for art, its presentation, and its discussion have emerged. In this course students consider major issues in contemporary art through reading key critical texts and engaging with a selection of museum and gallery exhibitions. While not a historical survey, this course does address issues as articulated through critical texts and exhibitions, seeking to maintain historical contextualization. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Students produce a number of written projects including short essays, such as an exhibition review, and complete a final paper. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS/AH 3868
Readings in Contemporary Design
3cr.
In this course students consider major issues in contemporary design through a select group of readings. Not a historical survey, this course addresses issues as articulated through critical texts and contemporary developments. Students examine contemporary design theory along with related work and processes. This course is taught as a seminar with some lecture. Class sessions consist of seminar-style discussions. Students complete examinations and short critical writing assignments. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS/AH 3875
Readings in the Graphic Novel
3cr.
The graphic novel is an art form that offers the best of both worlds. While gaining legitimacy as a literary/art form, it retains the excitement and unique properties of reading a comic book. Students in this course read, discuss, and analyze five graphic novels, as well as engage in extensively critical scholarship on and about the graphic novel form. Looking at graphic novels in the genres of mystery, superhero, manga, memoir, and works beyond categorization, students examine how these stories are structured: the forms of novel, novella, and short story help differentiate and explain the subtleties of these forms. The class focuses on social, structural, and thematic issues of these specific texts and explores the possibilities of the form itself.This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS 3918
Children's Literature
3cr.
In this course students have the opportunity to read and discuss a variety of examples of children's literature and discuss the issues and theories that drive the scholarly field. Are literary genres defined by readers or authors? By tradition, critics, or markets? Students explore these questions and others while gaining a working knowledge of the critical skills necessary to articulate in writing and presentations an informed aesthetic and critical response to

literature for children. This course fulfills a Histories, Places and Philosophies requirement for Humanities and Sciences.

Creative and Professional Writing

HS 3045
Introduction to Poetry
3cr.
In this hands-on class, students read the work and advice of contemporary poets, along with selected examples from the past, to hone the crafts of sound, the line, metaphor, voice, imagery, and revision in their own poems. Through guided exercises students deepen their understanding of the creative process. By viewing live and videotaped interviews and readings and exploring the publishing process, students gain a sense of the many forms in which contemporary poets appear. Class sessions are discussion-based. Students complete notes on readings, written exercises, and compile a portfolio. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS 3065
Narrative and Storytelling
3cr.
Storytelling is humankind's oldest art form, and in many ways we define and know ourselves best by the creation of a series of events that almost magically transform themselves into plot, characters, and themes. How we invent and tell a story is how we see the world. Narrative and Storytelling develops students' appreciation for plot, story arc, and character development, and familiarizes students with the various techniques of sequential narrative, non-sequential narrative, and experimental narrative. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS/BS 3240
Copywriting
3cr.
This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students concept, write, and revise while studying various contemporary case studies of the creative process of copywriting. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS 3509
Introduction to the Theatrical Process
3cr.
This unique class, offered in partnership with the Children's Theatre Company (CTC), provides an introduction to the process theatre artists engage in when mounting a professional production. In this course students: Read and analyze scripts; Learn the ways theatre artists collaborate to achieve a cohesive vision on stage; Engage in discussions with playwrights, directors, and scene, lighting, and costume designers; Receive tickets to see three or four CTC productions; And practice responding to the productions they have seen by writing reviews. The goal of this class is to encourage students to learn from professional artists at CTC creative, to discover collaborative working methods and contemplate how those methods might be used in their own work, and to provide them with an introduction to how artists in all mediums come together to create a theatrical production. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS/AH 3665
Art in the Cities

3cr.

This course focuses on artworks currently on display in Twin City galleries and museums. In-class discussions examine the history and politics of museum display, as well as the history of art criticism. Students may also be called upon to apply these analyses to activities outside the classroom, such as exhibition visits and museum lectures. Class sessions are discussion-based, and students complete several research and critical writing assignments, including the development of a proposed exhibition and catalogue. This course is taught as a seminar. Students complete a number of written assignments including short essays and a final paper or project. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences. Prerequisite: Introduction to Art and Design: History 2

HS 3905
Beginning Screenwriting
3cr.

This class provides powerful tools that help students understand why a movie works or doesn't work. It teaches the basics of film structure, of writing good dialogue, and of creating effective characters and dramatic situations. Class sessions are discussion-based. Students turn in weekly assignments, starting with short scenes and problems and moving on to several short scripts. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS 3910
Advanced Screenwriting
3cr.

In Advanced Screenwriting, each student develops and structures a full-length, two-hour screenplay and writes at least the first forty pages. Students first orally present the movie for feedback from the class, and then write the beginning of their script and read it for the class to critique. Feedback is rigorous but supportive, and each student is encouraged to write at a high level. It is recommended that students complete Beginning Screenwriting before enrolling in this course. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences. Prerequisite: Beginning Screenwriting or permission of instructor

HS 3915
Science Fiction and Fantasy
3cr.

This class combines a close study of the works of classic and contemporary fantasy/science fiction writers with a writing workshop component. The primary focus of this class is the creation of altered realities—worlds that present a reality as different, yet connected and meaningful to our own. A series of assigned writing exercises give participants in the class the chance to build their own worlds and begin the process of peopling them with appropriate characters. Class exploration focuses on developing students' own unique logic, questions, interrogations, and approaches to fantasy/science fiction genre writing. Class sessions are discussion-based. Students complete writing assignments and quizzes, as well as a final project. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS 3920
Creative Writing
3cr.

This course investigates the aesthetic issues at the heart of writing as an art in itself. Course topics illuminate the kind of thinking that guides and inspires and require students to develop presentations and to explore creatively. Students engage in deep investigations into the nature of communication and inquiries about the role of language. The class may include trips to and possibly participation in local events to enhance the classroom experience and students' understanding of the creative writing process. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

HS 3950
Advanced Poetry Workshop
3cr.

The main undertaking in this class is to discuss, create, edit, critique, and revise poetry. Members of the advanced poetry workshop hone their craft and gain a deeper sense of themselves as poets through the analysis of their own work, their peers' work, and the work of practicing poets. Students are required to explore a variety of poetic voices and modes by writing and submitting one new poem each week and to perform in-depth, weekly critiques of their colleagues' work. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences. Prerequisite: Introduction to Poetry

Liberal Arts Capstone

HS 5010
Liberal Arts Advanced Seminar
3cr.

The Liberal Arts Advanced Seminar enables students to pursue their own research and writing goals within a seminar setting. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisite: Junior standing

Media Arts

Animation

ANIM 2000
Introduction to Animation
3cr.

This course introduces students to various production techniques of 2D and 3D 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. Prerequisite: Media One

ANIM 2500
Drawing for Animators
3cr.

Expanding upon Foundation Drawing 1, this class prepares students to draw characters that will work well for traditional character animation exercises. Students produce five to ten key pose animatics each with a described narrative over the course of the semester. Projects are based upon different drawing styles and designed to solve specific problems. Homework exercises are derived from Bruce McIntyre's *Drawing Textbook*. Prerequisite: Foundation Drawing 1

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 1
3cr.
Believable characters remain the foundation and most difficult skill of successful animation. This course 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 3023
Character Design
3cr.
Students study various models of character creation, including realistic, heroic, exaggerated, and invented form, in addition to a variety of body expressions, facial expressions, and locomotion. Discussions and assignments in character creation for the narrative are explored. Lectures and discussions cover historical and contemporary animation. Weekly journals and exercises are assigned so that students may develop observational and invented figure drawing skills. An emphasis is placed on reducing detail to make a character suitable for animation and developing character sheets to help visual rotations in perspective space. Prerequisites: Introduction to Animation, Introduction to Comics, Introduction to Illustration

ANIM 3027
2D Digital Animation
3cr.
In this class Adobe After Effects is taught as a tool for creating limited styles of 2D animation. Exercises are conducted in motion graphics, kinetic typography, cut-out puppet animation, and 2D visual effects. Students research contemporary studios doing innovative work in the field and complete a final project. Prerequisite: Media One

ANIM 3030
3D Animation
3cr.
Maya software is the industry standard of high-end three-dimensional computer animation. This class provides a basic understanding of Maya in order to teach students the fundamental principles of 3D animation. Students examine movement, timing, weight, character development, and basic animation and rendering techniques. Students learn basic motion techniques and the animation of objects and bipeds using keyframe, path animation, and dynamic simulations. Students complete a short film using a given character by mid-semester. The second half of the semester focuses on rendering, cameras, lighting, and surface properties. Both the Maya and Mental Ray render engines are explored. Prerequisite: Introduction to Animation

ANIM 3033

Visual Effects
3cr.
This class is designed for both film and animation students. The focus of the class is to incorporate visual effects into live-action footage and the best practices for achieving good results. Students learn how to best shoot footage for visual effects shots. Once the footage is created, they learn how to track the footage to get a 3D camera. They create 3D objects to place into the scene and color and light them so that they integrate properly. They also learn matte cutting and compositing techniques to properly integrate live-action and 3D elements into finished scenes.
Prerequisite: Introduction to Animation or Introduction to Film

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 the 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 3043
3D Rigging/Rendering
3cr.
3D Rigging/Rendering is part of a series of classes that form an introduction to the world of 3D using Maya software. The first part of the semester focuses on rigging. Students put a rig on a character completed in 3D Modeling so it is ready to use in an animated film. They also build a rig from scratch on a simple character. The second part of the class focuses on color, lighting, and rendering. Students learn how to light a still scene and put simple color and texture on objects. They then learn how to put complex textures on objects. Finally, students learn how to render an animation. Prerequisite: 3D Animation and 3D Modeling

ANIM 3045
Studio and Set
3cr.
This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting used in the various aspects of still and moving image production. Technical information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Photography 1, or Introduction to Animation, or Introduction to Film, or Web + Screen

ANIM 3050
Storyboard
3cr.
This course is designed for animation, filmmaking, and comic art students. Working from preexisting 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 two- to five-minute production storyboard from the student's own script or story. Prerequisites: Introduction to Animation, Foundation: Drawing 1

ANIM 3065
Sound
3cr.
Designed to acquaint students technically and conceptually with the medium of sound, this course provides a basic working vocabulary for understanding, discussing, and producing sounds. Topics covered include basic perceptual concepts and fundamentals of composing sound such as pitch, rhythm, duration, and volume. Students complete a series of assigned projects designed to demonstrate and assess competencies with microphones, studio recording, and digital editing, mixing, and processing. Prerequisite: Foundation: Media 2

ANIM 3070
Intermediate 3D Animation
3cr.
The focus of this class is to put everything students have learned in the three intro classes into practice by making a short film using the character developed in the modeling and rigging classes as the main character. They will go from storyboard to a short finished animation during the semester. In addition, there is a demo in each class of one of the more advanced features in Maya. There will be demos of a wide variety of techniques like adding cloth and hair to characters and other features like fluid and particle effects. Prerequisites: 3D Animation, 3D Modeling, 3D Rigging/Rendering

ANIM 3075
Character Animation 2
3cr.
Having learned the foundation of believable character movement this class builds upon the Disney Fundamental content of Character Animation 1. Assignments consist of three twenty-second pencil test animations in QuickTime files, in which students develop more sophisticated secondary movement and overlapping action. Projects are based on themes of chase, turf war, and seduction. Prerequisite: Character Animation 1

ANIM 3080
Experimental Animation
3cr.
After a brief study of the history of process-oriented animation, students engage in experiments with camera and physical materials. Techniques may include, but are not limited to, pixilation, stop motion, direct animation, straight ahead drawing, and sand and paint animation. With the vocabulary they develop, students plan and execute one larger structured piece. The class then addresses software-based experimental animation also directing their work toward one larger project based on small exercises. The final project of the class is a collaborative piece based on sound.

ANIM 4000
Professional Practice
3cr.
The primary focus of this class is to provide media arts students with the tools that will enable them to enter professional practice immediately following graduation. Each student is required to produce a polished resume, artist statement, website, 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

ANIM 4010
Internship
3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 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 commercial clients. Student 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 5020
Advanced 3D Animation Seminar
3cr.

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

ANIM 5100
Senior Project
6cr.

During 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 experimental 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

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 post production. Techniques taught include digital cinematography using Red, Sony F3, and DSLR cameras, follow 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 3020
Documentary Filmmaking
3cr.

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

FILM 3023
Experimental Filmmaking
3cr.

This course is an introduction to experimental film and video production. Key topics and techniques covered include experimental production methods, the hybridization of genres, and alternative modes of distribution and exhibition. Additional techniques taught include but are not limited to 16mm film processes, found footage, field recording, and DIY technology. Readings and screenings contextualize the course's experimental production techniques, offering an overview of the history of experimental cinema and exploring a range of cultural, formal, political, and historical issues emerging from alternative filmmaking practices. Each student develops short films and videos through the completion of group and individual projects. Prerequisite: Intro to Filmmaking

FILM 3040
Editing and Post Production
3cr.

This class provides a comprehensive overview on the post production process for moving-image work, including film, video, and animation. Each step of the post process is examined—including planning productions with the edit in mind, file management, logging and ingestion, rough- and fine-cut editing, color correction and grading, integrating audio and visual effects, and mastering and output of the finished work. Students develop an understanding of

pacing, montage, rhythm, and two- and three-dimensional continuity of the cut, as well as specific techniques to solve difficult post production issues. This class examines the technical and theoretical considerations of editing and post production for a wide variety of genres such as narrative, experimental, documentary, commercial, and industrial, and it provides students with the skills to apply them to their own work. Class instruction includes screenings, group and individual projects, visiting professionals, critiques, and readings on the theories of prominent editors, filmmakers, and theorists, both historical and modern. Prerequisite: Foundation: Media 2

FILM 3045
Studio and Set
3cr.
This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting used in the various aspects of still and moving image production. Technical information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Photography 1, or Introduction to Animation, or Introduction to Film, or Web + Screen

FILM 3050
Directing for Actors and Acting for Mediamakers
3cr.
Directing Actors is an acting class for 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. Prerequisites: Intro to Film, Intro to Animation, Intro to Comics

FILM 3065
Sound
3cr.
Designed to acquaint students technically and conceptually with the medium of sound, this course provides a basic working vocabulary for understanding, discussing, and producing sounds. Topics covered include basic perceptual concepts and fundamentals of composing sound such as pitch, rhythm, duration, and volume. Students complete a series of assigned projects designed to demonstrate and assess competencies with microphones, studio recording, and digital editing, mixing, and processing. Prerequisite: Foundation: Media 2

FILM 4000
Professional Practice
3cr.
The primary focus of this class is to provide media arts students with the tools that will enable them to enter professional practice immediately following graduation. Each student is required to produce a polished resume, artist statement, website, 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

FILM 4010
Internship
3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 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 post production. Students develop professional techniques for production planning and budgeting, scripting, casting, location, set etiquette, and editing. Advanced students complete a film that is ten minutes (minimum) in length. 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
6cr.
During 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
Photography 1
3cr.
This class introduces students to important ideas and work from the history of photography as a means of contextualizing and articulating their own work. Utilizing the digital photography workflow, Photography 1 moves from camera operation through Photoshop processing to various output formats from web to paper. Emphasis will be placed on the way decisions made at each step of this process contribute to photographic form, function, and meaning. Photography 1 consists of technical demonstrations, readings, visual lectures, and group and individual critiques. Prerequisite: Foundation: Media 1

PH 2500
Network and Archive
3cr.
This course explores the relationship between groups of images and their circulation, especially with regard to digital media and environments. In the process of setting up a viable, professional archive of their own work, students utilize a variety of tools from keywords to GPS tagging for the organization, retrieval, and dissemination of their images. Additionally, students explore social media as a system of interlocking archives and create an online network of their own work across various web-based platforms. Prerequisite: Foundation: Media 1

PH 3015
Photography 2
3cr.

This course is a thorough exploration of the materials, processes, and techniques of analog photography. Students acquire a thorough working knowledge of roll film and large-format photography. This course emphasizes advanced understanding of negative exposure, film processing, tonal-range manipulation, digital scanning, and large-format output. Contemporary issues and concepts are explored through reading, visual research, and discussion and then applied through a series of visual problems. Students are evaluated on individual projects, critiques, a final portfolio, discussions, and quizzes. Prerequisite: Photography 1

PH 3035
Documentary Style
3cr.

This course is an introduction to documentary traditions and contemporary considerations in photography.   Students access difficult subject matter and learn the ethics of real-world engagement through several long-term projects undertaken in the course. Students learn to research and write about their subject matter while using DSLR, analog, or video cameras to complete their assignments. Historical and contemporary issues are explored through readings and discussions. Students are evaluated on individual projects, critiques, a final portfolio, discussions, and quizzes. Prerequisite: Photography 1

PH 3045
Studio and Set
3cr.

This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting used in the various aspects of still and moving image production. Technical information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Photography 1, or Introduction to Animation, or Introduction to Film, or Web + Screen

PH 3050
Photo 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. Prerequisite: Photography 1

PH 3055
Photographic Systems
3cr.

This course is designed to develop and expand the strategies of photographic representation through projects, readings, writing assignments, critiques, and visual image presentations. Photography is explored as a visualizing medium for related fields: sculpture, performance, literature, science, psychology, social media, etc. Contemporary interest in the materiality of photographic processes including non-camera image making and abstract photography are also explored. Attention to display possibilities as a means to construct context and shape meaning is

emphasized. Digital and analog imaging techniques introduced in Photography 1 are further explored. Prerequisite: Photography 2, may be taken concurrently

PH 3065
Sound
3cr.
Designed to acquaint students technically and conceptually with the medium of sound, this course provides a basic working vocabulary for understanding, discussing, and producing sounds. Topics covered include basic perceptual concepts and fundamentals of composing sound such as pitch, rhythm, duration, and volume. Students complete a series of assigned projects designed to demonstrate and assess competencies with microphones, studio recording, and digital editing, mixing, and processing. Prerequisite: Foundation: Media 2

PH 3070
Expanded Processes
3cr.
This course concentrates on handcoated photographic prints using historic and contemporary chemical recipes and high UV light sources, including the sun. Using large-format negatives, students utilize a variety of processes, including cyanotype, salt print, palladium/platinum print, gum print, and liquid light. Emphasis is placed on chemistry, safety, and the relationship of print syntax to photographic meaning. Prerequisite: Photography 2

PH 4000
Professional Practice
3cr.
The primary focus of this class is to provide media arts students with the tools that enable them to enter professional practice immediately following graduation. Each student is required to produce a polished resume, artist statement, website, 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 a series of lectures, critiques, and presentations by experts in the field. Prerequisite: Junior standing

PH 4010
Internship
3cr.
Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the director of career services or initiated by students. All internships must be preapproved through the MCAD Career Services Office and by the chair of the department. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Successful Junior Review

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. Prerequisite: Successful Junior Review

PH 5100

Senior Project
6cr.

During 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, and informational meetings. Prerequisite: Senior standing

Web and Multimedia Environments

WMM 3010
Installation + Performance
3cr.

This class offers an in-depth exploration of the art and design concepts related to physical space: whether defined as an art installation, live performance, museum exhibition design, or retail environment. Participants study a variety of points of intersection between human interaction, physical spaces/objects, and technology. A variety of sensing and tracking technologies are surveyed and implemented. High and low technologies are reviewed from the perspective of various modes of artist/performer/audience-customer interaction. Prerequisite: Foundation: Media 2

WMM 3020
Web + Screen
3cr.

Building on their initial exposure to web design and development 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 course range from web design and development—including Internet-based art practices, interactive screen-based publication formats, commercial websites, generative and algorithmic art, information design, and digital storytelling—to broader screen-based aesthetics and practices. Machine-to-machine as well as human-machine interactions are presented. Creative and investigative approaches to network-driven concepts are encouraged. 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 as well as 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
Coding Concepts
3cr.

This course further supplements the programming needs of students enrolled in all web and multimedia environments classes. Students are taught a range of practical programming skills and concepts and are exposed to the creative approach of recognizing programming and computational experimentation as an art medium. Coding structures, 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, multimedia installations, and screen-based works. Some topics covered include generative algorithms,

data-mining, random events, interactive states, user input, physics, the systematic combination of media, and artificial intelligence. Prerequisite: Foundation: Media 2

WMM 3045
Studio and Set
3cr.

This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting used in the various aspects of still and moving image production. Technical information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Photography 1, or Introduction to Animation, or Introduction to Film, or Web + Screen

WMM 3065
Sound
3cr.

Designed to acquaint students technically and conceptually with the medium of sound, this course provides a basic working vocabulary for understanding, discussing, and producing sounds. Topics covered include basic perceptual concepts and fundamentals of composing sound such as pitch, rhythm, duration, and volume. Students complete a series of assigned projects designed to demonstrate and assess competencies with microphones, studio recording, and digital editing, mixing, and processing. Prerequisite: Foundation: Media 2

WMM 4000
Professional Practice
3cr.

This course addresses processes needed to succeed in the contemporary professional field of interactive multimedia. Topics include interviewing, documentation, marketing and promotion, and the preparation of a professional portfolio. 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

WMM 4010
Internship
3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved 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 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

WMM 5010
Advanced Installation + Performance
3cr.

This course expands the technical expertise, creative vocabulary, and conceptual sophistication of students interested in installation and performance. While working on substantially more complex and individualized projects, students are encouraged to develop a more personal direction and sensibility. Special emphasis is placed on an investigation of practical concerns related to positioning and implementation of the projects in specific environments such as galleries, museums, performance venues, or retail environments. Prerequisite: Installation + Performance

WMM 5020
Advanced Web + Screen
3cr.
Building on the cumulative experiences of web and multimedia environments students, this course presents an opportunity for students to engage in and develop a more specific and individualized body of work in screen- and web-based practices. 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 5030
Advanced Virtual Environments
3cr.
This class provides students with an opportunity to further refine their creative, technical, and programmatic skills while working on larger-scale, sophisticated projects. Students engage in studies of theoretical, critical, and cultural concepts relevant to the design, development, implementation, and impact of games in contemporary society. Students are encouraged to investigate and identify their career plans and recognize their potential role in the context of the gaming industry. Specific career models and skill sets are discussed in relation to specialized aspects of game design and development. Prerequisite: Virtual Environments

WMM 5040
Advanced WMM Seminar
3cr.
In this seminar students expand their understanding of practice within a cross-media platform. Students engage in intensive theoretical and critical studies in tandem with the development of advanced projects. Special emphasis is given to hybrid media and experimental exploration. Given that this course is open to all majors, students have an opportunity to engage and interact with those studying different fields, challenge and expand their knowledge and vocabulary, and gain a deeper understanding of interdisciplinary practice. Prerequisite: Foundation: Media 1

WMM 5100
Senior Project
6cr.
During senior year, each web and 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

Online Courses for Media Arts Majors

VC 4208
Portfolio.net
3cr.
The web is the standard for the promotion of professionals, students, and artists alike. In this forum each participant generates a web-based portfolio. Through personal research, online discussions, video lectures, and experimentation students explore how Internet-specific designs can accomplish goals of promotion, communication, and art. Primary concerns are 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 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 is spent working through basic and advanced Internet technologies. MCAD provides each student with a web account for the duration of the course. Prerequisite: Prior experience with image scanning and any photo editing and/or design software is highly recommended.

VS 2750
Books Unbound
3cr.
Books can provide all makers an exploration of image, text, and materials. Artists' books as a medium allows for pushing boundaries and expanding the definition of what a book is—whether it be graphic or conceptual, handmade or printed, narrative or stream-of-consciousness, photocopied or collaged, political or autobiographical, analog or digital. In this course theme-based projects are instigated by the instructor with media and materials selected by the student. For example, students make a virtual book, use found images, reinterpret a news event, and make a visual adaption of a poem, among other thematically focused assignments.

VS 2940
Master Critique
3cr.
In the online Master Critique class, high profile professionals conduct critique sessions drawing from their area of expertise. This is an opportunity to participate in a critique experience with practitioners who are unable to come to campus from locations outside of the Twin Cities. Expect critical dialogue, discussions of how studio work is related to historic and contemporary issues, technical and process advice, and self-discovery. Students submit a running visual progress report on a semester-long studio project as well as additional pop-up assignments assigned by the instructor. Leading questions and the structure of the critiques will be determined by the Master Class instructor. Work submitted to this class must be new work generated for this course based on both previous student work and additional assignments by the instructor.

Additional Courses for Media Arts Majors

ANIM 3012
Visual Effects Production
1cr.
This is the first of a two-part workshop that focuses on the production side of generating visual effects. In this workshop students create elements to be used in VFX scenes. Students are introduced to all major components of a VFX scene from film, 2D, and 3D elements to practical (real world) elements. Prerequisite: Introduction to Film and/or Introduction to Animation and/or Introduction to Graphic Design

ANIM 3015
Maya for Non-Animators
1cr.
This workshop helps non-animators gain a basic understanding of Maya software—how it works and how it can be incorporated into your practice. Topics covered include modeling objects, color, and light applications as well as rendering images. Prerequisite: Foundation: Media 1

ANIM 3035
Visual Effects Post Production
1cr.
In the second half of this two-part workshop students learn how to manipulate background plates and incorporate additional elements such as green screen to both 2D and 3D. By the end of this workshop, students are able to

assemble all of the elements collected in the Visual Effects Production workshop into a final product. Prerequisite: Introduction to Film and/or Introduction to Animation and/or Introduction to Graphic Design

ANIM 3061
Video Game Design with Unreal 4 (Game Engine)
1cr.
In this course students learn the basics of creating playable, first-person video game levels using the Unreal 4 game engine software. Students construct a basic level layout and learn simple theory regarding the design of those assets. Classroom activities include Unreal 4 tool demonstrations, design theory, lectures, gameplay video, and discussion regarding game design. Prerequisite: Foundation: Media 2 or permission from instructor

ANIM 3062
Sound Design for Time-Based Media
1cr.
This course explores the use of sound as a major narrative and environmental component for visual time-based media including film, animation, game, and video installation. Through editing and manipulating audio to establish tone, space, realism (or surrealism), and intensity, students design sound that takes their visual work to the next level. The course covers the full range of sound design from single sound effects to six-channel ambience and from acquisition to final implementation. Prerequisite: Foundation: Media 1

ANIM 3063
Surround Sound Mixing
1cr.
Sound effects, ambient tracks, foley, dialog, and music must work together to support any visual media and the secret to success is in the mix. This course provides students hands-on experience with mixing automation, equalization, compression, mastering, and final output in 5.1 surround sound using the M/LAB audio studio and exhibition space. Students create an array of challenging individual projects to increase their skills in mixing for auditorium, home theater, and gallery exhibition. Prerequisite: Foundation: Media 1

ANIM 3081
Experimental Animation: Material
1cr.
After a brief study of the history of process-oriented animation, students engage in experiments with camera and physical materials**.** Techniques may include but are not restricted to: direct animation on film stock, paint/sand/ink on backlit glass, pixilation, and straight-ahead improvisational drawing. With the vocabulary they develop, students plan and execute one larger structured piece. Prerequisite: Foundation: Media 1

ANIM 3082
Experimental Animation: Digital
1cr.
After a brief study of software-based experimental film, students engage in experiments using the computer and software as laboratory tools. Students are taught motion graphics techniques in Adobe After Effects but are encouraged to work with whatever software is most familiar to them: Maya, Flash, Premiere, etc. With the vocabulary they develop, students plan and execute one larger structured piece. Prerequisites: Foundation: Media 1 and Experimental Animation: Material

ANIM 3083
Experimental Animation: Sound
1cr.

The history of experimental animation is rich with examples of "visual music," responses in animation to an analysis of sound. In addition to conducting sound collage exercises, students work together as a group creating a visual compliment to Kurt Schwitters's *Ursonata*. Prerequisites: Foundation: Media 1 and Experimental Animation: Material and Digital

FILM 3061
Video Game Design with Unreal 4 (Game Engine)
1cr.
In this course students learn the basics of creating playable, first-person video game levels using the Unreal 4 game engine software. Students construct a basic level layout and learn simple theory regarding the design of those assets. Classroom activities include Unreal 4 tool demonstrations, design theory, lectures, gameplay video, and discussion regarding game design. Prerequisite: Foundation: Media 2 or permission from instructor

FILM 3062
Sound Design for Time-Based Media
1cr.
This course explores the use of sound as a major narrative and environmental component for visual time-based media including film, animation, game, and video installation. Through editing and manipulating audio to establish tone, space, realism (or surrealism), and intensity, students design sound that takes their visual work to the next level. The course covers the full range of sound design from single sound effects to six-channel ambience and from acquisition to final implementation. Prerequisite: Foundation: Media 1

FILM 3063
Surround Sound Mixing
1cr.
Sound effects, ambient tracks, foley, dialog, and music must work together to support any visual media and the secret to success is in the mix. This course provides students hands-on experience with mixing automation, equalization, compression, mastering, and final output in 5.1 surround sound using the M/LAB audio studio and exhibition space. Students create an array of challenging individual projects to increase their skills in mixing for auditorium, home theater, and gallery exhibition. Prerequisite: Foundation: Media 1

FILM 3083
Advanced Post Production Workshop
1cr.
This five-week workshop provides students with an opportunity to explore advanced post production techniques and apply them to their time-based film and animation projects. Students workshop edits-in-progress. Topics covered include post production scheduling and coordination, advanced color grading, sound tracking and mixing, project archiving, project delivery, and editing refinement through critique and test screenings. Prerequisite: Junior standing

FILM 3085
Handmade Cinema: Film, Camera, Darkroom, Projector
1cr.
This five-week workshop explores the medium of analog filmmaking in the tradition of the experimental and avant-garde. Focus is placed on the physicality of the film stock, the basic mechanics of the camera and projector, and how these elements translate into a visual language and aesthetic. This workshop balances the technical, conceptual, and historical aspects of small-gauge or amateur analog filmmaking and addresses what it means to work in this medium at the beginning of the 21st century. Prerequisite: Foundation: Media 1

FILM 3087
Adobe After Effects Workshop

1cr.

In this workshop students receive an introduction to the vocabulary of motion design, its uses, and its applications and methodologies through one of the main industry-standard tools: Adobe After Effects. This five-week course covers the fundamentals of this animation and compositing program, as well as a few advanced techniques, through a series of short animation assignments. Assignments span a gamut of styles, techniques, and skills needed to have a basic working knowledge of After Effects and a basic understanding of what this vast and robust program can do. Additional topics include: working with sound and video, compositing, special effects, animated type, working with 2D elements like photographs or illustration, working in three-dimensional space, etc. Basic working knowledge of Adobe Photoshop and Illustrator are helpful. Prerequisite: Foundation: Media 2

FILM 5010
Advanced Film Seminar
Special Topic: The Mystery Behind the Screens—The Art of Motion Picture
3cr.

This course includes a complete overview of producing for feature films, short films, commercials, television, and web. It explores the various roles of a producer and the producer's team—production managers, associate producers, and assistant directors. Students are given the ability to successfully analyze problems and to develop solutions related to financing, time constraints, budget, equipment, and weather. Prerequisites: All 3000-level filmmaking courses, successful Junior Review

MA 3005
Art, Media, and the Archive
3cr.

This team-taught course explores the relationship between art, media, and archiving practices. Students consider the question of the archive in the context of digitized media and analyze the potential and promise of digital archiving in relation to questions of power and knowledge. Students develop either group or individual projects to be housed within the Internet Archive, a nonprofit organization that works with libraries, institutions, and individuals to amass digital information for the use of researchers, activists, and the public. Inspired by media theory and methods, including media ecology and media archaeology, and art practices that involve archive construction and archival practices, students create new content by working with mined material from existing historical records, as well as create new documents reflecting the contemporary moment. Students learn to see themselves as agents shaping cultural memory for future use both by participating in and questioning processes of storage, access, communication, and curation of media. Prerequisites: Foundation: Writing and Inquiry or Reading and Writing 2, Foundation: Media 1

PH 3061
Video Game Design with Unreal 4 (Game Engine)
1cr.

In this course students learn the basics of creating playable, first-person video game levels using the Unreal 4 game engine software. Students construct a basic level layout and learn simple theory regarding the design of those assets. Classroom activities include Unreal 4 tool demonstrations, design theory, lectures, gameplay video, and discussion regarding game design. Prerequisite: Foundation: Media 2 or permission from instructor

PH 3062
Sound Design for Time-Based Media
1cr.

This course explores the use of sound as a major narrative and environmental component for visual time-based media including film, animation, game, and video installation. Through editing and manipulating audio to establish tone, space, realism (or surrealism), and intensity, students design sound that takes their visual work to the next

level. The course covers the full range of sound design from single sound effects to six-channel ambience and from acquisition to final implementation. Prerequisite: Foundation: Media 1

PH 3063
Surround Sound Mixing
1cr.
Sound effects, ambient tracks, foley, dialog, and music must work together to support any visual media and the secret to success is in the mix. This course provides students hands-on experience with mixing automation, equalization, compression, mastering, and final output in 5.1 surround sound using the M/LAB audio studio and exhibition space. Students create an array of challenging individual projects to increase their skills in mixing for auditorium, home theater, and gallery exhibition. Prerequisite: Foundation: Media 1

PH 3082
Intermediate Post-Production Workshop
1cr.
This five-week workshop concentrates on digital photography skills required to produce the highest quality digital prints. Topics extend the technical skills introduced in Photography 1, including: image capture using digital cameras, color, and black-and-white film scanning; image enhancement through color correction and image retouching; and image output through the digital inkjet printing process. This course consists of demonstrations, in-class exercises, problem-solving discussions, and critiques.

PH 3083
Advanced Post-Production, Digital Photography
1cr.
This five-week workshop expands on knowledge acquired in Intermediate Post-Production Workshop with an emphasis on advanced digital post-production to include workflow protocol and retouching skills. This course consists of demonstrations, in-class exercises, problem solving discussions, and critiques.

PH 3085
DSLR Video Production
1cr.
This five-week workshop explores in-depth the tools and techniques for using DSLR cameras and accessories to produce high quality video for a variety of purposes including filmmaking, installation, documentation, and more. The topic will be covered in a cross-disciplinary fashion and students from all majors are encouraged to enroll. Through demonstrations, lectures, and hands-on exercises, students examine critical considerations such as choosing and outfitting a DSLR camera rig, lens selection, microphones and sound recording, production planning, post production editing and color grading, and final video exporting and delivery. Students complete a final assignment designed to demonstrate an understanding of the material covered.

PH 5010
Advanced Photo Seminar
Special Topic: Object as Subject Fall 2014
3cr.
This course considers various approaches to the representation of objects through photography. Building on the notion that objects/things are variously sites of creative invention and unnecessary waste, the embodiment of cultural values, needs, goals, and symbols, and conveyors of history and memory, students explore various approaches to photographic representation of objects. In so doing students stretch the definitions of what constitutes a photograph and challenge ideas about photography. Class sessions include non-camera indexical image production, strategies of still life, object-image recontextualization, object construction, crossover with sculpture and other art-making activities, as well as related studio practices and are coupled with readings, assignments, object journal, slide lectures, field

trips, critiques, and discussion. Picture technologies include the full range of current photographic tools including analog and digital, simple object making, and still-life lighting. Prerequisites: Introduction to Photography, one 3000-level class

PH 5010
Advanced Photography Seminar
Special Topic: Photographic Time/Cinematic Event
3cr.
Concentrating on both photographic and cinematic histories, this seminar examines the relationship between still and moving images and the artists that explore time through their work. Focusing on digital video and installation techniques, students explore the critical issues of idea generation, process, and reception with an eye toward experimentation. Critiques, discussions, readings, writing, visual lectures, and field trips augment assignments and projects as well as a technical foundation in the use of the digital video lab and cameras. Prerequisite: Approval by faculty

PH 5010
Advanced Photography Seminar
Special Topic: Surveys and Archives
3cr.
This course investigates the survey as a documentary practice and the archive as a form of photographic expression. Students study historical and contemporary examples, examine best practices, and construct an analog and/or digital archive as a final project. Course activities include lectures, field trips, readings, technical tutorials, and individual and group written and oral critiques. Prerequisites: Three 3000-level photography courses, successful Junior Review

VC 4690
Street Lab
3cr.
This class does not meet at MCAD. It is conducted entirely outside of the school environment. For the duration of the class, the city becomes the studio, where observation, exploration, inspiration, and interventions of varying sorts take place. Students of art and design practicing in any media are encouraged to participate. Individually and as a group, students roam urban and rural environments armed with cameras (photo and video) and other gear (or none at all) that might be useful for creating and documenting/capturing various "engagements." The course is guided by four primary goals: One, to reconsider the definition of the art studio (where art is made vs. where it could be made); Two, to reconsider the definition of artwork (precious art object vs. temporary ephemeral occurrences); Three, to reconsider the differences between life and art (art in your life vs. your life in art); and Four, to directly affect the world with work. Work produced in the above framework may range from manipulation of found, natural, and/or machine-/hand-made objects and materials to temporary installations or sculptures to situations, performances, and actions executed in public spaces.

VC 4695
Collaborative Processes
3cr.
This two-week summer intensive course is an interdisciplinary exploration, examination, and activation of the collaborative process in art/design making. Participants produce an overarching project with each student contributing to both form and content. Students generate themes, materials, and outcomes through a variety of cooperative ventures taking place throughout the Twin Cities as well as within MCAD's campus. Students strengthen their ability to communicate, problem solve, and enhance their leadership skills. As a group, students plan, curate, and produce an exhibition as part of the collaborative engagement. This workshop is open to all majors. Prerequisite: Sophomore standing

WMM 3015
Exploring Non-linear Narrative in Experimental Video and Installation
Two-Week Summer Intensive
3cr.

In this course students explore the creation of non-linear narratives through the integration of video/audio techniques, interactive software, installation, and written material. Class meetings address issues of ideation and process and provide significant in-class studio time to allow students to work on projects in an instructor-supported environment. Exercises and prompts facilitate students' project development and individual conferences and small group workshops help them hone and deepen their conceptual and technical work. In addition to time spent in the studio, students work outside, capturing imagery and inspiration from the local built and natural environment, as well as working hands-on with visiting artists from the Walker Art Center and the Northern Spark Festival (a world-class event that focuses on Minnesota-based artists, pushes the boundaries of contemporary art, and transforms the urban environment into a city-wide art gallery). Questions such as the following will be addressed: How much visual information do you need in order to communicate an idea? How can you communicate in visually indirect ways without simply showing a literal representation? What role does the surrounding environment play?

WMM 3061
Video Game Design with Unreal 4 (Game Engine)
1cr.

In this course students learn the basics of creating playable, first-person video game levels using the Unreal 4 game engine software. Students construct a basic level layout and learn simple theory regarding the design of those assets. Classroom activities include Unreal 4 tool demonstrations, design theory, lectures, gameplay video, and discussion regarding game design. Prerequisite: Foundation: Media 2 or permission from instructor

WMM 3062
Sound Design for Time-Based Media
1cr.

This course explores the use of sound as a major narrative and environmental component for visual time-based media including film, animation, game, and video installation. Through editing and manipulating audio to establish tone, space, realism (or surrealism), and intensity, students design sound that takes their visual work to the next level. The course covers the full range of sound design from single sound effects to six-channel ambience and from acquisition to final implementation. Prerequisite: Foundation: Media 1

WMM 3063
Surround Sound Mixing
1cr.

Sound effects, ambient tracks, foley, dialog, and music must work together to support any visual media and the secret to success is in the mix. This course provides students hands-on experience with mixing automation, equalization, compression, mastering, and final output in 5.1 surround sound using the M/LAB audio studio and exhibition space. Students create an array of challenging individual projects to increase their skills in mixing for auditorium, home theater, and gallery exhibition. Prerequisite: Foundation: Media 1

WMM 3081
Max/MSP/Jitter Workshop: Introduction to Visual Programming
1cr.

This five-week workshop dives head first into the world of Max/MSP/Jitter, a visual programming and software development tool. Students create applications that dynamically generate sound, on-screen visuals, manipulate video, and combine multiple types of media. This workshop is intended to build comfort with Max/MSP and the visual programming workflow. Prerequisite: Web + Screen

WMM 3082
Arduino Workshop: Introduction to Physical Computing
1cr.
This workshop provides an introduction to the Arduino electronics prototyping platform. Students engage the Arduino system through the processing programming language and/or Max/MSP and learn basic electronic circuits through the use of transistors, resistors, sensors, motors, and more. This workshop is intended to be the first step toward connecting ideas between the computer and physical world. Prerequisite: Web + Screen

WMM 3085
Experimental Sound Design
1cr.
This hands-on workshop emphasizes creative practice as a way to explore the tangible properties of sound and learn a foundation of technical skills for working with it. Students complete a series of individual and collaborative projects that explore both performance and recording. The class uses digital recording tools to capture and edit work, but focus is placed on ways to physically produce and manipulate sounds outside of the computer (with bodies and an array of tools, both handmade and high-tech). Whether students are interested in music performance, sound effects for film, or sonic sculpture, this workshop introduces an array of hybrid techniques for audio investigation. Prerequisite: Media One

WMM 5040
Advanced WMM Seminar
Special Topic: Class in Residence
3cr.
Class in Residence uses the Walker Art Center, outdoor campus (Minneapolis Sculpture Garden and Open Field), and surrounding environs as a meeting place, catalyst, and site of production for art and ideas. Public spaces, private areas, collections, staff, audience, and a range of unanticipated resources invite students to create work with the contemporary art center serving as a hybrid art school, studio, laboratory, and urban public sphere. The class, which is itself a kind of experiment, begins each week by meeting at the Walker Art Center. Prerequisite: Approval by faculty

WMM 5040
Advanced WMM Seminar
Special Topic: Mobile App Design
1cr.
This is a collaborative, project-based course focused on hands-on development of a mobile app for iOS. Students work with software developers and client representatives/project managers as they develop an understanding of the importance of user experience and user interface design unique to mobile devices. They learn such practices as paper prototyping, screen-based -prototyping, screen layout and graphics preparation for mobile app use, and how to integrate their design work with the developer's programming. In the process, they become familiar with the nature of collaboration and the necessity for strong communication and project management.

Bachelor of Science

Entrepreneurial Studies

BS 1501
Creative and Critical Thinking
3cr.

This course is designed to help students enhance their creativity as they apply it to their own areas of visual communication and/or entrepreneurial studies. Various problem-solving techniques are examined. Topics explored include creativity (what it is, what enhances it, what can inhibit it), how to confront the creative void and take the next step, creativity and time, creatively working with others, and contrasts and complementary aspects of the creative vs. critical mind (how they can be made to work together).

BS 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. Biology as a life science reveals nature's endless capacity to evolve within changing environments. System thinking helps students explore the complexities of the natural world and human societies. Students learn concepts and approaches to scientific inquiry and taxonomy based on observation and through practical experience.

BS 2000
Writing for Organization and Communication
3cr.

This class features extensive writing practice directed toward clear presentation of ideas and information in nonfiction writing. Assignments follow a variety of professional and formal models, such as descriptive prose, speech writing, television narration, magazines or newsletters, and Internet-based communication. Tools for prewriting, revising, and editing are strengthened, and a range of choices is broadened as students read, produce their own writing, and review and critique the written communication of others across a variety of media. Several assignments assume a client and audience are involved so that students learn to tailor prose style to the appropriate situation.

BS 3025
Marketing Concepts and Analysis
3cr.

This course focuses on the theory and practice of marketing. Students learn: to appreciate marketing's role in society and for organizations; to understand the marketing process and terms; about marketing research and specific marketing strategies; and to successfully marketing campaigns, as well as to understand the importance of market segments, target audiences, and demographics in the marketing of products and services. Students also benefit from hands-on work with case studies chosen from actual marketing, branding, product development, advertising, and promotional campaigns.

BS/HS 3240
Copywriting
3cr.

This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students concept, write, and revise while studying various contemporary case studies of the creative process of copywriting. This course fulfills the Creative and Professional Writing requirement for Humanities and Sciences.

BS 3301
Account Planning and Management
3cr.

Students in this course study the planning process to uncover the marketing insights that make consumers take notice and change their behavior to meet an objective. Account planners are the voice of the consumer within business. They constitute the crucial link between client objectives, account management, and the creative development team. Account planners are inherently curious strategists that are particularly attuned to the emotions and thoughts of the target audience and demographics. They are driven to obtain and analyze key kernels of

knowledge to make advertising campaigns successful. Students leave with a better understanding of the backroom reasons why advertising and marketing decisions are made before the creative begins.

BS 3354
Futures for Society and Individuals
3cr.
This course explores the nature of change and the scientific, technological, and social forces that will shape society, life and work. Subjects covered include futurism as a practice, the nature of change, and methods for framing, scanning, modeling, forecasting, scenario-building, and planning. This material is applied to both weekly assignments and a final research project and presentation. Prerequisite: Junior or senior standing

BS 3362
Understanding Contexts for Internet Communications
3cr.
This course aids students in exploring context, character, and communication in order to plan and guide success in experiencing the past, present, and future of Internet communication. Students use biography and communication principles to study Internet history, theory, context, and trends in order to understand web experience from the perspective of both audience/user and client/business. Guest experts and coaches from creative services professions share their views with students pertaining to ideal stages of Internet communications. Class sessions are a combination of studio and lecture/seminar and require readings, quizzes, papers, and website design and/or immersion. Students must work both solo and in teams, participating in various roles such as planner, researcher, information architect, editor, designer, and developer.

BS 3364
Experience Frameworks
3cr.
In recent years, the term "experience" has become almost as ubiquitous as "brand" in marketing, design, and advertising practice. This course examines how "user-centered" design, "experiential" marketing, "experience design," and other professional constructs represent a movement that goes beyond just creating awareness—or even preference—by actually shaping behavior and creating meaningful transformations. Students in this course explore the works of philosophers and leading practitioners, learn techniques for understanding, modeling, and producing experiences in a variety of media, and connect theory with creative practice.

BS 3370
Financing Innovation
3cr.
Telling the financial story of creative projects and enterprises is critical to attracting funding. This hands-on course allows students to develop financial literacy skills as used in creative contexts such as small businesses and creative projects, as well as workplace or agency budgets. Students explore attracting sources of funding through grant writing and fellowships, traditional loans, crowdfunding site development, and more. Faculty and guest presenters introduce budget creation and financial management practices commonly used to support creative projects in galleries, agencies, small businesses, and in freelancing or contract work settings.

BS 3414
Visualizing Data
3cr.
Collecting data in vast quantities is easier than ever before, yet making sense of that data seems harder than ever. This course covers techniques of data analysis and visualization using both applications and code. (Basic coding skills very helpful but not required.) Students explore the information experience and the history, theory, and methods for graphical presentation of data. Because of the multidisciplinary nature of this course, it is recommended for all BSc students as well as for BFA students. Prerequisite: Foundation: Media 1

BS 3430
Human Factors
3cr.

Human behavior is at the center of all art, design, and business. This interdisciplinary experience combines physical, psychological, social, and cultural aspects of the human animal. Students in this course apply this information to find new ways of expression in their personal work. Throughout the second half of the semester, students test this new knowledge by collaborating with clients on real projects, ranging from product design, to communications, to community and environmental wellness.

BS 3825
Client Studio
3cr.

In the professional world, projects are successfully completed through the efforts of teams by effective leadership, collaboration, planning, innovation, structure, and flexibility. In this course, students experience the processes and approaches that are used while working with a team on real-world client projects such as websites, multimedia presentations, and environmental design. Coaches serve as mentors to guide teams in the project's process throughout the semester. This course is open to second-year BSc students and BFA students with junior or senior standing. This course must be taken concurrently with BS 3850 Project Tracking.

BS 3850
Project Tracking
3cr.

This course is a study of modern management techniques and systems needed to execute a project from start to finish, to achieve predetermined objectives of scope, quality, time and budgetary cost, to the equal satisfaction of those involved. Relevant speakers, technical readings/discussions, and practical work on concurrent projects underway elsewhere in the curriculum prepare students for responsible and successful project planning and navigation in their careers. This course must be taken concurrently with BS 3825 Client Studio.

BS 3852
Creating and Running a Business
3cr.

This course covers the nuts and bolts of starting and managing a business from crafting a business concept, to analyzing market demand, to developing a marketing strategy, to establishing a legal entity as well as key elements of financing, budgeting, operating, and growing a business. In a workshop setting, students examine various types of arts- and design-related 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. Through case studies and hands-on projects, students learn all the elements of a successful business enterprise. Prerequisite: Junior or senior standing

BS 3853
Essential Economics
3cr.

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

BS 3857

Aesthetics of Sustainability

3cr.

Designed for students in all MCAD disciplines, students work in teams and use their skills on projects with clients based in the US and around the world. After a brief history of aesthetics from the Stone Age to the electronic age, faculty and guest lecturers introduce sustainable development frameworks that integrate financial viability and human needs and consider environmental impacts in planning. Students work in teams to find solutions for communities, governments, and businesses intended to communicate a sustainable development approach to individuals, citizens, and consumers.

BS 4010

Internship

3cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be pre-approved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

BS 5100

Advanced Seminar

3cr.

This course assists juniors and seniors in preparing for a career now, after graduation, and five years into the future. Students explore finding their dream internship or dream job;develop personal branding and marketing; explore options to study or work abroad; develop creative resumes; assemble a professional portfolio; and create and update professional websites and social media platforms. Student research, content, and presentations are reviewed by alumni and outside professionals in related areas of interest. Prerequisite: BSc junior or senior status or approval of instructor.

VS 1160

Color Marketing and Forecasting

3cr.

Choosing the right color for a product, website, or brand identity program might at first seem like a frivolous concern, but research has shown that the reaction to color is emotionally based, and it 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, or digital or retail store environment. This course is designed to expose students to the realm of color marketing. Students gain a basic understanding of color strategies used in brand identity and product design. Successive classes culminate with students creating their own color forecast study and collage 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 website 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: experience with design software is helpful but not required. (If not comfortable with design software such as Adobe Illustrator, please be prepared to draw out ideas in other ways, such as with pencil on paper.)

Master of Fine Arts

GRLA 7011

Critical Theories in Art and Design

3 cr.

Students understand the need to enhance their skills in critique and analysis in the articulation of the contemporary works of art and design as the context in which their own work resides. To be able to identify the discursive, artistic, and cultural ground in which their work will be understood necessitates that students learn to better articulate their own works from a literacy and vocabulary of contemporary theories, forms, and practices. Students read and discuss the contemporary cultural and critical theories that are currently used to analyze and critique contemporary art and design. Each student identifies specific theories that relate directly to his or her practice and, through specific assignments requiring a critical and analytic response, bring a deeper understanding of place within a culture.

GRLA 7012

Historical Perspectives on Art and Design

3 cr.

A primary concern for artists and designers is the ability to narrate, analyze, and discuss the historical positioning of their own work using both the works and the theories that have developed throughout history. This course introduces and analyzes the visual and textual methods and theories through which historical artists and designers worked and understood the meanings of "art" and "design." This provides the basis for students to think of themselves and their ideas as belonging to a history of culture and work. Through a seminar-style method of readings, discussion, and assignments, students narrate their own particular sense of the history and culture, out of which their own work emerges.

GRLA 7013

Thesis: Studio Survey and Analysis

3 cr.

This course is designed to help students articulate the theoretical basis of their work and write artist or designer statements requiring a critical assessment of their practice in relation to acknowledged contemporary works and culture. Students write a "Statement of Practice," a final essay concerning the context, the content, and the theoretical and conceptual influences of their current work. This constellation of concerns is then collated into a cogent thesis statement on the nature of the student's current practice. Using the assistance of mentors, instructors, critics, and peers in the formation of a thesis statement of practice, students leave this course with a refined and practical aid for their final thesis paper and assumption of the professional life beyond the MFA studio.

GRLA 7014

Graduate Thesis Paper with Mentor

3 cr.

Students complete their required thesis paper under the guidance of their mentor. Process is guided by the graduate candidate in consultation with their mentor and the Thesis/Exhibition Review Committee. This requirement is for graduate candidates in their final semester. Students may take this class with their mentor or may enroll in 7015 Graduate Thesis Paper Class.

GRLA 7015

Graduate Thesis Paper Class

3 cr.

Students complete their required thesis paper under the guidance of their mentor with support from this class. Process is guided by the graduate candidate in consultation with their mentor and the Thesis/Exhibition Review Committee. This requirement is for graduate candidates in their final semester. Students may take this class or enroll in 7014 Graduate Thesis Paper with Mentor.

GRLA 7016

Graduate Teaching Seminar: Theory and Methods

2 cr.

This two-week summer intensive exposes students to teaching and learning theories and history as they develop professional practice skills. The seminar introduces graduate students to general teaching pedagogy, course planning, resources, classroom and course management, levels of learning, and critique methodology. The course prepares graduate students for fall semester teaching assistantship positions and post-degree teaching. This seminar is taught in conjunction with a subsequent semester assisting with teaching and attending bi-weekly sessions with the MFA teaching assistant cohort. See GRLA 7017.

GRLA 7017
Graduate Teaching Practicum
1 cr.

This semester-long practicum is part of the Graduate Teaching package. Students who completed the seminar coursework of GRLA 7016 over the summer are placed as teaching assistants with an appropriate faculty member in a fall studio course. During the teaching assistant semester, graduate students meet every other week to discuss and troubleshoot classroom issues while serving as TAs and develop professional practices documents and strategies for teaching job applications, including teaching philosophies, teaching resumes, cover letters, and interviews.
Prerequisite: Graduate Teaching Seminar: Theory and Methods

GRST 7002
Graduate Critique Seminar (Semester One)
3 cr.

The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7003
Graduate Critique Seminar (Semester Two)
3 cr.

The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7004
Graduate Critique Seminar (Semester Three)
3 cr.

The Graduate Critique Seminar provides all graduate students structured group critiques of their work and that of their peers. Students develop a methodology of critique and the ability to discuss work across disciplines. A rotation of guest artists, designers, and critics visit throughout the semester. The visitors present their own work and discuss their practice and then participate in student critiques. Each student has a minimum of two formal critiques each semester with options for additional critiques throughout the semester as time permits. The seminar includes contemporary readings and conversations about contemporary art, successful critiquing strategies, and methods for describing intent, content, meaning, and form of presented artwork.

GRST 7018
Graduate Thesis Exhibition
3 cr.
This capstone project is the completion of the student's required studio work for the Thesis Exhibition under the guidance of his or her mentor in preparation for the final thesis review. The process is guided by graduate candidates in consultation with their mentor and the Thesis/Exhibition Review Committee.

GRST GM99
Mentored Credits
6-9 cr.
Mentorship is regarded as the core of the MCAD graduate curriculum. Each semester the student and mentor determine its content, which is summarized in a Learning Contract in context with the student Long-Range Learning Plan. Students work one-on-one with their mentor in the advancement of studio work, studio research, and professional practice. Mentor Credits coursework is structured to facilitate discussions and assess goals on a weekly basis. Credits may also include attending visiting-artist/designer lectures, exhibitions and workshops, audited courses, seminars, and internship and externship opportunities.

Master of Arts in Sustainable Design

SD 6500
Fundamentals of Sustainable Design
3cr.
In this foundational course students are introduced to hands-on and holistic approaches to sustainability. This course covers current sustainability frameworks, principles, and materials assessments, as well as the history and logic behind them, providing students with useful research tools to apply to the ever-changing demands of sustainable design, business, development, and policy-making.

SD 6510
Systems Thinking
3cr.
We are transitioning from the age of design for the part to the age of design for the whole. Systems thinking, languages of design, and product life cycles are integrated and they form the solid foundation for innovative products. This course provides students with the tools required to succeed in today's dynamic market and a world of uncertainty. Actionable theory is absorbed through market-specific projects.

SD 6540
Nature's Design Rules for Sustainability
3cr.
At a fundamental level, sustainability is working with nature by integrating our activities into natural cycles. In this course students learn how natural systems can inform our design and practice. Weekly assignments cover the principles of design science, the geometry of nature, and ways to put these principles to work.

SD 6560
Ethics-Based Marketing
3cr.
From production methods, business practices, and stakeholder relationships to corporate giving and vendor associations, people are paying attention to who is serving their needs as much as to what they are being sold. More

and more, consumers are searching for ethical values in the products and services they are buying. In this course, students discover opportunities for applying ideas based on corporate values as well as how to establish and profit from healthy and long-term stakeholder relationships.

SD 6600
Innovation Tools and Techniques
3cr.
Innovation is applied creativity. Designers need to know personal practice, innovation techniques, and how to implement their ideas. This course teaches all three techniques through a combination of reflection, focused exercise, and the creation of plans. Each week, students learn one technique for idea generation along with one technique for sustainable innovation. Students reflect on their personal practices (e.g., how they reflect sustainability, what their best practices are, and how they can improve) and engage in ongoing dialog with fellow students to learn and critique their practices. The course projects stress multiple approaches to design situations, focusing on the design customer and implementation of ideas.

SD 6610
Biomimetic Design
3cr.
In this course students learn how to abstract functional strategies from nature to apply to the process of innovative design. This project-oriented studio course covers core biological principles, astounds students with the wealth of design solutions available in nature, and provides numerous case studies 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.

SD 6700
Visual Communications for Sustainability
3cr.
We are increasingly surrounded by data, and information is collected and categorized in the smallest of increments. Data on sustainability is no exception. How do we use and present data in a way that is relevant for consumers? In this course students learn about the growing field of information design and critically evaluate how it relates to communicating sustainability. Customized project-based assignments take students deeper into real-life situations.

SD 6710
Design for Community
3cr.
Sustainability is the commonsense notion that long-term prosperity, social equity, and ecological health not only go together but also depend on one another. Making a sustainable way of life requires changes in the design of most everything. In this introduction to sustainability, students look at how to do this within their businesses, considering energy and materials use, how our cities and buildings are constructed, and how we live day to day. Students study sustainability frameworks and patterns in economics and habitation in preparation for critiquing and redesigning organizations and places in their own communities. Design projects, weekly online discussions, essay quizzes, and brief visual presentations make up the course assignments.

SD 6740
Design for Global Change
3cr.
Designers, brand leaders, and manufacturers can play a powerful role in effecting change on both local and global levels. Design roles shift when we view design as a tool or opportunity to enrich and add value to people's lives. Designers can use their communication skills and talents not only to create or sell products but also to educate, engage, and inform society through design. Students in this course further explore both past and current discourses

on design roles and responsibilities within the context of sustainability, and they work together as a creative team to create and implement a project or campaign that raises awareness and inspires social, global, and environmental change.

SD 6750
Creative Leadership
3cr.
Economic, environmental, and ethical crises present leaders with new and complex challenges. Effective, resilient, and agile leaders employ a diversity of skills, experience, and resources to respond to humanity's greatest challenges with creative, innovative, and humane solutions. Students build their capacities to become creative leaders and to work constructively as part of dynamic and collaborative teams through the integration of an ecological perspective for their work, organizations, communities, and the planet.

SD 6810
Packaging Sustainability
3cr.
We handle packages every day and they account for a third of our waste stream. Using the format of a product-repositioning study, students in this course examine the core ideas of consumer perception and market triggers, material selection, environmental impact, and long-term strategic thinking. By the end of this course, students are able to maximize a package's appeal while minimizing environmental impact.

SD 7010
Graduate Sustainability Practicum
3cr.
This professional practicum provides an opportunity for students to gain practical experience in the evolving field of sustainable design and innovation. The practicum may be arranged by the director of career services, the sustainable design program office, or initiated by students, and all practicums must be preapproved by the sustainable design program office. For a practicum to be approved, a mentor relationship and learning experience must exist beyond a simple employment opportunity. Three-credit professional practicums require working 120 hours toward the practicum project (can be accomplished remotely) and keeping a journal or blog to document hours, activities, and learning process.

SD 7020
Graduate Sustainability Thesis Project
6cr.
Course content is the completion of the graduate project in the field of sustainable design and innovation determined by the student and his or her mentor in consultation with the sustainable design program office.

SD 7030
Global Design Challenge
3cr.
This studio course provides students with the foundation for a cohesive, high-quality e-team learning experience that is grounded in positive collaborations and dynamic problem-solving opportunities. Through student-driven projects, participants move from a design challenge to a design concept. Students work in small, collaborative, and interdisciplinary teams to arrive at novel, accessible, and affordable solutions that address current global human needs and environmental issues in the form of new products, processes, systems, or services.

SD 7530
Making the Business Case for Sustainability
3cr.

How do market forces shape the way we live, work, and even play? Students in this course look at business through a designer's eye to understand the interplay between producers and consumers, governments and people, stockholders and stakeholders, man and the environment, and how all of these factors interconnect and ultimately direct how our products, processes, and systems are created. Students gain an understanding of the implications of their decisions, how to identify risk areas, long-term thinking strategies, and best practices for sustainable business models through weekly exercises, special projects, and the creation of a business plan.

SD 7620
The Practice of Sustainable Design
3cr.
How do we actively design to create truly sustainable results? In this course students examine this question and apply leading-edge practice methods for innovative sustainable and regenerative design solutions. Recommended for novice and veteran designers and innovators alike, this course explores the theoretical frameworks, green standards, and practice techniques used by leading sustainable designers, thinkers, and architects. The design methods applied in this studio course fit any discipline at any scale, from the smallest object to the most complex system. Through studio projects and exercises, students learn to integrate the theory of sustainable design frameworks into their practices (i.e., systems thinking, life-cycle analysis, material health, green standards, eco-labels, supply chain topics, etc.).

SD 7630
Collaborative Product Design
3cr.
How do we design real products for real companies, benefiting customers, the companies themselves, and the rest of the world? And how do we know they are better? This studio course provides tools for sustainable design innovation and metrics to measure success. Students use creative and analytical skills, generating new ideas and 3D CAD renderings and evaluating designs with screening-level life-cycle assessments and two eco-labeling systems (Cradle to Cradle and EPEAT). Green innovation tools taught include systems thinking, energy effectiveness, lightweighting, design for lifetime (repair, recycling, etc.), material choice, biomimicry, and persuasive design. Some assignments are individual and theoretical, but the bulk of the course is spent working in groups, using tools such as message boards and screen-sharing video chats. Prerequisite: Introduction to Sustainable Design.

Interactive Design and Marketing Online Post-Baccalaureate Certificate

Required Courses

IDM 6510
Collaborative Workflows
3cr.
This course introduces students to an overview of the interactive world by immersing them in current technologies and trends. Aspects of design, development, and marketing converge to illustrate the workflow process of interactive projects. The project management skills covered in this course guide students from the ideation process to project launch. A review of the career paths possible in the field of interactive prepares students for later courses in the program. Students practice using industry standard web communication tools and project management strategies to present their research. The processes established in this course will be used throughout the program.

IDM 6610

Web Development: HTML + CSS
3cr.
In this course students learn how to create visually appealing, well-organized web pages using HTML and CSS, the fundamental languages for creating content and style on the web. The course begins with HTML, and students are introduced to tags, links, lists, tables, forms, web standards (old, new, and evolving), and the foundation of web-page construction. Then, using CSS, students apply style sheets to HTML, using fonts, colors, divs, spans, layout, and positioning to create a well-crafted web page. The course is geared toward the beginning to intermediate web developer or designer.

IDM 6710
Web Design: Principles
3cr.
In this course students are introduced to designing for web and screen. This includes web-specific design fundamentals, best practices, and a review of current web design trends. From ideation to client review, students are guided through each step of the design process, including wireframing, use of design tools, and the preparation of a design for client review. Students complete a final web-design project and continue building and refining their web portfolios. Prerequisite: Web Development: HTML + CSS (may be taken concurrently)

IDM 6810
Digital Marketing: Principles
3cr.
In this course, students learn the fundamentals of marketing and how it relates to the design and development process. Students connect the marketing concepts learned in previous courses to the larger concepts of marketing and advertising as a whole. Interactive channels open a new world of connecting with a target market. Marketing concepts of ROI, the marketing mix, and business objectives are blended with new ways of connecting with engaging target markets. In their final project, students apply skills learned throughout the course by building an interactive marketing plan.

IDM IN99
Internship/Practicum
3cr.
In today's competitive interactive market, real experience in the field provides students with a significant advantage in starting a career. In this final course, students intern at a company in a related field. Students work with the college and industry companies to acquire a position. Students must have complete resumes and portfolios available for internship interviews. Students also have the option to build interactive projects for nonprofit organizations or to complete practicum projects within their current workplaces. Prerequisite: Completion of at least 21 credits

Elective Courses

GD 6420
Typography Foundation
3cr.
This course covers research, ideation, and application related to branding, publications, systems, signage, mapping, and other information architecture. By the end of the course, students are expected to demonstrate proficiency in the handling, use, and application of typography. Prerequisite: Web Development: HTML + CSS

IDM 6515
Advanced Projects Studio
3cr.

In this course, students submit a proposal for an individualized interactive design or development project to take place over the course of the semester. Working with the program coordinator, the student receives periodic feedback as his or her project progresses. If the project feedback requires specialized expertise, a consultant may be brought in to assess. The student completes a project learning plan, which includes a description of the project, the outcomes to achieve, benchmarks for these outcomes, and how the project should be assessed. Throughout the project, the student reflects on the process of creating interactive applications, incorporating the project and experiences into his or her portfolio. Prerequisite: Project approval by program coordinator

IDM 6620
Web Development: Javascript + jQuery
3cr.
In this course students expand on HTML and CSS skills by bringing projects to life with JavaScript and JavaScript libraries. These languages are used as the vehicle to add interactive and rich experiences to websites. Topics include: fundamental programming concepts, best practices for interactive development, coding for interactive design, JavaScript, jQuery, AJAX, and related technologies. Prerequisite: Web Development: HTML + CSS

IDM 6630
Web Development: PHP + Wordpress
3cr.
This course introduces students to server-side/backend web development via PHP and the Wordpress content management system (CMS). Students learn how these tools can be used to create dynamic pages and templates that allow for creating and publishing content without repetitive page development. They are introduced to version control using Git and integrate that into their development workflow. Students learn how to translate design comps and static HTML/CSS mockups into a dynamic site using Wordpress. They customize Wordpress to match their content using page/post templates as well as custom fields and content types, and they demonstrate skills learned in Web Development 1 within the context of a CMS. Prerequisite: Web Development: HTML + CSS

IDM 6660
Responsive Design
3cr.
Build your website to work with multiple devices and screen sizes: laptops, tablets, and smartphones. In Responsive Design, students learn the principles of Mobile First design and progressive enhancement, ultimately building their own quality multiplatform experience regardless of screen size. Topics include: CSS3 media queries, flexible grids and elements, touchscreen versus cursor, and jQuery Mobile. Prerequisites: Web Development: HTML + CSS, Web Development: Javascript + jQuery

IDM 6720
Web Design: Branding + Systems Design
3cr.
This course builds on the design fundamentals, and tools covered in Web Design: Principles and Collaborative Workflows. Students are introduced to branding for the web, motion design, designing for applications and content management. Students also design for multiple platforms, emphasizing the constant state of change in the interactive field. A final design project incorporates these feature-rich interactive elements into a formal specification ready for programming. Prerequisites: Web Design: Principles, Web Development: HTML + CSS

IDM 6730
Experimental Interaction
3cr.
This course introduces users to design options outside of the web space. As interactive concepts move beyond the computer and into everyday experiences, technology allows us to engage and interact with users in ways never

imagined. Possibilities include data visualization, native applications, generative art, and 3D. Students learn how to weave interactivity with visualization through a variety of media. Using design fundamentals covered in earlier design courses, students work through the ideation process, designing a final project using one of the technologies learned in the course as a final project. Prerequisite: Web Design: Principles

IDM 6760
User Experience Design
3cr.
Have you ever used a website or app that makes it hard to do what you want? This course explores the UX Design process and leverages it to bridge the gap between functionality and aesthetics, creating a better experience for your users. Guided by user-centered design processes, students design visual and experiential systems for web and mobile apps that are shaped by such things as stakeholder interviews, requirement gathering, usability testing, competitor benchmarking, and analytics. In the process, visuals such as task maps, customer experience maps, user journeys, personas, wireframing, quick sketches, and prototypes are developed to communicate and generate ideas. Prerequisites: Web Design: Principles, Web Development: HTML + CSS

IDM 6820
Digital Marketing: Research and Analytics
3cr.
This course allows students to extend the interactive marketing principles learned in Digital Marketing: Principles by integrating them with an overall marketing strategy. An analysis of traditional media channels, interactive media channels, and their interaction introduces students to the comprehensive marketing of tomorrow. Students apply critical-thinking skills to incorporate interactive experiences into broader marketing efforts by completing comprehensive marketing plans, weaving traditional and interactive marketing strategies together. Prerequisite: Digital Marketing: Principles

Post-Baccalaureate Certificate in Graphic Design

GD 6405
Design in Context
3cr.
Because the outlines of the profession continually change, the graphic designer must know how to integrate an understanding of visual literacy with broad-based cultural knowledge. This seminar examines the theoretical basis of graphic design, defining basic concepts and vocabulary used within the profession, such as information architecture, pattern-recognition, grids, proportion, rhythm, sequence, and gestalt. In addition, the course explores the contemporary history of graphic design from the mid-nineteenth century to the present, with an emphasis on cross-disciplinary inspiration, varied cultural influences, technological innovation, and expanded applications. Great emphasis is placed on thorough research as an integral part of the ideation process. Throughout the course, weekly exercises and small projects that build on one another provide the student with a comprehensive understanding of the discipline of graphic design.

GD 6410
Print Foundation
3cr.
The production of high-quality printed materials requires the graphic designer to possess a well-developed understanding of prepress requirements and equally well-developed computer skills. This course focuses on the production of print-ready files using Apple hardware, Mac OS X, and the Adobe Creative Suite (InDesign, Photoshop, Illustrator, and Acrobat). Students work with the capture, transfer, manipulation, and delivery of images, as well as the

production of print-ready electronic files, while learning various aspects of prepress such as color management, bleeds, image resolution, preflighting, proofing methods, and RGB vs. CMYK vs. Pantone usage. Students visit a printing firm to discuss these topics, including technological innovations in the printing industry, further with a print vendor.

GD 6420
Typography Foundation
3cr.
This course covers research, ideation, and application related to branding, publications, systems, signage, mapping, and other information architecture projects. By the end of the class, students are expected to demonstrate proficiency in the handling, use, and application of typography.

GD 6425
Projects Studio
3cr.
This class covers the development of research-oriented projects, varying from personal to public audiences, with an emphasis on the ability to logically and thoroughly communicate proposed design solutions to a broad spectrum of audiences. Projects rely on the accumulated skills and knowledge students have obtained and cultivated.
Prerequisite: Enrolled in Post-Baccalaureate Graphic Design Program

GD 6500
Professional Practice Seminar
3cr.
This class offers advanced work in audience research and extensive portfolio preparation with an emphasis on interaction with outside organizations, corporations, and design studios. Students are expected to produce professional, high-quality presentations of their work and accompanying process papers. Prerequisite: Enrolled in Post-Baccalaureate Graphic Design Program

GD 6515
Advanced Projects Studio
3cr.
Student-selected capstone projects, which may vary from mapping to packaging, print to new media, are produced. Each project requires an accompanying high-quality presentation and process paper. The scale of proposed projects and their final articulation are to be developed and executed during the course in consultation with faculty.
Prerequisite: Enrolled in Post-Baccalaureate Graphic Design Program

GD 6520
Typography Studio
3cr.
This course covers large-scale projects in branding, publications, signage, mapping, and identity systems and includes work experience with outside professionals to explore real-world needs. Prerequisite: Enrolled in Post-Baccalaureate Graphic Design Program

IDM 6610
Web Development: HTML + CSS
3cr.
In this course students learn how to create visually appealing, well-organized web pages using HTML and CSS, the fundamental languages for creating content and style on the web. The course begins with HTML, and students are introduced to tags, links, lists, tables, forms, web standards (old, new, and evolving), and the foundation of web-page construction. Then, using CSS, students apply style sheets to HTML, using fonts, colors, divs, spans, layout, and

positioning to create a well-crafted web page. The course is geared toward the beginning to intermediate web developer or designer.

IDM 6710
Web Design: Principles
3cr.
In this course students are introduced to designing for web and screen. This includes web-specific design fundamentals, best practices, and a review of current web design trends. From ideation to client review, students are guided through each step of the design process, including wireframing, use of design tools, and the preparation of a design for client review. Students complete a final web-design project and continue building and refining their web portfolios. Prerequisites: Web Development: HTML + CSS (may be taken concurrently)

Specialization Courses

GD 6413
Adobe Illustrator Workshop
0cr.
This workshop provides an introduction to Adobe Illustrator along with more advanced drawing techniques and tools. A great deal of emphasis is placed on workflow and how to move seamlessly from Illustrator to the rest of the Adobe Creative Suite, as well as integrating hand-made elements. In addition, students learn when to use Illustrator over InDesign, or InDesign instead of Illustrator.

GD 6511
Portfolio Documentation Workshop
0cr.
This workshop gives students instruction and guidance in the final preparation and documentation of an individual portfolio. The portfolio is a vital self-promotional tool that can aid in job interviews, portfolio reviews, and presentations of personal work for years to come. The portfolio will be a continually expanding representation of your artistic career, and it must exhibit exquisite technical prowess. In this workshop, students refresh the basics of photography, camera, lens, lighting, post-production, and file management techniques. These skills are applied while demonstrating the best practices and techniques of documenting 2D and 3D works of art.

Elective Course

GD 6415
Motion Graphics Foundation
3cr.
This class directs efforts to understand typography as both image and message that can be enhanced through the manipulation of motion, timing, and sound. Students work on broadcast, film, and video-based motion graphics projects, exploring aesthetic possibilities and practical solutions.